

Company number: 2565503

Charity Number: 1014567

Shobana Jeyasingh Dance Company

Report and financial statements

For the year ended 31 March 2021

Contents

For the year ended 31 March 2021

Reference and administrative information	1
Trustees' annual report	2
Independent auditor's report	15
Statement of financial activities (incorporating an income and expenditure account)	19
Balance sheet	20
Statement of cash flows	21
Notes to the financial statements	22

Shobana Jeyasingh Dance Company

Reference and administrative information

For the year ended 31 March 2021

Company number	2565503 – incorporated in the United Kingdom	
Charity number	1014567 – registered in England and Wales	
Registered office and operational address	Somerset House New Wing The Strand London WC2R 1LA	
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:	
	Amanda Cupples	Chair
	Caroline Price	Treasurer
	Alison Duthie	
	Rachel Harris	
	Samir Savant	(Resigned June 2021)
	Natalie Shipton	
	Sandi Ulrich	
	Oliver Vicars–Harris	
	Rebecca Simor	
	Farzana Fidai	(Appointed 1 July 2021)
Key management personnel	Moya Maxwell	Executive Director (resigned June 2021)
	Shobana Jeyasingh	Artistic Director
Bankers	Co-operative bank P.O. Box 250 Delf House Southway Skelmersdale WN8 6WT	
Auditor	Sayer Vincent LLP Chartered Accountants and Statutory Auditor Invicta House 108–114 Golden Lane LONDON EC1Y 0TL	

Trustees' annual report

For the year ended 31 March 2021

The trustees present their report and the audited financial statements for the year ended 31 March 2021.

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

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

Purposes and aims

The object with which the Charity is registered is to advance education for the public benefit through the promotion of the arts with particular, but not exclusive, reference to contemporary dance.

In achieving this object, the Charity employs the following strategies:

- Making and presenting works of quality and integrity that are contemporary, relevant, sophisticated and accessible;
- Championing Shobana Jeyasingh's unique dance language, which explores the experience of many cultures living side by side in 21st century cities;
- Collaborating with artists working in other forms, particularly composers, light, costume and technology designers, to produce outstanding work;
- Promoting the development of contemporary dance as an art form;
- Presenting work nationally and internationally on a range of platforms to reach wide and diverse audiences;
- Developing and running programmes of participation and learning that facilitate wider understanding of contemporary dance, as well as of the work of Shobana Jeyasingh;
- Enabling the artistic development of Shobana Jeyasingh as Artistic Director and Choreographer;
- Supporting the professional and artistic development of dancers and choreographers to provide career pathways within the dance sector.

Review of Activities

Shobana Jeyasingh Dance Company pushes the possibilities of dance beyond storytelling, to stimulate thought, reaction and sensation through the movement of the human body.

2020/21 has been one of the company's most challenging years, particularly for the freelance creative and dancer colleagues we support, and for the communities we reach through Learning & Participation (L&P) who have been disproportionately affected by the pandemic. However, despite the pandemic and maybe because of it, we have had a creative and successful year, turning to new areas such as digital platforms to recreate and present our work to engage record audience numbers.

This has been made possible by the invaluable support we receive from our core funders – Arts Council England, Oak Foundation, Mila Charitable Organisation, Dr Michael and Anna Brynberg Charitable Foundation and Garcia Family Foundation. From a solid base, we were able to continue creating new work, reaching new audiences and working with young people and communities hardest hit by the pandemic and lockdown restrictions.

Making and presenting contemporary dance

Until The Lions

Shobana Jeyasingh was commissioned by Opera National du Rhin in Strasbourg to choreograph and direct a new opera by Thierry Pécou, entitled '*Until The Lions*' based on the novel of the same name by Karthika Nair. Shobana Jeyasingh was working with the resident Opera Ballet company and the Opera company along with two SJD dancers ready to premiere the work in March 2020. Unfortunately owing to the pandemic, the production had to be postponed at short notice and will now receive its premiere in September 2022.

Clorinda Agonistes (working title)

In spite of lockdown, we were able to continue the development of this new work which is a retelling and restaging of Monteverdi's opera di scena 'Il Combattimento', as per our original schedule, requiring much ingenuity, a lot of online collaborating and about 25% increase in costs. The second phase of R&D was held over Zoom and did result in the last phase of R&D being undertaken in December 2020 in the studio with what we hoped to be the final cast of four dancers.

The year culminated in a 10 week creation period which ran from January 2021 to March 2021 and involved creating as much of the movement choreography and its relationship to the live music as possible. It involved introducing multiple COVID-safe protocols and procedures to ensure the health and safety of all the contributors. We are delighted that we were able to keep our commitments to the dancers and creatives and work together to develop this new and exciting

Trustees' annual report

For the year ended 31 March 2021

dance opera. Ideas for set, costume and video designs have been developed but it was decided to stop short of realising them to avoid the expense of a yearlong storage.

The creative period was to have ended with a production week followed by the production's UK premiere. However, owing to the extended lockdown the tour and premiere has been postponed to Summer 2022.

Clorinda Agonistes (working title) is a dramatic and powerful work that weaves contemporary dance, film, and baroque and new music to create a story that explores violence, resilience and revelation across the boundaries of culture and time. It is inspired by the heroine of Claudio Monteverdi's celebrated work *Il Combattimento*, the proud and fiery Muslim warrior Clorinda who refuses to reveal her name. In Shobana Jeyasingh's bold, visceral and surprising retelling of Clorinda's story, Monteverdi's heroine not only fights Tancredi the Crusader but also becomes symbolic of women engaging in and caught up in the struggles of the Middle East today. In this bravura act of time travel, the baroque beauty of Monteverdi gives way to music by the celebrated Arab-American composer Kareem Roustom, whose specially commissioned score played live by string quartet includes Dabke rhythms and the haunting voice of Syrian soprano Dima Orsho.

This piece is a co-commission with Sadler's Wells Theatre and will receive its London premiere in September 2022 followed by a UK tour. The world premiere will now take place as part of Grange Festival in July 2022

(Don't) Say My Name (working title)

We commenced research on the latest project to take its inspiration from Monteverdi's '*Il Combattimento*'. This time we will create a contemporary retelling of the opera for film. This is a separate creative output from the stage production and it is planned to go into production in Autumn 2021 with the release expected in 2022.

Contagion

We were delighted to become one of the first dance companies to present live dance for audiences as soon as lockdown measures had eased slightly in August 2020, by being part of The Grange Festival's outdoor production '*Precipice*'. As part of this promenade production we presented a new version of *Contagion*, restaged to suit the outdoor conditions and shortened to 10-minutes for four dancers. The performances were all sold out attracting 720 people.

"Shobana Jeyasingh's exceptional Contagion, which deftly conjures the horror of the Spanish flu epidemic of 1918 and seems horribly relevant now" The Guardian

In addition, in November, *Contagion* was again restaged and a specially choreographed version of 18 minutes for 8 dancers was created for Sadlers' Wells and the BBC as part of the Dancing Nation broadcast. The live broadcast was not possible because of lockdown restrictions and the broadcast had to be postponed twice because of lockdown, but eventually went ahead in January

Trustees' annual report

For the year ended 31 March 2021

2021. The programme was available only on BBC iPlayer in the UK and via Sadler's Wells website internationally. There were nearly 60,000 views of the 3-part broadcast.

It had originally been planned to present this 2018 work at the Southbank in the Autumn, however this had to be cancelled. Conversations have resumed with a view to remounting the production in the 2021/2022 Season, subject to COVID restrictions lifting.

SJD Shorts

As a response to Lockdown, we produced and broadcast this season of specially created and curated films using captured footage. Each of the episodes were scripted and curated in collaboration with Sanjoy Roy, the Guardian dance critic. All the films shown have been made with film maker Gary Tanner. This involved looking at raw footage and re-imagining it for the screen. Our "global" usage of the screen during Lockdown gave us an opportunity to create an event that cut across the barriers that have so far divided performance, curation and outreach. With SJD Ahorts we have hopefully been able to combine all three in a coherent whole. As the comments below show, effecting the transition from capture to film was noticed and made SJD Shorts different to most of the other performing arts on offer on screen at that time.

"It's really, really great. I think, apart from the quality, the special thing is the way it links between contextual discussion, the piece and the participation.." The Director of The Place on Strange Blooms

*"I loved watching it and hearing your conversation.. Too Mortal is a beautiful film (what fabulous editing job)"*The Director, Cultural Foundation Amsterdam

*"The filming of this is also compelling. Makes it possible to relive the remarkable experience of seeing Too Mortal live. Its brilliant"*Kate Flatt, Choreographer ROH London

The complete programme was broadcast as follows:

Monday 20 April: Configurations

Sunday 17 May: Faultline

Sunday 31 May: Strange Blooms

Monday 22 June: Too Mortal

Monday 6 July: Outlander/études

Monday 20 July: Material Men Redux

Monday 3 August: Staging Schiele

Monday 17 August: Contagion

The films were broadcast on Facebook Premier with catch ups available both on FaceBook and You Tube. Over the eight broadcasts we reached over 1.2 million people (80% of which were new to SJD), with engagement of over 780k, and 90k unique views (a 900% increase on what was achieved in the past with our online broadcasts).

Learning and Participation

Despite the challenges of Lockdown, our Learning and Participation programme continued throughout the year – some programmes were delivered in person and others online, as we reacted to the changing conditions.

We made it a priority to work with dance students at schools and colleges to provide a number of online learning sessions. We also worked with other groups who had been hardest hit by lockdown – young carers and those affected by homelessness. We continued to offer CPD opportunities to our dancers to broaden their skillset and create more work opportunities for them outside of performing.

Overall activity:

- We ran a total of 59 workshops and produced 6 digital resources
- We reached a total of 782 people
- We ran 3 CPD activities for our Dance Educators
- We employed 13 freelance creatives across the programme
- We worked with 16 secondary schools, 3 community groups, 2 Higher Education institutions and 3 Further Education colleges
- We delivered activity connected to: 'Faultline', 'Contagion', 'Clorinda Agonistes' and Careers activity

Project Highlights

Faultline tutorial

To accompany the SJD Shorts *Faultline* online screening on Monday 4th May we created a 'Faultline' online project to engage young dancers and their teachers while having to learn remotely. We relaunched the Learning resource for *Faultline* and produced a short dance tutorial from Associate Artist, Avatâra Ayuso to help students dance at home with a *Faultline* inspired activity. We set up a network of dance groups, dance teachers and amateur dancers online to promote this to directly.

Our L&P Dancers, were available to offer remote tips, review of choreographic phrases and workshop sessions to secondary school teachers wanting to include *Faultline* in this term's curriculum.

This was the first time we had delivered online workshop and was seen as a pilot. We discovered we could make the most of online technology use: to reach groups we physically never would have been able to reach in person and to use the 'recording' functionality for teachers to go back to the workshop details.

Trustees' annual report

For the year ended 31 March 2021

Feedback:

'I really enjoyed [the online workshop] and was so glad for the opportunity, it worked out perfectly for what I wanted to do with the group! It was also really helpful that we recorded it! It means if we want to use it in the future, we have everything stored to remind ourselves.'

Secondary School GCSE Teacher

Statistics:

- Faultline online tutorial : viewed 151 times on Vimeo (through private link)
- 3 (online) workshops, totaling 42 participants

Contagion Solo

We set ourselves the goal of reaching out to more schools to help teachers navigate the new exam requirements this year, and we were very pleased with the huge uptake in our Contagion Solo (a short solo extracted from Contagion to fit the A-Level requirements) workshops.

We delivered 2 CPD teachers workshops (engaging around 40 teachers from 30 different schools and colleges), 12 workshops directly in schools (engaging over 200 students dancing at home), and produced a very thorough Contagion solo resource pack for teachers and students to use for A-Level, BTEC and even GCSE exam groups. This will be very useful to all dance exam groups in years to come.

'Just wanted to email to say thank you again for the workshop on Friday and for the resources you sent afterwards – that's brilliant to be able to send so much out to teachers! Our students loved the material and really enjoyed learning new rep! – Dance teacher, Secondary School

Statistics:

- 2 CPD workshops, 40 teachers
- 12 workshops, 271 students
- Contagion solo videos: over 200 views

Reach:

We reached 30 different schools/FE Colleges/Universities, from all across England and Northern Ireland thanks to social media specialist interest groups. We also connected with teachers abroad (Europe) who were connected to UK dance teachers groups. This led us to revive our Most Contagious Dance Platform and receive submissions from international groups.

Partnership based projects

There were two of these projects run this year – one in Summer with Dream Arts and the second in the Winter with Streetwise Opera.

Trustees' annual report

For the year ended 31 March 2021

Dream Arts project

This was our first project back in the studio, and it was a great success. The 15 Westminster-based children recruited by Dream Arts, all from families with lower engagement in the arts, worked with our dance educator to create a short piece of work mixing music, speech writing and movement to express their concern about climate change. After so many months of only online engagement the children (and our dancer) were delighted to be able to work together in one physical space (albeit still socially distanced).

This was an important project for us, not least as we created a new partnership with an established Westminster-based organization, but it was an opportunity to trial COVID secure activity guidelines.

Reporting:

- 93% of participants believed their ability to share thoughts and feelings had improved
- 86% of participants said they were now more open to learning new skills
- 100% of participants would recommend the Pimlico Million Summer Project

Participant Feedback:

'I like to perform in front of others now' – Participant (aged 8)

'I liked expressing my feelings to people and sharing stories' – Participant (aged 9)

'I achieved taking charge and trying to show the way' – Participant (aged 16)

Statistics:

- 15 participants, all from Westminster, aged 8 – 15
- New partnership with Dream Arts

Streetwise Opera Partnership with Trinity Laban

Our pilot project with Streetwise Opera (SWO) and Trinity Laban (TL) to create a bold, experimental new film premiered earlier in May. Entitled 'In this place', the dance film is supported by a score and singing entirely created by the participants and echoing the hardship they have been facing. SWO support people affected by homelessness, and we have been collaborating to build an online space to explore creativity for those disproportionately affected by the coronavirus pandemic, empowering them to become creative, curious and experimental through dance.

This project has reached some of the most vulnerable, most impacted and hardest-to-reach members of our society. Over three months, we engaged 16 performers from SWO, 15 students from Trinity Laban, employed 3 freelance creatives (Movement Director, Composer, Music Director) and led 28 workshops.

The overall feedback from the project has been very positive and rewarding, not only for the participants (which we reported on at the last board), but for SJD. We have now established a strong last longing partnership with SWO and are already planning further iterations of the project

Trustees' annual report

For the year ended 31 March 2021

nationally for 2022. SJD is now in an even stronger position nationally to champion participation in dance and be at the forefront of activity, creativity and funding in this sector.

'Thank you so much again for this extraordinary experience, it was just incredible to be able to connect with all of you and have the opportunity to learn a lot too. It was an experience that has enriched me both as a person and artist.'

Thank you so much again for this extraordinary experience, it was just incredible to be able to connect with all of you and have the opportunity to learn a lot too. It was an experience that has enriched me both as a person and artist. – Trinity Laban student

Professional Development

SUMMERINTENSIVE

While there has been no shortage of online dance and fitness classes during lockdown, we were keen to offer more creative opportunities for our company dancers to develop them as artists. Catarina Carvalho, one of our senior dancers, delivered an intensive 'SJD online Summer School' in August to keep our dancers engaged, creative and further their knowledge of SJD rep. 7 dancers took part and 5 of them will be involved in an online project, *Room to Room*, created by Catarina. SJD are supporting this project, which will include around 50 dancers and choreographers from around the world.

'It was so lovely to connect with each other!' – Summer Intensive Dancer

'I really enjoyed the possibility to explore the task and the continuity of them...it felt we were working to build from each session' – Summer Intensive Dancer

Safeguarding refresher and training

We took the time to review and update our Safeguarding policies (to also include a new online safeguarding policy and guidelines) in consultation with Dance School Safeguarding Services. This led to us offering Safeguarding training designed specifically for our dancers in July 2020, accompanied by training material made specifically for SJD. It was the first time most of our dancers reconnected (online) with each other and were offered such specialist Safeguarding training for dance.

Stats:

- 12 company and L&P dancers took part

Financial Review

The end of year result shows a surplus of £142,041 with reserves carried forward of £420,332. The financial statements split SJD's charitable activities between the making and presenting of contemporary dance and our Learning and Participation programme. 11% of our charitable expenditure during the year was allocated to Learning and Participation.

A portion of the unrestricted reserves shown at the end of this financial year has all been designated to the making of the production of *Clorinda Agonistes* and a remount of *Contagion* and are not free reserves.

Fundraising

The following major unrestricted grants and donations were received during the 2020/21 financial year:

- £150,000 from the Oak Foundation to support ongoing activities.
- £100,000 from the Deborah Loeb Brice Donor Advised Fund to support ongoing activities.
- £50,000 from the Dr Michael and Anna Brynberg Charitable Foundation to support ongoing activities.
- £25,000 from the Garcia Family Foundation to be used to support ongoing activities and our Learning and Participation work.
- £20,000 from the Mila Charitable Organisation to support ongoing activities.
- £10,000 from Westminster City Council from their COVID discretionary support fund for charities to support our ongoing activities during the pandemic.

Income from Making and Presenting Contemporary Dance

Performance opportunities were extremely limited owing to the closure of live events. Our income from making and presenting contemporary dance was therefore severely curtailed. We received performance fees of £9,720 from The Grange Festival for our contribution of 'Contagion' in their promenade production 'Precipice'. We also received £4,500 from Sadler's Wells Trust as a contribution to the costs related to mounting *Contagion* for recording and inclusion in the Dance Nation online broadcast.

Learning and Participation

Our opportunities for generating income from our Learning and Participation team was also severely restricted during the year. We invoiced £829 from 2 school residencies and an online workshop based around 'Contagion'.

Support Costs

The administrative team worked in a fiscally responsible manner to keep support costs to an absolute minimum.

Principal risks and uncertainties

The company has highlighted three key risks which are outlined below. The company has a risk register in place to identify and score risks and establish control procedures to mitigate those risks. Every area of risk is assigned to specific individuals within the company and the register is reviewed by the Finance Committee and the Board of Trustees at scheduled meetings.

i. Impact of COVID-19 Pandemic

Although the company navigated the challenges of the Pandemic and lockdown, it has had a devastating effect on the sector. All our planned live performances were cancelled or postponed to 2022 – with a delay of over 15 months to 2 years. This has had an impact on the company and our freelance dancers in particular, many of whom are having to diversify their artistic practice to survive and who may not be available to perform in the productions they helped to create. Finding dancers of maturity and artistic excellence was always challenging, but we know of several dancers who have left the sector due to the uncertainty caused by the pandemic.

Theatres and Festivals have been hugely impacted and we know of a huge programming backlog created by the extended lockdowns. This has had an impact on the company's ability to secure tour dates, especially as theatres are having to reschedule nearly two years' worth of programming and are prioritising commercial productions in order to bring in much needed box office revenue.

ii. Funding Streams

Funding for SJD will always be challenging. Outside of Arts Council support, philanthropy remains our most significant source of income. Although this funding model proved to be a huge benefit to SJD during the lockdown, we know that demand on trusts and foundations has increased immeasurably and our ability to attract new funding from this charitable source is diminished as a result of increased demand.

Attracting substantial new commissioning investment from traditional sources will continue to be extremely challenging in the short to medium term, as these producing houses have had to use their cash reserves to survive the pandemic.

iii. International Touring

The twin challenges of Brexit and COVID have really impacted the international touring market. We continue to receive interest from Festivals overseas for one-off performances, but we note that logistics are more difficult (Visas, quarantine, Carnets) and costs are prohibitive. It has also been noted that many countries are prioritising programming domestic companies over issuing invitations to international companies. We do not see this situation changing in any meaningful way before 2023.

Reserves policy and going concern

The current level of reserves is £420,332 of which £3,400 are restricted. Unrestricted general funds are available for the use of the trustees in the furtherance of the general objectives of Shobana Jeyasingh Dance Company and have not been designated for other purposes.

Trustees' annual report

For the year ended 31 March 2021

We aim to maintain these funds at a level approximating to about six months of operating costs of the company, approximately £130,000.

Unrestricted designated funds are set aside by trustees for developing and touring the following years productions as this is core to SJD's objectives. These funds remain part of unrestricted funds as designation has administrative purpose only and doesn't legally restrict trustees' discretion to apply the monies to other purposes. A sum of £265,000 has been allocated as designated reserves for the filming of *Clorinda Agonistes* and a remount of *Contagion* during the 2021/22 financial year.

After allowing for designated reserves and our reserves policy, the company has surplus unrestricted funds of £151,932.

Restricted funds are subject to restrictions on their expenditure by the donor or the purpose of the appeal.

Plans for the future

Future projects

The following projects have been significantly progressed:

- *Clorinda Agonistes* – a new commission by SJD and Sadler's Wells for September 2022.
- *Until The Lions* – a new commission by Opera National Du Rhin has been postponed until September 2022.
- *(Don't) Say My Name* – a new interpretation of Monteverdi's 'Il Combattimento' which will be made for film.

Fundraising declaration

Shobana Jeyasingh Dance Company is a member of The Institute of Fundraising (IoF), which is the professional membership body for UK fundraising. We employ a professional fundraiser who works with a fundraising committee which approves and oversees all the fundraising activity. The fundraising committee is chaired by a member of the IoF and ensure we follow best practice. We have had no complaints about our fundraising activities or practice.

Structure, governance and management

The organisation is a charitable company limited by guarantee, incorporated on 5 December 1990 and registered as a charity on 7 October 1992.

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.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 7 to the accounts.

Remuneration policy for key management personnel

The remuneration for key management personnel is set by the Trustees with reference to the current market environment. The company aims to adjust remuneration on an annual basis in line with general inflation where it is appropriate to do so.

Appointment of trustees

The Board of Directors appoints new Trustees from time to time, to fill a casual vacancy or as an addition to the existing trustees.

In accordance with the Company's Memorandum and Articles of Association, a new trustee can be appointed by nomination from any of the existing trustees. The nomination must take place, and be seconded, at a Board Meeting.

At every Annual General Meeting, the longest-serving third of the Trustees retire from office. Trustees retiring in this manner are eligible for re-election, by nomination and seconding from remaining members.

Trustee induction and training

The induction of new trustees takes place in meetings with the Chair, Artistic Director and Executive Director. During the induction, new trustees are briefed on, and presented with relevant documents concerning their legal obligations under charity and company law, the content of the Memorandum of Articles of Association, the Board of Directors and the decision-making processes, the Business Plan and recent financial performance of the Charity. Individual training needs are discussed with new members shortly following recruitment. Board development and general training needs are considered in board meetings from time to time.

Related parties and relationships with other organisations

Ms Natalie Shipman is a Trustee of Shobana Jeyasingh Dance Company and of the Oak Foundation. The Oak Foundation is a major financial contributor to Shobana Jeyasingh Dance Company and has donated £150,000 to the charity during 2020/21 (£150,000 in 2019/20).

Statement of responsibilities of the trustees

The trustees (who are also directors of Shobana Jeyasingh Dance Company 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).

Trustees' annual report

For the year ended 31 March 2021

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

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

The trustees are responsible for keeping adequate 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.

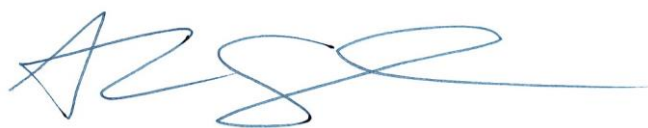
In so far as the trustees are aware:

- There is no relevant audit information of which the charitable company's auditor is unaware.
- The trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

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 are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

The trustees' annual report has been approved by the trustees on 22 September 2021 and signed on their behalf by



Amanda Cupples
Chair

Independent auditor's report

To the members of

Shobana Jeyasingh Dance Company

Opinion

We have audited the financial statements of Shobana Jeyasingh Dance Company (the 'charitable company') for the year ended 31 March 2021 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on Shobana Jeyasingh Dance Company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the trustees' annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report including the strategic report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.

Independent auditor's report

To the members of

Shobana Jeyasingh Dance Company

- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Sayer Vincent LLP

Judith Miller (Senior statutory auditor)

15 November 2021

for and on behalf of Sayer Vincent LLP, Statutory Auditor
Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

Shobana Jeyasingh Dance Company
Statement of financial activities (incorporating an income and expenditure account)
For the year ended 31 March 2021

	Note	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Income from:							
Donations and legacies	2	664,589	14,999	679,588	556,261	58,225	614,486
Charitable activities							
Making and Presenting							
Contemporary Dance	3	14,220	–	14,220	58,645	–	58,645
Learning and Participation	3	829	–	829	2,112	–	2,112
Investments		3,167	–	3,167	2,788	–	2,788
Other	4	30,954	–	30,954	37,224	–	37,224
Total income		713,759	14,999	728,758	657,030	58,225	715,255
Expenditure on:							
Raising funds	5	29,980	–	29,980	30,150	3,074	33,224
Charitable activities							
Making and Presenting							
Contemporary Dance	5	474,673	19,758	494,431	481,209	43,467	524,676
Learning and Participation	5	53,982	8,324	62,306	55,220	–	55,220
Total expenditure		558,635	28,082	586,717	566,579	46,541	613,120
Net income / (expenditure) for the year	5	155,124	(13,083)	142,041	90,451	11,684	102,135
Transfers between funds		(1,725)	1,725	–	–	–	–
Net movement in funds		153,399	(11,358)	142,041	90,451	11,684	102,135
Reconciliation of funds:							
Total funds brought forward		263,533	14,758	278,291	173,082	3,074	176,156
Total funds carried forward		416,932	3,400	420,332	263,533	14,758	278,291

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 15 to the financial statements.

Shobana Jeyasingh Dance Company

Balance sheet

Company no. 02565503

As at 31 March 2021

	Note	£	2021 £	£	2020 £
Fixed assets:					
Tangible assets	11		<u>81</u>		<u>568</u>
			81		568
Current assets:					
Debtors	12	27,590		44,757	
Cash at bank and in hand		<u>453,694</u>		<u>269,227</u>	
		481,284		313,984	
Liabilities:					
Creditors: amounts falling due within one year	13	<u>(61,033)</u>		<u>(36,261)</u>	
Net current assets			<u>420,251</u>		<u>277,723</u>
Total net assets			<u><u>420,332</u></u>		<u><u>278,291</u></u>
The funds of the charity:	16				
Restricted funds			3,400		14,758
Unrestricted funds:					
Designated funds		265,000		-	
Fair value reserve		-		-	
Revaluation reserve		-		-	
General funds		-		-	
Pension reserve		-		-	
General funds		<u>151,932</u>		<u>263,533</u>	
Total unrestricted funds			<u>416,932</u>		<u>263,533</u>
Total charity funds			<u><u>420,332</u></u>		<u><u>278,291</u></u>

Approved by the trustees on 22 September 2021 and signed on their behalf by

Amanda Cupples
Chair

Shobana Jeyasingh Dance Company

Statement of cash flows

For the year ended 31 March 2021

Reconciliation of net income to net cash flow from operating activities

	2021 £	2020 £
Net income for the reporting period (as per the statement of financial activities)	142,041	102,135
Depreciation charges	487	487
Dividends, interest and rent from investments	(3,167)	(2,788)
Decrease in debtors	17,166	66,635
Increase/(decrease) in creditors	24,773	(20,242)
Net cash provided by operating activities	181,300	146,227

	Note	2021 £	£	2020 £	£
Cash flows from operating activities					
Net cash provided by operating activities			181,300		146,227
Cash flows from investing activities:					
Dividends, interest and rents from investments		3,167		2,788	
Net cash provided by investing activities			3,167		2,788
Change in cash and cash equivalents in the year			184,467		149,015
Cash and cash equivalents at the beginning of the year			269,227		120,212
Cash and cash equivalents at the end of the year			453,694		269,227

Notes to the financial statements

For the year ended 31 March 2021

1 Accounting policies

a) Statutory information

Shobana Jeyasingh Dance Company is a charitable company limited by guarantee and is incorporated in the United Kingdom.

The registered office address and principal place of business is Somerset House, New Wing, The Strand, London, WC2R 1LA.

b) 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) – (Charities SORP FRS 102), The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006/Charities Act 2011.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

In applying the financial reporting framework, the trustees have made a number of subjective judgements, for example in respect of significant accounting estimates. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. The nature of the estimation means the actual outcomes could differ from those estimates. Any significant estimates and judgements affecting these financial statements are detailed within the relevant accounting policy below.

c) Public benefit entity

The charitable company meets the definition of a public benefit entity under FRS 102.

d) Going concern

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

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 amounts of assets and liabilities within the next reporting period.

e) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that 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 the provision of a specified service is deferred until the criteria for income recognition are met.

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation 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), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, 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.

g) 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.

h) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

i) 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. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose
- Expenditure on charitable activities includes the costs of dance performances and educational activities undertaken to further the purposes of the charity and their associated support costs
- Other expenditure represents those items not falling into any other heading

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

Notes to the financial statements

For the year ended 31 March 2021

1 Accounting policies (continued)

j) Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Where information about the aims, objectives and projects of the charity is provided to potential beneficiaries, the costs associated with this publicity are allocated to charitable expenditure.

Governance costs are the costs associated with the governance arrangements of the charity. These costs are associated with constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

k) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

l) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £1,000. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Where fixed assets have been revalued, any excess between the revalued amount and the historic cost of the asset will be shown as a revaluation reserve in the balance sheet.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rate in use is as follows:

- | | |
|-------------|-----|
| • Equipment | 25% |
|-------------|-----|

m) 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.

n) 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.

o) 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.

p) 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.

q) Pensions

A policy that is compliant with auto-enrollment regulations was in place by the charity's staging date of January 2017.

Notes to the financial statements

For the year ended 31 March 2021

2 Income from donations and legacies

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Grants						
Arts Council England	263,493	–	263,493	258,732	–	258,732
Oak Foundation	150,000	–	150,000	150,000	–	150,000
The Deborah Loeb Brice Donor Advised Fund at CAF America	100,000	–	100,000	–	–	–
Garcia Family Foundation	25,000	–	25,000	50,000	–	50,000
The Mila Charitable Organisation	20,000	–	20,000	–	–	–
COVID Discretionary Support Grant	10,000	–	10,000	–	–	–
Dr Michael and Anna Brynberg Charitable Foundation	50,000	–	50,000	50,000	–	50,000
Garfield Weston Foundation	–	–	–	30,000	–	30,000
Cockayne – Grants for the Arts	–	–	–	–	25,000	25,000
ft'work Trust	–	–	–	–	22,500	22,500
The Space CIC Studio	–	(1,725)	(1,725)	–	10,725	10,725
Coronavirus Job Retention Scheme	–	7,199	7,199	–	–	–
RPS Drummond Fund	–	5,000	5,000	–	–	–
Hyde Park Place Estate Charity	–	3,400	3,400	–	–	–
Gifts	46,096	1,125	47,221	17,529	–	17,529
Donated services	–	–	–	–	–	–
	664,589	14,999	679,588	556,261	58,225	614,486

3 Income from charitable activities

	2021 Total £	2020 Total £
Making and Presenting Contemporary Dance		
Commission Fees	–	8,000
Performance Fees and Ticket Sales	14,220	50,645
Sub-total for Making and Presenting Contemporary Dance	14,220	58,645
Learning and Participation		
Workshop Fees	829	2,112
Sub-total for Learning and Participation	829	2,112
Total income from charitable activities	15,049	60,757

All income from charitable activities is unrestricted.

4 Income from other activities

	2021 Total £	2020 Total £
Theatre Tax Relief	30,954	36,940
Miscellaneous Income	–	284
Total income from other activities	30,954	37,224

All income from other activities is unrestricted.

Notes to the financial statements

For the year ended 31 March 2021

5a Analysis of expenditure (current year)

	Charitable activities						
	Cost of raising funds	Making and Presenting Contemporary Dance	Learning and Participation	Governance costs	Support costs	2021 Total	2020 Total
	£	£	£	£	£	£	£
Staff costs (Note 7)	–	91,589	39,752	7,497	32,853	171,691	179,652
Dancers' Fees	–	77,336	10,386	–	–	87,722	62,556
Consultants' Fees	–	121,163	–	–	14,382	135,545	100,190
Costumes/Sets	–	4,686	–	–	–	4,686	17,557
Other Production Costs	–	35,016	–	–	–	35,016	22,802
Travel/Accommodation	–	32,422	218	–	–	32,640	47,313
Marketing	–	45,037	–	–	–	45,037	85,381
Fundraising	29,980	–	–	–	–	29,980	33,720
Project Research	–	188	–	–	–	188	2,675
Learning and Participation Costs	–	–	2,711	–	–	2,711	9,603
Office Rental and Utilities	–	–	–	–	34,686	34,686	45,453
Audit and Accountancy	–	–	–	5,915	900	6,815	6,218
	29,980	407,437	53,067	13,412	82,821	586,717	613,120
Support costs	–	74,870	7,951	–	(82,821)	–	–
Governance costs	–	12,124	1,288	(13,412)	–	–	–
Total expenditure 2021	29,980	494,431	62,306	–	–	586,717	–
Total expenditure 2020	33,224	524,676	55,220	–	–	–	613,120

Notes to the financial statements

For the year ended 31 March 2021

5b Analysis of expenditure (prior year)

	Charitable activities					2020 Total £
	Cost of raising funds £	Making and Presenting Contemporary Dance £	Learning and Participation £	Governance costs £	Support costs £	
Staff costs (Note 7)	–	93,886	19,003	9,315	57,448	179,652
Dancers' Fees	–	50,148	12,408	–	–	62,556
Consultants' Fees	–	86,654	–	–	13,536	100,190
Costumes/Sets	–	17,557	–	–	–	17,557
Other Production Costs	–	22,802	–	–	–	22,802
Travel/Accommodation	–	44,932	1,394	–	987	47,313
Marketing	–	85,381	–	–	–	85,381
Fundraising	33,224	–	–	–	496	33,720
Project Research	–	2,675	–	–	–	2,675
Learning and Participation Costs	–	–	9,603	–	–	9,603
Office Rental and Utilities	–	–	–	199	45,254	45,453
Audit and Accountancy	–	–	–	5,600	618	6,218
	33,224	404,035	42,408	15,114	118,339	613,120
Support costs	–	106,978	11,361	–	(118,339)	–
Governance costs	–	13,663	1,451	(15,114)	–	–
Total expenditure 2020	33,224	524,676	55,220	–	–	613,120

Notes to the financial statements

For the year ended 31 March 2021

6 Net income for the year

This is stated after charging / (crediting):

	2021 £	2020 £
Depreciation	487	487
Operating lease rentals:		
Property	18,391	19,182
Auditor's remuneration (excluding VAT):		
Audit	5,915	5,600
Other services	900	618
	<u> </u>	<u> </u>

7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management

Staff costs were as follows:

	2021 £	2020 £
Salaries and wages	157,875	163,283
Social security costs	11,321	13,581
Employer's contribution to defined contribution pension schemes	2,495	2,788
	<u> </u>	<u> </u>
	<u>171,691</u>	<u>179,652</u>

No employee earned more than £60,000 during the year (2020: nil).

The total employee benefits (including employer pension contributions and employer national insurance) of the key management personnel were £74,968 (2020: £93,152).

The charity trustees were not paid nor received any other benefits from employment with the charity in the year (2020: £nil). No charity trustee received payment for professional or other services supplied to the charity (2020: £nil).

No charity trustees received payment or reimbursement of travel or subsistence costs (2020: £nil).

8 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2021 No.	2020 No.
Performances	2.3	2.1
Educational Activities	2.0	1.7
Support	0.9	1.6
Governance	0.1	0.1
	<u> </u>	<u> </u>
	<u>5.3</u>	<u>5.5</u>

9 Related party transactions

Shobana Jeyasingh Dance Company contracted with Shobana Jeyasingh for the provision of Artistic Director and choreography services up until 30 June 2019. From 1 July 2019 Shobana Jeyasingh became Artistic Director under a contract of employment, with additional choreography services to be billed separately. The total amount invoiced by Shobana Jeyasingh was £20,000 (2020: £17,383). The balance owed to Shobana Jeyasingh at 31 March 2021 was £nil (2020: £nil).

Ms Natalie Shipman is a Trustee of Shobana Jeyasingh Dance Company and of the Oak Foundation. The Oak Foundation is a major financial contributor to Shobana Jeyasingh Dance Company and has donated £150,000 to the charity during 2020/21 (150,000 in 2019/20).

The aggregate amount of unrestricted donations received from Trustees during 2020/21 was £10,162 (2019/20 £2,737).

10 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

A claim for £30,954 was made during the year for Theatre Tax Relief. The claim relates to the 2019/20 financial year and has been recognised under 'Other Income'. The claim was agreed and was paid on 26 March 2021.

11 Tangible fixed assets

	Computer equipment £	Total £
Cost or valuation		
At the start of the year	3,616	3,616
At the end of the year	3,616	3,616
Depreciation		
At the start of the year	3,048	3,048
Charge for the year	487	487
At the end of the year	3,535	3,535
Net book value		
At the end of the year	81	81
At the start of the year	568	568

All of the above assets are used for charitable purposes.

Shobana Jeyasingh Dance Company

Notes to the financial statements

For the year ended 31 March 2021

12 Debtors

	2021 £	2020 £
Trade debtors	735	17,793
Other debtors	20,863	8,069
Prepayments	5,992	18,895
	<u>27,590</u>	<u>44,757</u>

13 Creditors: amounts falling due within one year

	2021 £	2020 £
Trade creditors	47,629	12,295
Taxation and social security	3,664	3,143
Accruals	9,740	20,823
	<u>61,033</u>	<u>36,261</u>

14a Analysis of net assets between funds (current year)

	General unrestricted £	Restricted £	Total funds £
Net current assets	416,932	3,400	420,332
Net assets at the end of the year	<u>416,932</u>	<u>3,400</u>	<u>420,332</u>

14b Analysis of net assets between funds (prior year)

	General unrestricted £	Restricted £	Total funds £
Net current assets	263,533	14,758	278,291
Net assets at the end of the year	263,533	14,758	278,291

15a Movements in funds (current year)

	At 1 April 2020 £	Income £	Expenditure £	Transfers £	At 31 March 2021 £
Restricted funds:					
Cockayne – Grants for the Arts	14,758	–	(14,758)	–	–
RPS Drummond Fund	–	5,000	(5,000)	–	–
Hyde Park Place Estate Charity	–	3,400	–	–	3,400
Coronavirus Job Retention Scheme	–	7,199	(7,199)	–	–
The Space CIC Studio	–	(1,725)	–	1,725	–
Donations	–	1,125	(1,125)	–	–
Total restricted funds	14,758	14,999	(28,082)	1,725	3,400
Unrestricted funds:					
Designated funds:					
Production of filmed performance of Clorinda, deferred from 2020/21	–	–	–	200,000	200,000
Remount and tour of Contagion deferred from 2020/21	–	–	–	65,000	65,000
Total designated funds	–	–	–	265,000	265,000
General funds	263,533	713,759	(558,635)	(266,725)	151,932
Total unrestricted funds	263,533	713,759	(558,635)	(1,725)	416,932
Total funds	278,291	728,758	(586,717)	–	420,332

15b Movements in funds (prior year)

	At 1 April 2019 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2020 £
Restricted funds:					
Arts Council England Catalyst Evolve Fund	3,074	–	(3,074)	–	–
ft'work Trust	–	22,500	(22,500)	–	–
The Space CIC Studio	–	10,725	(10,725)	–	–
Cockayne – Grants for the Arts	–	25,000	(10,242)	–	14,758
Total restricted funds	3,074	58,225	(46,541)	–	14,758
General funds	173,082	657,030	(566,579)	–	263,533
Total unrestricted funds	173,082	657,030	(566,579)	–	263,533
Total funds	176,156	715,255	(613,120)	–	278,291

16 Purposes of restricted funds

Hyde Park Place Estate Charity	A grant of £3,400 was made to produce and deliver a joint visual arts and dance partnership with the National Gallery.
RPS Drummond Fund	A grant of £5,000 was made to support the composition of the music for our production of Monteverdi's "Il Combattimento".
Cockayne Grant for the Arts	A grant of £25,000 was made to support a major new dance commission and radical reinterpretation of Monteverdi's "Il Combattimento". The remaining balance of £14,758 was spent during 2020/21.
The Space CIC Studio	A grant of £10,725 was made to support the live-streaming of Staging Schiele in November 2019. The final milestone was not met and the final payment of £1725 was not made and was reversed during 2020/21.
Donations	2 donations were received to support our Learning and Participation activities.
Coronavirus Job Retention Scheme	A grant of £7,199 was made under the job retention scheme to support one staff member was placed on furlough for 6 months.

17 Operating lease commitments

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods:

	Property 2021 £	2020 £
Less than one year	9,850	9,850
One to five years	–	–
	<u>9,850</u>	<u>9,850</u>

The charity has a 3 year lease for office space at Somerset House which was signed on 1 April 2019. The lease has a 6 month break clause.

18 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1.