
EAST LONDON DANCE
(A Company Limited by Guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

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The following pages do not form part of the statutory financial statements:

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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2025**

Trustees	G Ambrose J Amin T Carter (appointed 23 September 2024) R Germain (appointed 23 September 2024) F Hogan (resigned 10 June 2025) L Jones L Krzan (appointed 16 September 2025) J Rose K Trujillo (appointed 19 November 2024) Y Turner-Blake (resigned 23 September 2024)
Company registered number	03167185
Charity registered number	1053735
Registered office	3 Sugar House Lane London England E15 2QS
Company secretary	C Davies
Chief Executive Officer	A Hassan (Co-Creative Director/CEO) K Scanlan (Co-Creative Director/CEO)
Independent auditor	Sayer Vincent Chartered Accountants Statutory Auditors 110 Golden Lane London EC1Y 0TG
Bankers	CAF Bank Ltd 25 Kings Hill Avenue Kings Hill West Malling Kent ME19 4JQ

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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their report and the audited financial statements for the year ended 31 March 2025. Reference and administrative information set out on page 2 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.

The Trustee Board have complied with the duty in section 4 of the Charities Act 2006 to have due regard to public benefit guidance published by the Charity Commission.

Objectives and Activities

The objects of the charitable company are to

- Promote, improve, develop and maintain public education in and appreciation of the art of dance, in particular by the presentation of dance productions and the promotion of dance workshops in East London.
- Our vision is a world where creative talent is always met with opportunity (no matter where you come from).
- Our mission is to grow East London's dance scene
- We believe that creative leaders are essential to stronger local dance communities.

For the year ending 31 March 2025, we have continued to work towards the realisation of our four key priorities that build on our historical contribution to dance development across east London and our future contributions:

1. The Talent House is a home for young people, artists, producers and local communities

The Talent House continues to stand as a pioneering dance and music hub, run by East London Dance and UD Music. For East London Dance, it is a vibrant home for our young people and their families, elders, dance artists and producers, united by a shared passion for movement and creativity.

The Talent House is a community resource, a talent incubator, and an inclusive safe space for experimentation and artistic excellence. Through our programme hosted in the building we offer access for a wide range of people, nurturing imagination, creativity and skills in ways that are enjoyable, leads to improved wellbeing and health, and have clear pathways into further training and employment.

Our programmes are central to the building feeling accessible, especially to those from traditionally marginalised communities in the arts. Each programme strand is designed to increase engagement and opportunity through dance as a catalyst for creativity, connection and social change. We commission, produce and present outstanding performances, workshops, talks and training opportunities that enable audiences to see themselves, their culture and their stories reflected.

We remain deeply proud of the space we have created balancing openness and accessibility with artistic ambition and excellence. Through partnership, co-design and with shared leadership at the heart of our approach, this year has been dedicated to people: our artists, our participants, and our ongoing commitment to making the Talent House a truly inclusive cultural home.

2. A sustainable organisation that is good for its people

East London Dance remains deeply committed to being an organisation that is *good for its people* and *fit for the future*. This commitment is rooted in our belief that creativity, wellbeing, and inclusion are inseparable. We recognise the complex and intersectional experiences of our team, artists, and participants, and continue to build an organisational culture that values compassion, flexibility and collective leadership.

This year we have focused on refining our staffing structure to ensure the sustainability of our programmes and the wellbeing of the delivery teams. This has included welcoming new staff to the team and developing new roles that expand our capacity. As a small organisation progression routes for staff members development can be

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complex to achieve. We have a commitment to nurturing talent from within and investing in the next generation of cultural leadership, so we are proud of being able to invest in our people in this way.

We have taken significant steps to strengthen our culture of care. Regular staff wellbeing days, flexible working arrangements, and open listening sessions have supported a workplace environment that prioritises both personal and professional growth. We continue to practise compassionate leadership, recognising that a supportive organisation fosters creativity and resilience across all levels of delivery.

The *Creative Collective*, our advisory group of diverse artists and producers, continues to play an essential role in our shared leadership model. Their lived experience and creative insight help us interrogate and refine our goals around diversity, equity, environmental sustainability and artistic ambition. This year, we held our first joint *Board, Staff and Creative Collective Away Day*, bringing everyone together to explore strategy, culture and shared values. The day embodied our approach to co-creation, transparency and shared decision-making.

Training and development remain central to our progress. All core staff, delivery teams and Duty Managers have completed NSPCC and ELD safeguarding, trauma-informed practice and anti-racism training. All have also completed accredited *Youth Mental Health First Aid* training, and we are now opening that accredited training service to other organisations. Core staff and Duty Managers also have taken part in First Aid at Work and Fire Marshal Training. This year we changed our approach to training and now deliver all training as a collective experience, bringing together the CEOs, core staff, delivery teams, Creative Collective and Duty Managers. This has strengthened trust and reinforced a sense of collective purpose.

Across all areas of our work, we continue to listen to our people, empowering them to lead, make decisions, and shape the direction of the organisation. Our members' events, professional development opportunities and creative residencies have provided valuable moments for skill-building, collaboration and reflection helping individuals to feel seen, supported and part of something larger.

3. East London Dance is an activating presence across Newham and East London

For 37 years, East London Dance has remained rooted in and responsive to its local communities. We continue to be an activating presence across Newham and East London empowering our team to lead with initiative, building place-based partnerships that genuinely shift power towards communities and underrepresented creatives, and ensuring that our work remains both relevant and resonant.

Partnership working has remained central to our approach. This year, our work has reached across multiple boroughs and platforms. We delivered performances and participatory events in the *City of London*, contributed to the *Queen Elizabeth Olympic Park* summer programme, presented new commissions as part of *Greenwich & Docklands International Festival (GDIF)* through our *Dancing City* partnership, and took part in Hackney Wick's *Digital Body Festival*. Each of these moments showcased our creative energy and present our artists' ability to thrive in both local and national contexts.

At the *Talent House*, we have strengthened cross-sector collaboration by hosting and partnering with organisations including *Capsule*, *Gallion Arts*, and *It Takes a Village*, welcoming new audiences into our building and widening our reach. Through our *Navigate in Schools* programme, we have continued to expand access to dance education within the school day, offering workshops that integrate wellbeing, creativity and cultural expression for young people.

Our ambition remains clear to celebrate and showcase authentic, locally grown work that reflects the creative spirit and diversity of East London. Through collaboration, partnership and shared leadership, East London Dance continues to connect people, place and purpose activating creativity across Newham and beyond.

4. Telling Our Stories - Taking the lead in a national conversation

This year, we deepened our commitment to storytelling as a powerful tool for change. Under the strand *Telling*

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Our Stories: Taking the Lead in a National Conversation, we focused on amplifying the depth and impact of our programmes sharing lived experiences, creative voices, and best practice to influence wider cultural and systemic change. Crucially, this work ensures that our artists, staff, and participants are empowered to tell their stories in their own voices.

We launched a series of short films aligned with key cultural moments, International Women's Month, Black Men's Wellbeing, and Pride Month. Each film highlighted the unique perspectives and creative contributions within our community, reinforcing our commitment to inclusive representation and authentic storytelling.

Our *Producer's Building Blocks* video series has become a cornerstone of our digital learning offer with 8.3k views so far. Focused on enterprise and entrepreneurship in the arts, the series is hosted on our CRM platform, making it accessible to all who engage with the Talent House. This initiative not only extends the reach of our professional development programmes but also embeds learning into our digital infrastructure supporting scalable, self-directed growth. To widen access, we have been sharing short reel content across social media platforms to drive access to the full range of video content.

We hosted our first *Impact Sharing Event* in partnership with Newham Council, convening over 50 professionals from across East London and beyond. The event explored trauma-informed and wellbeing-led practice in youth and community dance, sparking cross-sector dialogue and inspiring new models of inclusive, community-rooted arts practice.

Through storytelling, reflection, and collaboration, we continue to lead conversations that celebrate impact and shape new approaches to creative practice. Our digital platforms are increasingly central to this work building stories online, launching new commissions, and creating rare opportunities to invest in, grow, and scale community-led initiatives.

Review of Significant Activities

2024/25 marks our fourth year in the building and it's been one of our most ambitious to date. Against a backdrop of local and global challenges, rising poor mental health, and conflict, East London Dance has continued to push boundaries and create space for our diverse communities. We have placed creativity and care at the centre of all we do, and our communities have felt our intention responding with gratitude.

We have invested in partnerships that amplify our reach and reputation, including the City of London Corporation, Greenwich & Docklands International Festival, The Place, Newham Council, and the London Legacy Development Corporation. Working in partnership enables us to bring diverse expertise and resources into programme design, creating stronger, more innovative offers for our beneficiaries. It also allows us to extend our reach into wider and more varied audiences, ensuring our work is both impactful and inclusive.

We have launched new artist development programmes through Talent House Ignite, including *Flat Share*, *Space 2 Create* and *OUR HOUSE*, providing opportunities for artists to make, share, and thrive. We have told our stories with pride, championing what makes us great through our cultural calendar, elevating the voices of LGBTQIA+ artists and celebrating Black History Month, and hosting our first impact event exploring trauma-informed practice and Newham Council's 7 Caring Steps. We continue to champion diversity, equity and inclusivity through training, programme design and platforming diverse artists. At the heart of it all, people and passion have been our guiding forces.

With our NPO extension confirmed until 31 March 2028, we are entering the next phase with confidence. 2024/25 has been about returning our focus to the people, building the team, strengthening the Board, investing in inclusivity, and championing the greatness of our communities. We have never been stronger or more connected in purpose, however there is still much to do as there are challenges on the horizon. We have clear priorities, strengthened partnerships and a resilient team. However, writing this in 25/26, we are already seeing major shifts in the external landscape. Sector-wide funding pressures, changing public priorities and increased competition are creating challenges largely outside our control. While East London Dance is on solid operational

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footing, going into 26/27 we will need a clear mandate: to secure new partners, diversify income and position ourselves strategically within an increasingly crowded cultural sector. We are one of many organisations navigating these pressures — and this moment calls for collective focus, bold advocacy and shared commitment to sustaining the work we know matters.

Our Pillars of Impact

Underpinning our programme and achievements is a growing framework for evaluating impact, aligned with our vision and community needs. Our core pillars of change are:

- Social Mobility – Elevating people to realise their full potential
- Mental Health & Wellbeing – Supporting emotional and psychological resilience in our communities
- Talent Development – Investing in young people, artists, and producers as future creative leaders
- Education & Employment – Building skills, confidence, and paid opportunities for sustainable creative careers
- Representation – Championing diverse people and artforms, ensuring our teams reflect the communities we serve

The Year in Numbers

In 2024-25 we reached:

- Live audiences of 3,943 (5,196 in 2023/24)
- Digital audiences of 62,073 (28,943 in 2023/24)
- Increased participant engagement with 13,013 attendances by 3,548 participants across all activity (11,761 and 3,349 in 23/24 | 9,467 and 3,551, in 2023-24 – so a steady increase, i.e. more individual engagement per person)
- Reached a diverse group of beneficiaries of which 70% were from the global majority and 4% were disabled (70% & 5% in 2023-24 & 70% and 9% in 2023-24 respectively)
- Offered professional development, mentoring, coaching or free space to 137 different artists and independent producers of which 54% were from the global majority.
- In addition to our full-time staff, we employed 98 individuals (91 of which were artists or producers) to deliver our activity of which 79% were from the global majority, 5% were disabled and 17% neurodivergent

The Talent House statistics for 2024-25 are:

- 6,419 individual people have come through the doors (6,191 in 2023/24)
- A total of 20,083 visits (attendances) (was 18,637 in 2023/24)
- 40 participation programmes (15 paid, 25 free)
- A 13% increase (from 2023/24) in free space for artists development, youth programme and free space to 1,902 hours of free space (1,335 hours in 2023/24) – of this, 865 hours were dedicated to artists free space programme which was on a par with 2023/24 (901 hours)

Significant Programme & Organisational Highlights 2024–25

• Launch of *Talent House Ignite*

Designed through a three-month artist/producer co-creation process, *Talent House Ignite*, is supported by the Paul Hamlyn Foundation and the Linbury Trust until March 2027. The programme has three core offers:

- Flat Share – a free curated membership scheme offering access to co-working, members' events, and discounted studio space (Paul Hamlyn Foundation).
- Space 2 Create – an equitable commissioning strand, supporting artists to develop and present new full-

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length work (Linbury Trust).

- OUR HOUSE – artist-led building takeovers that amplify community ownership and visibility (Paul Hamlyn Foundation).

- **Partnerships and Commissions**

We were delighted to announce a programming partnership with Greenwich + Docklands International Festival (*Dancing City*) which saw us commission and present two East London Dance artists on the Queen Elizabeth Olympic Park as part of this high-profile outdoor arts festival, extending our reach and visibility to nationally and internationally.

- **Creative Collective Advisory Board**

The Creative Collective continue to play an essential role in shaping our work. Meeting quarterly, this advisory Board has provided invaluable input into our DEI, environmental, and artistic strategies. This year saw three joint sessions between Trustees and the Collective.

- **Board Development**

Our focus on Board development has resulted in three new exceptional Trustees joining the Board this year, strengthening our governance and diversity of thought. One of our new Trustees has come directly from the Creative Collective, solidifying our commitment to progression, representation and shared leadership.

- **Impact Sharing Event**

We hosted our first *Impact Sharing Event* in partnership with Newham Council, showcasing our trauma-informed approach within our youth programmes (*On The Move* and *Navigate*). Over 50 professionals attended from across east London and beyond, demonstrating growing recognition of our leadership in wellbeing-focused creative practice.

- **Traded Income**

Our traded income increased by 6% (from £79,834 to £88,278), demonstrating progress in our ambitions for financial resilience and income diversification.

- **HRH The Princess Royal Visit**

We were honoured to host a visit from HRH The Princess Royal. This was in partnership with the Foundation for Future London, where she is Patron. The visit enabled East London Dance and UD Music to showcase the building and our individual missions. We presented work by Olu Alatise (AfroQueens) and Emma Houston alongside a performance by UD's Flames Collective. Trustees Jacqueline Rose (Chair), Graham Ambrose and Fionnuala Hogan represented East London Dance alongside CEOs Tia Hassan and Kate Scanlan. HRH Princess Royal conveyed her appreciation for the quality of the work showcased and the opportunity to visit the building.

Financial Review

At the end of the 2024/25 financial year the accounts show a deficit of £259,530 with reserves carried forward of £1,817,473. The deficit includes depreciation on restricted capital assets of £102,730. Considering revenue funds only, the accounts show a deficit of £156,800 – consisting of a deficit of restricted revenue funds of £154,939 and a deficit on unrestricted revenue funds of £1,861. The deficit on restricted revenue funds arises from project costs being incurred during 2024/25 being charged against funding that was received in the prior financial year.

East London Dance is in a good position and, like many similar sized cultural organisations, has a clear mandate to develop new funder and partner relationships to secure a healthy flow of investment and activity as we move into 2026/27. The fundraising landscape is increasingly complex, and we are improving how we describe our impact and legacy to engage in new ways to ensure a flexible business model and diversify income streams.

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The following table provides additional information that clarifies the free reserves available to the charity.

Total Funds	£'000
Less: restricted capital funds	1,817
Less: restricted revenue funds	1,563
Less: unrestricted funds tied up in fixed assets	112
Free Reserves	4
	138

Reserves Policy

At the year-end, total reserves were £1,817,473 (2024: £2,077,003). These reserves are further broken down into unrestricted revenue reserves of £142,115, restricted revenue reserves of £112,303 and restricted capital reserves of £1,563,055.

The capital reserves are entirely held in fixed assets as capitalised costs for the new building, the only costs against these reserves are depreciation on assets and do not involve cash.

We aim to maintain unrestricted revenue reserves at £72,316, sufficient to cover 3 months of core operating costs. We transfer these funds into a designated reserve fund as a management tool to ensure the safeguarding of this fund.

At the year-end, total reserves were £1,817,473. After subtracting the restricted capital funds of £1,563,055, the restricted revenue funds of £112,303 and the designated funds of £72,316, this leaves £69,799 as free reserves.

Going Concern

The financial statements have been prepared on a going concern basis after the Trustees had given due consideration to the working capital and cash flow requirements of East London Dance.

Senior management and Trustees review the organisation's financial health regularly by way of management accounts, budget reviews and cash flow forecasts. A contingency is in place to cover any unknown variances. The organisation's business model looks to mitigate risks by raising income from a variety of sources: Arts Council England; Other public funders; Private Trusts and Foundations, corporate sector partnerships as well as growing a strong trading activity.

The charity has status as a National Portfolio Organisation by Arts Council England, this guarantees core unrestricted funding which has now been extended to 31 March 2028. The relationships with other key funders and stakeholders are well developed. In 2025/26 we enter our third year of funding with Paul Hamlyn Foundation and the Linbury Trust both of which we have strong relationships with.

Due to the fundraising success in 2023/24, the organisation is currently in a stable position, at the time of writing we near the end of one funding relationship and are about to enter the final year of two others. Our stewardship work continues as does our ambition to develop new multi-year agreements. Our fundraising pipeline contains a targeted list of funds that resonate with our programme and unique organisational strengths and track record.

However, we are in a period of high competition for funds from Trusts and Foundations. Over the last year we have refined our monitoring and evaluation process that is enabling us to describe our impact from a qualitative and quantitative perspective as well as demonstrate long-term impact. Our process is supported by a freelance fundraiser, the CEOs and Trustees.

In addition, our building, the Talent House affords the charity the opportunity to further exploit the asset for commercial activity. East London Dance has been accepted onto a learning and match funding programme by Go! London, that is led by School of Social Entrepreneurs, and this will support our traded income in this area.

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There are some changes that we are budgeting for, including the Service Charge cap ending in spring 2026, and new fundraising for On the Move for 2026/27 that includes traded income via selling our services and developing new funding partners. Our energies are focused on new funding terms and increased building and operational efficiencies.

Having paid regard to these matters and those outlined in the above sections of this report, the Board of Trustees has a reasonable expectation that there are no material uncertainties affecting the charity's ability to continue as a going concern for a period of at least 12 months from the date of approval of this report and financial statements.

Fundraising

As an Arts Council England National Portfolio Organisation (NPO), we have had confirmation that the current portfolio funding agreements (£245k/year) will remain in place until 31 March 2028. With the application process for the next NPO round due to be confirmed.

In 2024/25 we were successful in raising funding for our charitable work from a variety of sources:

- NHS Compass Small Grant Fund (£7,243) - We will research, map and design the formation of a strategic, cross-sector Multi-Agency Collective based on the proven success of New-MAC in Newham for the last 8 years, with the ambition to increase the wellbeing and resilience of children and young people in Waltham Forest.
- Go! London Match. Trade. Grow programme (£25k - £5,000 cash £20k match funding £1 for £1) - This is a match funding grant accompanied by learning programme to support East London Dance to develop its blueprint for traded income projects. It runs to June 2026.
- London Legacy Development Corporation (LLDC) - summer school & Great Get Together (£2500) - The LLDC funded our collaborative dance and music summer school for 12–17-year-olds that we run with building partner UD Music. ELYDC and Leap of Faith were also invited to perform and lead a workshop as part of the annual Great Get Together event on the Queen Elizabeth Olympic Park.
- Newham HAF (£7,500) - Funding from Newham to deliver two weeks of dance and art activities for young people. This additional funding allowed us to put on more activities, provide hot lunches, increase our SEND training and provision and have more staff to support the delivery.

2024/25 was the first year of three-multiyear agreements with significant Trusts and Foundations. These funds were raised in 2023/24 but an overview of them is provided to demonstrate how important they are in enabling our programmes to thrive and impact deepen across this year:

- Prudence Trust (£225,000 funding, £112,000 per annum 2024-2026) – Prudence Trust are reinvesting in our incredible On the Move preventative mental health programme. They also understand the toll that this type of support work has on staff teams and are supporting *Evo/ve*, our first staff wellbeing programme.
- Paul Hamlyn Foundation (£210,000 funding, £70,000 per annum 2024-2027) – Paul Hamlyn Foundation are supporting our artist development work including OUR HOUSE, Producer's Agency and the Creative Collective.
- Linbury Trust (£135,000 funding, £40,000 per annum 2024 – 2027) – The Linbury Trust are the inaugural funder of artist development initiatives Flat Share and Space 2 Create.

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As we write this report, we are now entering the final year of three significant multi-year funding relationships. While these partnerships have been instrumental in sustaining our programmes, they are due to conclude within the next 12 months. As such, we must actively steward these funders to explore potential continuation, while simultaneously identifying and cultivating new funding sources to ensure the ongoing delivery and stability of this work. Sustaining our impact will depend on replacing or renewing these vital income streams.

Approach to Fundraising

Despite a challenging funding landscape, East London Dance continues to deliver successful and ethical fundraising that directly supports our charitable mission — enabling us to create high-quality dance opportunities and artist development initiatives for those with least access to the arts across East London. Successful fundraising has become significantly more challenging due to the climate and we are exploring new partnerships and new approaches to fundraising to ensure our successful and unique programme continues to our 40th year and beyond.

Fundraising remains a shared strategic priority, led by our joint Creative Directors/CEOs, with governance oversight from our Board and operational support from our Fundraising Manager. Following the departure of our Fundraising Manager in July 2024, we adapted swiftly by engaging experienced freelance fundraisers to maintain momentum and continuity in our income generation efforts. We have also used it as an opportunity to engage in bid writing, widening the responsibility for raising funds across the organisation. This has been well received with the staff enjoying the process and developing deeper ownership over projects and funding relationships.

Our structured fundraising pipeline allows us to proactively identify and cultivate relationships with Trusts, Foundations, and other funders whose priorities align with our values and programme goals. The new multi-year support received from three major Trust and Foundation partners last year are an encouraging indicator of confidence in our vision and impact. We have successfully designed and launched our new artist development programmes, which have been enthusiastically received by both funders and participants.

We are proud of the transparency, integrity, and relationship-building focus in fundraising which we continue to operate without any complaints. We ensure open communication with funders and regularly offer opportunities for them to experience our work first-hand, engage with our artists, and witness the transformative impact of their support.

Future Developments

As we come to the close of 2024/25, we are busy planning our fundraising priorities for the coming year. We are looking forward to 2028 and our 40th anniversary and how we mark the legacy we have created, and the future impact that we want to make.

The financial picture across the arts and youth sectors remains extremely challenging, with many pressures sitting firmly outside our control. Significant funding streams have closed, local authorities are under strain, and Newham Council a longstanding commissioner and partner for our work is facing major financial difficulties that will inevitably impact future opportunities.

Despite this, East London Dance continues to demonstrate strong financial management, clear purpose and real value to our communities. Our track record, impact and reputation place us in a powerful position but we must now widen our fundraising reach, secure new partners and actively build diverse income sources to protect our mission.

The world is shifting rapidly, and so must we. This is a call to arms: to champion our work, to invest in our future, and to stand together in ensuring East London Dance remains a vital, creative force for the communities we serve.

We will maintain our focus on fundraising to secure the future of our incredible programmes and the impact that

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they make on the social mobility, mental health & wellbeing, development of talent, education and employment of our creative communities and that we represent the diverse people and artforms of our staff, delivery teams and local communities.

- Fundraising – in addition to continuing our focus on multi-year Trust and Foundation investments we are aware that the landscape is increasing in complexity. We are developing new corporate and individual giving campaigns that will run alongside these efforts.
- Traded income – We have several key aspects of this income stream that include Hires, Evening classes, Masterclasses, and services that sell our knowledge and skill base to other arts and charitable organisations.
- Policy and Procedure – our work in this area continues and we are working with an external HR consultant to ensure that we are relevant and reflective of the world today as an organisation.
- Evaluation Framework and Impact sharing – We are continuing to work on our Evaluation Framework so we can measure our impact across social mobility, mental health and wellbeing, talent development, education and employment, representing diverse people and artforms.

Traded Income

Traded income is an important part of our financial ecology. The Talent House as an asset has enabled us to build a robust income stream through the hire of our two beautiful dance studios and other spaces around the building since 2022. Year on year we have seen an increased in our hire income and we are exploring ways to ensure this continues whilst not encroaching on programme time in the studios. Balancing hires with our artistic and community programmes is a key consideration as we focus on maximising out overall utility when meeting our charitable objects. As of January 2025, we were accepted onto Go! London's Scale Up traded income programme – this learning programme, supported by a period of match funding, will support us to identify and develop our growth areas of traded income:

- Hires – growth includes a focus on our growing repeat bookers, developing an Events and Entertainment Strategy and longer exclusive hires in quiet programme periods.
- Adult Evening classes – continue to be a regular income stream and support our charitable objectives by providing paid work for artists. We continue to test ways to increase participation across the programme.
- Masterclasses – growth will include regular Masterclass moments in our annual calendar linked to key cultural moments including Black History Month, the Notting Hill Carnival and Pride month.
- OUR HOUSE Ticket Sales – OUR HOUSE has provided us with an additional ticket revenue that we had not planned for. The average ticket yield is £2000, however, not all activity is paid for, and income is dependent on who the community is.
- New activity – we are developing new strands of activity as part of our Go! London match funding programme:
 - ◆ Dance and Wellbeing Corporate Away/Team Building Days,
 - ◆ Service provider of Youth Mental Health First Aid and Safeguarding facilitation to other arts and charitable organisations.

Traded Income underpins our wider fundraising efforts and is making a significant difference to our operating model.

Studio hire is available at subsidised or commercial rates. During 2024/25 we had paid hires to the value of

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£88,278 which is an increase of 6% (2023/24 £79,834).

This year's hires included a mix of non-profit and commercial hirers:

- Not for profit hires (including 24 NPOs/non-profits and 9 independent artists): Academy Breakin' Convention (Sadler's Wells), ActivelyseeK.I.N.G, Akram Kahn Company, Anastasia Vlasova, Anjana Bala, Bagsy, Ballet Black, Boy Blue Entertainment, Care to Dance, Constella Music Collective, Damn Fine Dance, Do Things Differently Dance Collective, Foreign Affairs, Cameron Flynn, Hofesh Shechter Company, Hudson Ballet, Icon Theatre, Mbilla Arts CIC, Julian Nichols, Look Ahead, London School of Contemporary Dance, New Adventures, Rinova, STOP London, Studio Wayne McGregor, The London Ballet Company, The Place, Tong Dance, Travis & Pett Clausen-Knight, ZooNation: the Kate Prince Company, Xiao Liang, Yiran
- Commercial hires: Banquet Theatre, Dance Box, GVO, Great Leap Forward, Liam Luniss, Strictly Come Dancing (BBC), The Institute for Arts in Therapy and Education, Josh Wharmby, Olivia Wharmby.

Principal Risks and Uncertainties

East London Dance is a small arts charity; our programme is thriving (see below for full detail on each project) and our team is brilliant. However, we have identified three key risks outlined below, and our risk register helps us identify and establish control procedures to mitigate those risks. The risk register is reviewed by the finance committee and the board of Trustees at quarterly meetings.

1. Ongoing funding – As a small arts charity East London Dance has yearly fundraising targets in addition to its confirmed Arts Council England NPO funding. The current arts fundraising landscape is extremely competitive, funds are generally oversubscribed, and now we are competing with bigger institutes locally which makes the funding opportunities in the localised area enormously competitive. This will require close management to ensure we meet our outcomes.

Our first risk is largely out of our control, the reduction of available arts and culture funding streams has increased competition for funds and is impacting small arts organisations across the UK. It poses significant challenge. We are working hard to maintain excellent relationships with current funders, aware that as we write this we are nearing the end of two and three-year funding terms on three programmes.

The Executive team are working closely with the staff team to ensure that we articulately demonstrate the need, quality and impact of our work. We are refining our fundraising skills and work with a freelance fundraiser as well as an external evaluator to refine our evaluation framework and to create impact events for the sector.

We have developed a fundraising subcommittee with our Trustees to look at a wide range of funding sources, generating increased traded income, new partnership models and developing our strategy for the next three years. As of June 2025, we have a professional fundraiser on our Board of Trustees.

2. Earned income – we need to keep setting and reaching our commercial income targets and exploring new ways to increase revenue from a range of different sources. Including increasing venue hire, events and entertainment packages, away days, merchandise and training services.

We have launched an Events and Entertainment brochure with the ambition of increasing the commercial and corporate hire revenue. This would enable hires to use less studio time but generate more income.

Studio hire income is increasing year on year but there are also new studios with high technical specs opening up locally. We are introducing incentives for our regular bookers, and for new bookers to return.

The Go! London traded income programme is led by the School for Social Entrepreneurs and is providing a supportive learning space for us to build and refine our model for testing and growing areas of traded income.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

We have a Go! London working group that is made up of the CEOs, Venue and Business Manager, Comms Manager and Hires Administrator. In 2026 the Creative Collective will be supporting this group through the Business Development Creative Collective/Staff working group.

3. The full operating costs for the building have increased faster than had been expected due to the nationally accelerating cost of living and the real running costs of the building. We had hoped that the monetisation of the building would be in line with increasing operational costs, but we haven't yet matched that unexpected pace.

Monthly management accounts and project budget reconciliations will ensure that the organisation can control its finances and manage its cash flow. We are continuing to source the best and local suppliers that meet our environmental targets as well as providing value for money. Working closely with our Landlord and Management Agents to ensure the building and its systems are in the best conditional to maintain operational costs. The impact of all these measures enables us to ensure that we are working within our budgetary constraints and delivering a high-quality experience across our spaces and programme.

We come to the end of our five-year service charge cap in February 2026, so part of our work with our Managing Agents is around greater communication and efficiencies on maintenance, repairs, and ensuring we're looking at the life cycle of key building equipment.

The programmes in detail

Artist Development Creative Collective Advisory Board

This year marked the first full cycle of our Creative Collective Advisory Board, funded by Paul Hamlyn Foundation. Nine incredible dance and east London passionate diverse creatives are led by Chair Nicolette Wilson Clark, a certified coach, psychotherapist, and yoga teacher.

Meeting quarterly, the Collective has begun to play a vital role in shaping East London Dance's direction, offering valuable input into our diversity, equity and inclusion (DEI), environmental, and artistic strategies.

An ambition for this programme was to develop our leadership model so that the boundaries between staff, Creative Collective and Board are less formal, and that decision making is truly collective. This year we held three joint meetings between the Creative Collective and Board, and our first Away Day for all three groups to come together. We are also proud that one of our Creative Collective members Rene Germain joined the Board as a Trustee in September 2024, a significant step forward in our commitment to increasing representation, embedding lived experience and shared leadership.

Space 2 Create: Commissioning Scheme

We were delighted to launch Space 2 Create, our first commissioning scheme for new full-length work from artists working in hip hop and south Asian dance forms. Funded by the Linbury Trust, and underpinned by our Arts Council England NPO funding, this is an important step in our vision for East London Dance as an accelerator of sustainable choreographic careers for artists traditionally least represented in the arts.

The commissions were co-created with artists and producers over a 6-month period so that we could understand need and create an inclusive application process and support package. We received 81 applications from a wide range of creatives from emerging voices to established artists with exciting and ambitious ideas.

The commissioning process went into April 2025, and the panel comprised of East London Dance staff Maren Ellermann, Tia Hassan and Kate Scanlan, alongside industry leaders Eva Martinez (Dramaturg), Ivan Blackstock (Choreographer), and Freddie Opoku-Addaie (Dance Umbrella), Polly Cuthbert (The Place). We awarded the first two years of commissions which were announced in July:

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FOR THE YEAR ENDED 31 MARCH 2025

- Clara Bajado – *Anack*
- Chandenie Gobardhan – *Caught in the Net of Rebirth*
- Jade Hackett – *Boxxed Up*

Partnership development has been key to this process. We were delighted to confirm The Place and DanceEast as partners on Jade Hackett's work. We are actively developing partnerships with a wide range of organisations including Greenwich + Docklands International Festival (GDIF), ArtsAdmin, Brixton House, Soho Theatre Walthamstow, Sadlers Wells East, and English National Ballet.

OUR HOUSE

Funded by Paul Hamlyn Foundation, OUR HOUSE is a building takeover commission. Independent artists, collectives and or producers are invited to create a week-long programme of work that engages their community.

Ricky Jinks Collective – November 2024

The Mindful Movement Festival offered a rich programme of movement, meditation, and mindfulness, demonstrating the power of dance to support wellbeing and community connection. Featuring 7 days of activity and 38 events, it sold out in 48 hours with 142 festival passes sold and 932 total attendances.

Olu Alatise, AfroQueens – March 2025

A Taste of Africa transformed the Talent House into a celebration of African culture infused with the rhythms, flavours, and stories of the continent. The programme invited audiences to immerse themselves in African dance traditions, whether seasoned in styles like Bikutsi or new to genres such as Azonto and Amapiano.

OUR HOUSE continues to be a powerful platform for artist-led innovation, cultural celebration, and community engagement placing creative leadership directly in the hands of those shaping the future of dance.

Creative Lab & Digital Body Festival

Creative Lab is a six-year partnership with London College of Fashion and is a bi-annual residency that brings together choreographers, costume/fashion designers and creative technologists in an experimental collaborative play lab. In year two alumni seed-fund-commissions are offered to develop specific projects. This year's Creative Lab Development Fund awarded two seed-fund-commissions to alumni Sian Fan and Elizabeth Arifien to develop new work. For the first time we have been able to present those works publicly at the first Digital Body Festival conceived and curated by Alexander Whitley. The Hackney Wick based festival was a platform to celebrate the intersection of movement and digital technology.

Awardees Sian Fan and Elizabeth Arifien showcased their digital and live performances, *Incantation* and *Boundless Body*, blending dance, technology, and sensory experience. The festival was a huge success and highlighted the innovation and talent nurtured through Creative Lab and celebrated our ongoing partnership with London College of Fashion.

Flat Share: Building a Creative Community

Funded by the Linbury Trust, we launched the Flat Share Community this year and received over 100 applications from creatives. The Community receive benefits that include free creative business vents, access to our Producers Building Blocks video tutorials, free space, discounted space and producer support as well as the opportunity to co-work and build a community.

We officially welcomed the community at the Flat Share Winter Party in December and have followed up with a range of community events including Putting the Fun in Funding, building tours and 121 producer support surgeries. Activity so far is providing opportunities for members to meet the team, explore the space, make new creative friends and collaborators.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

Participation

Children and young people

On The Move – Dance & Wellbeing Programme

Funded by Prudence Trust, On the Move is our core dance and preventative mental health programme for children and young people aged 4-18. Our integrated approach to wellbeing is a distinctive feature of this project. Each term children and young people participate in group and 121 coaching to support confidence, community, resilience and emotional wellbeing. Our goal is for them to develop strategies for maintaining good mental health and associate movement as a tool for healthy living.

This year 169 young people participated in 153 termly sessions, generating a total of 2,508 engagements. There were 36 group coaching sessions and 1 East London Dance Early Intervention Evening of family and youth services. 78% of our young people are from the Global Majority and 73% are from families on universal credit.

Holiday provision enables children and families to receive essential support out of school term time. We received additional support from Newham's Holiday Activity Fund (HAF), which supported our Prudence Trust summer programmes for 8–13-year-olds (dance, art and crafts) and 14–19-year-olds. (dance and music in partnership with UD Music).

A significant part of this programme is the engagement of children and young people on the CAMHS waiting list for mental health support. We are a founding member of the Newham Multi-Agency Collective (New-MAC) and meet weekly to discuss how we can support children and young people as they wait. This year we took 14 referrals. They typically remain in the programme for two terms, receiving 121 sessions alongside an introduction and review session with their families. This equates to an additional 220 individual coaching and 44 family support sessions alongside additional signposting to external services for continued care. The consistency and quality are key to building sustained relationships with young people and their families.

East London Youth Dance Company (ELYDC)

This year we re-launched our youth dance company. Led by Artistic Director Dominic Hamilton. This auditioned company for 13–18-year-olds is for young dancers who are passionate about dancing more, improving their technique and performing as much as possible. They performed at the Impact Dance Showcase at The Scoop and Fresh! the youth dance platform at The Place, the home of London School of Contemporary Dance.

Navigate – targeted dance and mental health project

This year, we completed delivery of our NHS Compass funded Navigate programme, in local secondary schools. This has been an exceptional project, with staff describing it as their favourite youth initiative to date. While it was initially challenging to embed the programme within school settings, the benefits to young people's mental health have been clearly recognised:

- 147 young people were referred to participate in the programme
- 55 participants had one or more special educational need and/or disability
- 78% of participants came from Black, Asian, and other ethnically diverse backgrounds
- There was a 13% reduction in the number of young people identifying traits of negative mental wellbeing
- There was a 12% increase in the number of young people identifying traits of positive mental wellbeing

At present, no additional funding has been secured from Compass to continue the work. We are actively exploring new funding opportunities to sustain and expand this impactful programme.

Schools Outreach

This year we continued our schools outreach strand, embedding dance into the curriculum at Harris Academy as part of PE provision and delivering additional one-off enrichment activities at other schools. Delivered by our Youth Team, the Harris programme was a mix of hip hop and contemporary dance styles, these sessions bring the benefits of creativity, movement, and teamwork directly into the school environment. Harris Academy has committed to this partnership until April 2025, enabling us to expand our reach and engage even more young

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FOR THE YEAR ENDED 31 MARCH 2025

people across Newham and east London.

Community Engagement & Place based partnerships

City of London Community Programme

Funded by the City of London Community Infrastructure Levy Neighbourhood Fund our 12-month programme included two events as part of the Bartholmew Fair, a co-created programme of dance and movement classes and finale community events at both Golden Lane and Portsoken Community Centres. The focus was on community, sharing joy, food and movement together. We took the spirit of this community programme into a newly designed wellbeing workshop for city workers. In partnership with One Avenue Group we led a pilot series that explored personal resilience and collective joy in the workplace through dance and group coaching.

Leap of Faith (LOF)

LoF is our elders programme running for 26 years and a core part of our participation programme. Led by Artistic Director Molly Wright, we introduced an Assistant Artist role this year to increase support and train younger artists to work with elders. Our ongoing partnership with English National Ballet (ENB) continues to be a vital part of our LOF programme. The partnership enables us to widen experiences for our elders and share costs and resources. LoF rehearse at ENB's Mulryan Centre for Dance for one term, and the other two terms at the Talent House ensuring a rich and varied creative environment. This year LoF were part of Re-Play, ENB's annual spring showcase celebrating the talent and creativity from the company's learning and participation programme. They performed alongside ENBYouthCo, ENBYouthCo-nnect and the Dance for Parkinson's Company.

Windrush Commission

We were commissioned by Newham Council to produce an intergenerational dance theatre performance as part of their Windrush programme in August. The performance, themed Rites of Passage, featured members of Leap of Faith and ELYDC (our youth dance company), and was led by one of our Producer Placements, supported through the Foundation for Future London (2023–24).

The production was ambitious and joyful, blending dance and film to great acclaim from audiences. This project offered rich learning opportunities and has significantly strengthened our relationship with Newham Council's Culture Team.

Adult Community Class Programme

Now in its third year, our Adult Class programme continues to thrive, attracting a diverse mix of hobbyists and dancers to weekly evening sessions. Classes run Monday to Wednesday during term time and have become a vibrant part of our building's weekly rhythm, bringing renewed life and energy to the building after the working day is done.

We remain committed to providing meaningful opportunities for training, development, and progression into the dance sector, including paid employment for dancers and creatives. Our partnership with the University of East London continues to offer volunteering placements and teaching assistant roles within the programme. Additionally, we provide training and paid roles as Duty Managers for East London Dance activities held outside core office hours.

This financial year we have had 3 terms of adult evening classes with 1390 unique participants, and 4966 attendances. Overall, we had a slight increase (averaging 5%) in participants and attendances in comparison to 2023/24, reinforcing that we are retaining a loyal community of dancers attending classes.

Operations

We continue to maintain strong operational performance at 3 Sugar House Lane, supported by a productive working relationship between East London Dance, UD Music, landlord Vastint, and our Management Company, Savills. This collaboration has led to improved communication and a significant reduction in outstanding building issues.

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FOR THE YEAR ENDED 31 MARCH 2025

Staff training remains a priority to ensure safety, wellbeing, and smooth building operations. This year, team members have received training in First Aid, Fire Marshalling, Health & Safety protocols, Safeguarding, and procedures for opening and closing the building.

As part of our drive to greater environmental sustainability, we engaged a new cleaning company for the Talent House that is accredited to ISO 14001 (Environmental) & ISO 5001 (Energy) which sets frameworks for environmental & energy management. They also have a dedicated Head of Sustainability and have committed to being Net Zero for scopes 1&2 by 2030 and achieving a reduction in their total emissions by 64% by 2030, compared with their 2022 baseline. They are committed to Science Based Targets and publicly share their progress.

We also engaged an external Health & Safety consultant, who completed a full audit and is now working with us to review policies and procedures. This includes developing a building maintenance schedule to ensure timely and efficient completion of works, ensuring compliance against legislation, ensuring training is relevant and up to date and that we're supporting hirers to use the building safely.

Structure, Governance and Management

Governing Documents

East London Dance was founded as the East London Regional Dance Council in 1987. On 4 March 1996 (amended 13 December 2002) it was incorporated as East London Dance, a company limited by guarantee, and registered as a charity on 12 March 1996. 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.

Trustees

East London Dance is governed by a Board of Trustees. The Board has overall responsibility for the management of the organisation's resources and ensuring its financial wellbeing. All major policy decisions are ratified by the Board of Trustees.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 12 to the accounts. Board members take an active role in the governance of East London Dance, attending performances, events and activities on a regular basis and an annual away day in addition to quarterly meetings. Board members generously share their skills and expertise with the organisation, and this includes equality and diversity, financial management, fundraising, partnerships and strategic development, communications and personnel.

Recruitment of Trustees, Induction and training

A regular Board skills audit ensures that the recruitment of new Trustees is based on relevant and needed skills and they are appointed by the existing Board members. Jacqueline Rose became Chair in June 2023, under Jacqueline's leadership have reinstated the Nominations sub-committee and have carried out a skills audit on the current Board along with a target to take on 3 new Trustees in 2024/25, which was successfully achieved.

As part of our strategic plan to evolve Board development, we have focused on building meaningful connections between our Creative Collective and Trustees. This year, we introduced the Creative Collective members to attend and observe a set of Board meetings. This initiative fosters transparency, shared learning, and deeper engagement between governance and creative leadership.

We also hosted joint networking sessions, designed to encourage dialogue and collaboration. These efforts have already led to a significant milestone: the appointment of a new Trustee directly from the Creative Collective a powerful example of our commitment to representation, inclusion, and leadership pathways.

This was a big year for Board Development, Tim Carter and Rene Germain (the latter a Creative Collective member) joined in September 2024, and Kirsty Trujillo in November 2024.

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FOR THE YEAR ENDED 31 MARCH 2025

- Tim Carter – Tim's background is technology, law and commercial partnerships. He led Google's partnerships team for Android in EMEA from 2008 and went on to co-found healthtech non-profit Peek Vision in 2016. He now advises on IP and responsible AI in film & TV, mediates civil & commercial disputes via The Mediation Specialists, and sits on the boards of HotelMap.com and Brazil's premier antiracism organisation, Instituto Identidades do Brazil.
- Rene Germain – Rene is a Senior Product Manager, Writer, and Speaker. Her debut book, Black and Great: The Essential Workplace toolkit, quickly becoming an Amazon best seller in the E-Business category. Rene regularly contributes to and drives online conversations about the Black workplace experience and has written for online publications including Fortune.com, Stylist.co.uk, HuffPost UK, and Cosmopolitan UK.
- Kirsty Trujillo – As operations manager for TikTok LIVE, Kirsty's role is to connect the world of live streaming with the creative sector. Although her experience has come from marketing and project management roles at Apple and YouTube, her background is in the arts and culture sector, having been in multiple producing roles from dance, music, fine art and more.

Trustee Yemisi Turner-Blake stepped down in September 2024 and Fionnuala Hogan in June 2025.

We are developing a revised and comprehensive induction pack that will be accompanied by the offer of training alongside Board meetings and via training providers including our auditors Sayer Vincent, Independent Theatre Council, People Make it Work's Change Creation Programme, and Arts Council England. In addition, all trustees are provided with a written role specification.

Remuneration Policy for Key Management Personnel

The Board of Trustees signs off remuneration for all job descriptions, including key management personnel, that are regularly benchmarked with the arts sector, considering level of skill and experience needed, complexity of the role, salary bands, fair and competitive salaries and the sustainability of the charity.

Organisational structure and management

There were some changes to our people, made to prioritise wellbeing, inclusivity, and foundational administrative support and in response to two longstanding members of the team (Youth Producer and Fundraising Manager) stepping down. We introduced five new roles across the organisation, expanding our capacity while embedding clear pathways to employment. Many of these new appointments have progressed through our own projects and development programmes, demonstrating our commitment to nurturing talent from within and investing in the next generation of cultural leaders. It demonstrates the investment in skills and progression routes into the organisation in development since 2022. This model demonstrates how East London Dance builds sustainable careers while embedding inclusivity at the heart of our organisational growth.

The team is comprised of 3 full time staff, 9 part time staff and specialist freelancers and sessional staff to deliver the programme, including artists, companies, teachers and trainers, and in Duty Manager roles staffing the building outside of core office hours. (Note that all full-time, part-time and sessional PAYE staff are disclosed together in note 10 to the accounts.) All aspects of our employment and

Statement of responsibilities of Trustees

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

- select suitable accounting policies and then apply them consistently.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

- observe the methods and principles in the Charity 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 charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to 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.

Auditors

Sayer Vincent LLP was re-appointed as the charitable company's auditor during the year and has expressed its willingness to act in that capacity.

The directors' annual report has been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by order of the members of the board of Trustees and signed on their behalf by:

J Rose
Trustee

Date: 4 December 2025

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF EAST LONDON DANCE

OPINION

We have audited the financial statements of East London Dance (the 'charity') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 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 2025 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; and
- 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 Auditors' 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 United Kingdom, including the Financial Reporting Council'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 the charitable 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.

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF EAST LONDON DANCE (CONTINUED)

OTHER INFORMATION

The other information comprises the information included in the Annual Report other than the financial statements and our Auditors' 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.

OPINION 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' Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' Report has been prepared in accordance with applicable legal requirements.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

In the light of our 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' Report.

We have nothing to report in respect of the following matters in relation to which 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 Trustees 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' Report and from the requirement to prepare a Strategic Report.

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF EAST LONDON DANCE (CONTINUED)

RESPONSIBILITIES OF TRUSTEES

As explained more fully in the Trustees' Responsibilities Statement, 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.

AUDITORS' 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 Auditors' 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 is detailed 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.
- 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.

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF EAST LONDON DANCE (CONTINUED)

- 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 for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our Auditors' 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 Auditors' 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 its members, as a body, for our audit work, for this report, or for the opinions we have formed.

Farrah Kitabi (Senior Statutory Auditor)

for and on behalf of

Sayer Vincent

Chartered Accountants

Statutory Auditors

110 Golden Lane

London

EC1Y 0TG

Date: 9 December 2025

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**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025**

		Unrestricted revenue funds	Restricted revenue funds	Subtotal	Restricted capital funds	Total	Total
		2025	2025	2025	2025	2025	2024
	Note	£	£	£	£	£	£
INCOME FROM:							
Donations and legacies:	3						
Donations and organisational grants		255,291	104,743	360,034	-	360,034	468,645
Capital projects		-	-	-	-	-	12,559
Charitable activities:	4						
Artist Development		38,784	-	38,784	-	38,784	29,296
Performances & events		38,218	-	38,218	-	38,218	73,409
Children & young people		1,020	-	1,020	-	1,020	11,735
Adults & older people		1,701	-	1,701	-	1,701	4,469
Other trading activities	5	88,278	-	88,278	-	88,278	79,834
Investments	6	37,635	-	37,635	-	37,635	25,624
TOTAL INCOME		460,927	104,743	565,670	-	565,670	705,571
EXPENDITURE ON:							
Raising funds	7	60,973	-	60,973	-	60,973	72,746
Charitable activities:	7						
Artist development		39,264	63,699	102,963	10,273	113,236	124,027
Performances & events		108,038	92,500	200,538	23,628	224,166	191,672
Children & young people		178,603	103,483	282,086	59,583	341,669	308,661
Adults and older people		75,910	-	75,910	9,246	85,156	62,204
TOTAL EXPENDITURE		462,788	259,682	722,470	102,730	825,200	759,310
NET MOVEMENT IN FUNDS		(1,861)	(154,939)	(156,800)	(102,730)	(259,530)	(53,739)
RECONCILIATION OF FUNDS:							
Total funds brought forward		143,976	267,242	411,218	1,665,785	2,077,003	2,130,742
Net movement in funds		(1,861)	(154,939)	(156,800)	(102,730)	(259,530)	(53,739)
TOTAL FUNDS CARRIED FORWARD		142,115	112,303	254,418	1,563,055	1,817,473	2,077,003

EAST LONDON DANCE
(A Company Limited by Guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2024**

		Unrestricted revenue funds 2024	Restricted revenue funds 2024	Subtotal 2024	Restricted capital funds 2024	Total 2024
	Note	£	£	£	£	£
INCOME FROM:						
Donations and legacies:	3					
Donations and organisational grants		250,162	218,483	468,645	-	468,645
Capital projects		-	12,559	12,559	-	12,559
Charitable activities:	4					
Artist Development		29,296	-	29,296	-	29,296
Performances & events		19,487	53,922	73,409	-	73,409
Children & young people		1,560	10,175	11,735	-	11,735
Adults & older people		4,469	-	4,469	-	4,469
Other trading activities	5	79,834	-	79,834	-	79,834
Investments	6	25,624	-	25,624	-	25,624
TOTAL INCOME		410,432	295,139	705,571	-	705,571
EXPENDITURE ON:						
Raising funds	7	72,746	-	72,746	-	72,746
Charitable activities:	7					
Artist development		59,812	52,108	111,920	12,107	124,027
Performances & events		126,554	42,922	169,476	22,196	191,672
Children & young people		120,989	131,172	252,161	56,500	308,661
Adults and older people		52,115	-	52,115	10,089	62,204
TOTAL EXPENDITURE		432,216	226,202	658,418	100,892	759,310
NET MOVEMENT IN FUNDS		(21,784)	68,937	47,153	(100,892)	(53,739)
RECONCILIATION OF FUNDS:						
Total funds brought forward		165,760	198,305	364,065	1,766,677	2,130,742
Net movement in funds		(21,784)	68,937	47,153	(100,892)	(53,739)
TOTAL FUNDS CARRIED FORWARD		143,976	267,242	411,218	1,665,785	2,077,003

The Statement of Financial Activities includes all gains and losses recognised in the year. The only expenditure against the restricted capital funds was depreciation on the tangible fixed assets and the funds carried forward are unavailable to spend. The notes on pages 27 to 49 form part of these financial statements.

EAST LONDON DANCE
(A Company Limited by Guarantee)
REGISTERED NUMBER: 03167185

BALANCE SHEET
AS AT 31 MARCH 2025

	Note	2025 £	2024 £
FIXED ASSETS			
Tangible assets	13	1,577,887	1,685,084
CURRENT ASSETS			
Debtors	15	52,063	59,814
Cash at bank and in hand		263,651	414,639
		<u>315,714</u>	<u>474,453</u>
CURRENT LIABILITIES			
Creditors: amounts falling due within one year	16	(76,128)	(82,534)
		<u>239,586</u>	<u>391,919</u>
NET CURRENT ASSETS			
		<u>1,817,473</u>	<u>2,077,003</u>
TOTAL NET ASSETS			
CHARITY FUNDS			
Restricted funds:			
Restricted revenue funds	18	112,303	267,242
Restricted capital funds	18	1,563,055	1,665,785
		<u>1,675,358</u>	<u>1,933,027</u>
Total restricted funds	18	1,675,358	1,933,027
Unrestricted funds	18	142,115	143,976
		<u>1,817,473</u>	<u>2,077,003</u>
TOTAL FUNDS			
		<u>1,817,473</u>	<u>2,077,003</u>

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

J Rose
Trustee

Date: 4 December 2025

The notes on pages 27 to 49 form part of these financial statements.

EAST LONDON DANCE
(A Company Limited by Guarantee)

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025

	Note	2025 £	2024 £
CASH FLOWS FROM OPERATING ACTIVITIES			
Net cash (used in)/from operating activities	19	(188,623)	101,814
CASH FLOWS FROM INVESTING ACTIVITIES			
Dividends, interests and rents from investments		37,635	25,624
Purchase of tangible fixed assets		-	(79,256)
NET CASH PROVIDED BY/(USED IN) INVESTING ACTIVITIES		37,635	(53,632)
CHANGE IN CASH AND CASH EQUIVALENTS IN THE YEAR		(150,988)	48,182
Cash and cash equivalents at the beginning of the year		414,639	366,457
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	20	263,651	414,639

The notes on pages 27 to 49 form part of these financial statements

EAST LONDON DANCE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1. GENERAL INFORMATION

East London Dance is a charitable company limited by guarantee and is incorporated in England and Wales. The registered office is 3 Sugar House Lane, London, E15 2QS.

2. ACCOUNTING POLICIES

2.1 BASIS OF PREPARATION OF FINANCIAL STATEMENTS

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

East London Dance meets the definition of a public benefit entity under FRS 102.

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

As no party has overall control of the joint venture, the results of the joint venture are not consolidated into the Statement of Financial Activities.

Estimates and judgments 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.

Critical accounting estimates and assumptions:

The Charity makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. 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.

EAST LONDON DANCE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

2. ACCOUNTING POLICIES (CONTINUED)

2.2 GOING CONCERN

The financial statements have been prepared on a going concern basis. The Trustees have given due consideration to the working capital and cash flow requirements of East London Dance. The going concern basis used in the preparation of these financial statements is based upon the expectation that East London Dance will continue to receive National Portfolio Funding support from the Arts Council England which, together with the total revenue it raises, will match its expenditure.

Senior Management and Trustees review the organisation's financial health regularly: cash flow forecasts for a 12-month period are carried out quarterly; budget reviews are carried out quarterly by senior management; a contingency is in place to cover any unknown variations; and forecasts and budgets are reviewed with the Board on a regular basis.

The organisation's business model looks to mitigate risks by raising income from a variety of sources: Arts Council England; Other public funders; Private Trusts and Foundations, corporate sector partnerships as well as growing a strong trading activity.

Trustees prioritise the delivery of a programme that fulfils expectations for them and for service users. East London Dance relies on funding by grants from Arts Council England for its current and future commitments, and operates on the basis that, taking one year with another, revenue will match expenditure.

The Charity is a National Portfolio Organisation and receives grant funding from Arts Council England. This unrestricted grant covers core costs and runs until March 2028. Relationships with other key funders are strong and well-developed, and there is every expectation that they will be renewed when current funding ends. The funding pipeline is strong with regard to approaches to new funders. Senior management and Trustees feel confident that the funding target will be reached. Senior management will liaise with the Trustees to manage the timing of its activities and will only commit to new programmes when funding is confirmed.

The Talent House affords the Charity the opportunity to exploit the asset for commercial activity and it is assumed that this will continue to grow as East London Dance becomes established in its new building.

Having paid particular regard to these matters and those outlined in the above sections of this report, particularly concerning the management of future fundraising requirements, the Board of Trustees has a reasonable expectation that there are no material uncertainties affecting the Charity's ability to continue as a going concern for a period of at least 12 months from the date of approval of this report and financial statements.

EAST LONDON DANCE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

2. ACCOUNTING POLICIES (CONTINUED)

2.3 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 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.

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.

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.

2.4 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.

2.5 EXPENDITURE

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 Charity 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 delivering performances, participation programmes, artist mentorship, classes, industry events and other educational activity undertaken to further the purposes of the Charity and their associated support costs

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

EAST LONDON DANCE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

2. ACCOUNTING POLICIES (CONTINUED)

2.6 ALLOCATION OF SUPPORT AND GOVERNANCE 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. Where such information about the aims, objectives and projects of the Charity is also provided to potential donors, activity costs are apportioned to cost of generating funds.

Staff costs have been allocated to activities as follows:

- Artist Development - 9%
- Performances and Events - 20%
- Children & Young People - 48%
- Adults & Older People - 7%
- Support costs - 5%
- Cost of generating funds - 10%
- Governance costs - 1%

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on the above, of the amount of staff time attributable to each activity.

- Artist Development - 10%
- Performances and Events - 23%
- Children & Young People - 58%
- Adults & Older People - 9%

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.

2.7 OPERATING LEASES

Rentals payable under operating leases, where substantially all the risks and rewards of ownership remain with the lessor, are charged to the statement of financial activities on a straight line basis over the minimum lease term. The lease term of the leasehold building is 20 years.

2.8 TANGIBLE FIXED ASSETS AND DEPRECIATION

Items of equipment are capitalised where the purchase price exceeds £300. 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.

EAST LONDON DANCE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

2. ACCOUNTING POLICIES (CONTINUED)

2.8 TANGIBLE FIXED ASSETS AND DEPRECIATION (CONTINUED)

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life.

Depreciation is provided on the following bases:

Short-term leasehold property	- Life of lease
Plant and machinery	- 8 years
Furniture	- 8 years
Computer equipment	- 5 years

2.9 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.

2.10 CASH AT BANK AND IN HAND

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

2.11 LIABILITIES AND PROVISIONS

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

2.12 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.

2.13 PENSIONS

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

EAST LONDON DANCE
(A Company Limited by Guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

3. INCOME FROM DONATIONS AND ORGANISATIONAL GRANTS

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Arts Council England NPO Funding	245,833	-	245,833	245,833
University of the Arts London	-	4,000	4,000	-
Compass Wellbeing	-	7,243	7,243	-
Donations	9,458	-	9,458	4,329
Prudence Trust	-	10,000	10,000	99,483
Paul Hamlyn Foundation	-	73,500	73,500	74,000
Linbury Trust	-	-	-	45,000
Foundation for Future London	-	10,000	10,000	12,559
Total income from donations and organisational grants	<u>255,291</u>	<u>104,743</u>	<u>360,034</u>	<u>481,204</u>

INCOME FROM DONATIONS AND ORGANISATIONAL GRANTS - PRIOR YEAR

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Arts Council England NPO Funding	245,833	-	245,833
Donations	4,329	-	4,329
Prudence Trust	-	99,483	99,483
Paul Hamlyn Foundation	-	74,000	74,000
Linbury Trust	-	45,000	45,000
Foundation for Future London	-	12,559	12,559
Total income from donations and organisational grants	<u>250,162</u>	<u>231,042</u>	<u>481,204</u>

EAST LONDON DANCE
(A Company Limited by Guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

4. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Eventbrite	225	-	225	135
Class and Event Fees	38,559	-	38,559	29,161
Subtotal for Artist Development	38,784	-	38,784	29,296
City of London Corporation	-	-	-	53,922
Continental Drifts Ltd	2,000	-	2,000	1,000
Goldsmiths, University of London	150	-	150	150
Harris Science Academy East London	12,290	-	12,290	10,920
Hive Art Studios	-	-	-	600
London Borough of Newham	17,082	-	17,082	2,500
London Youth	-	-	-	1,650
MARK London	-	-	-	1,250
Queen Mary University of London	-	-	-	1,417
Greenwich + Docklands Festival	4,500	-	4,500	-
London Legacy Development Corporation	146	-	146	-
School 360	1,950	-	1,950	-
Victoria & Albert Museum	100	-	100	-
Subtotal for Performances and Events	38,218	-	38,218	73,409
Class and Event Fees	1,020	-	1,020	1,560
George Green's Schools	-	-	-	-
London Borough of Newham	-	-	-	10,175
Subtotal for Children and Young People	1,020	-	1,020	11,735
Class and Event Fees	1,701	-	1,701	4,469
Subtotal for Adults and Older People	1,701	-	1,701	4,469
Total income from charitable activities	79,723	-	79,723	118,909

EAST LONDON DANCE
(A Company Limited by Guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

INCOME FROM CHARITABLE ACTIVITIES - PRIOR YEAR

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Eventbrite	135	-	135
Class and Event fees	29,161	-	29,161
Subtotal for Artist Development	29,296	-	29,296
City of London Corporation	-	53,922	53,922
Continental Drifts Ltd	1,000	-	1,000
Goldsmiths, University of London	150	-	150
Harris Science Academy East London	10,920	-	10,920
Hive Art Studios	600	-	600
London Borough of Newham	2,500	-	2,500
London Youth	1,650	-	1,650
MARK London	1,250	-	1,250
Queen Mary University of London	1,417	-	1,417
Subtotal for Performances and Events	19,487	53,922	73,409
Class and Event fees	1,560	-	1,560
London Borough of Newham	-	10,175	10,175
Subtotal for Children and Young People	1,560	10,175	11,735
Class and Event fees	4,469	-	4,469
Subtotal for Adults and Older People	4,469	-	4,469
Total income from charitable activities	54,812	64,097	118,909

EAST LONDON DANCE
(A Company Limited by Guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

5. INCOME FROM OTHER TRADING ACTIVITIES

Income from non charitable trading activities

	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Studio hire	88,278	88,278	79,834
	<u>88,278</u>	<u>88,278</u>	<u>79,834</u>
TOTAL 2024	<u>79,834</u>	<u>79,834</u>	

6. INVESTMENT INCOME

	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Sub-lease rental income	31,297	31,297	21,471
Bank interest	6,338	6,338	4,153
	<u>37,635</u>	<u>37,635</u>	<u>25,624</u>
TOTAL 2024	<u>25,624</u>	<u>25,624</u>	

Sub-lease rental income represents costs recharged to UD Music for their share of service charges and rent that is due on their part of the 3 Sugar House Lane site, but which is billed to East London Dance by the landlord under existing contracts.

EAST LONDON DANCE
(A Company Limited by Guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

7. ANALYSIS OF EXPENDITURE - CURRENT YEAR

	Cost of Raising Funds £	Charitable activities				Capital Project (Not Capitalised) £	Governance Costs £	Support Costs £	2025 Total £	2024 Total £
		Artist Development £	Performances & Events £	Children & Young People £	Adults & Older People £					
Core Staff Costs	57,113	34,233	96,122	81,144	25,504	-	9,234	50,814	354,164	325,369
Direct: Personnel Fees	-	34,325	28,535	15,435	21,360	-	-	-	99,655	111,191
Direct: Project Costs	-	963	1,364	3,614	2,903	-	-	-	8,844	6,746
Direct: Travel	-	-	305	-	-	-	-	-	305	673
Direct: Marketing	-	-	-	-	-	-	-	-	-	1,300
Support: Direct Fees and Wages	-	-	-	-	-	-	-	21,651	21,651	20,373
Support: Marketing	-	-	-	-	-	-	-	155	155	240
Support: Travel	-	-	-	-	-	-	-	105	105	100
Support: Training	-	-	-	-	-	-	-	3,750	3,750	3,035
Support: Tenancy	-	-	-	-	-	-	-	129,801	129,801	99,398
Support: Overheads	3,860	-	-	-	-	-	24,652	178,258	206,770	190,868
Support: interest	-	-	-	-	-	-	-	-	-	17
	60,973	69,521	126,326	100,193	49,767	-	33,886	384,534	825,200	759,310

EAST LONDON DANCE
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

7. ANALYSIS OF EXPENDITURE - CURRENT YEAR (CONTINUED)

Support costs	-	40,175	89,916	221,920	32,523	-	-	(384,534)	-	-
Governance costs	-	3,540	7,924	19,556	2,866	-	(33,886)	-	-	-
Total expenditure 2025	60,973	113,236	224,166	341,669	85,156	-	-	-	825,200	759,310
Total expenditure 2024	72,746	124,027	191,672	308,661	62,204	-	-	-	759,310	-

EAST LONDON DANCE
(A Company Limited by Guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

8. ANALYSIS OF EXPENDITURE - PRIOR YEAR

	Charitable activities								2024 Total £
	Cost of Raising Funds	Artist Development	Performances & Events	Children & Young People	Adults & Older People	Capital Project (Not Capitalised)	Governance Costs	Support Costs	
	£	£	£	£	£	£	£	£	
Core Staff Costs	70,223	25,730	92,890	64,095	17,707	-	7,728	46,996	325,369
Direct: Personnel Fees	-	47,539	18,551	37,421	7,680	-	-	-	111,191
Direct: Project Costs	-	4,463	-	2,278	5	-	-	-	6,746
Direct: Travel	-	632	-	41	-	-	-	-	673
Direct: Marketing	-	1,300	-	-	-	-	-	-	1,300
Support: Direct Fees and Wages	-	-	-	-	-	-	-	20,373	20,373
Support: Marketing	-	-	-	-	-	-	-	240	240
Support: Travel	-	-	-	-	-	-	-	100	100
Support: Training	-	-	-	-	-	-	-	3,035	3,035
Support: Tenancy	-	-	-	-	-	-	-	99,398	99,398
Support: Overheads	2,523	-	-	-	-	-	12,230	176,115	190,868
Support: interest	-	-	-	-	-	-	-	17	17
Capital Project (Not Capitalised)	-	-	-	-	-	-	-	-	-
	72,746	79,664	111,441	103,835	25,392	-	19,958	346,274	759,310
Support costs	-	41,945	75,859	193,664	34,806	-	-	(346,274)	-

EAST LONDON DANCE
(A Company Limited by Guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

7. ANALYSIS OF EXPENDITURE - PRIOR YEAR (CONTINUED)

Governance costs	-	2,418	4,372	11,162	2,006	-	(19,958)	-	-
Total expenditure 2024	<u>72,746</u>	<u>124,027</u>	<u>191,672</u>	<u>308,661</u>	<u>62,204</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>759,310</u>

EAST LONDON DANCE
(A Company Limited by Guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

9. AUDITORS' REMUNERATION

	2025 £	2024 £
Fees payable to the Charity's auditor for the audit of the Charity's annual accounts (exclusive of VAT)	11,500	10,000

10. STAFF COSTS

	2025 £	2024 £
Wages and salaries	316,926	299,985
Social security costs	20,489	17,596
Contribution to defined contribution pension schemes	16,749	7,788
	354,164	325,369

The average number of persons employed by the Charity during the year was as follows:

	2025 No.	2024 No.
Core staff	9	9
Sessional teaching staff	10	10
	19	19

No employee received remuneration amounting to more than £60,000 in either year.

The total employee benefits including salaries, national insurance and pension contributions of the key management personnel were £203,591 for 6 people (2024: £209,742 for 6 people).

11. TRUSTEES' REMUNERATION AND EXPENSES

During the year, no Trustees received any remuneration or other benefits (2024 - £NIL).

During the year ended 31 March 2025, no Trustee expenses have been incurred (2024 - £NIL).

EAST LONDON DANCE
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

12. TAXATION

The Charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the Charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

13. TANGIBLE FIXED ASSETS

	Short-term leasehold property £	Plant and machinery £	Office equipment £	Computer equipment £	Total £
COST					
At 1 April 2024	1,855,560	1,574	17,081	68,600	1,942,815
At 31 March 2025	1,855,560	1,574	17,081	68,600	1,942,815
DEPRECIATION					
At 1 April 2024	199,237	357	4,968	53,169	257,731
Charge for the year	98,380	197	2,135	6,485	107,197
At 31 March 2025	297,617	554	7,103	59,654	364,928
NET BOOK VALUE					
At 31 March 2025	1,557,943	1,020	9,978	8,946	1,577,887
At 31 March 2024	1,656,323	1,217	12,113	15,431	1,685,084

14. INVESTMENT IN JOINT VENTURE

The Charity entered into a joint venture with UD Music involving the establishment of a new company, 3 Sugar House Lane Ltd, with the sole purpose of managing the construction works in respect of the building at 3 Sugar House Lane. Both East London Dance and Urban Development have a 50% share in the company. On completion of the building and the start of its operational activities in 2023, the full cost of the works was reclassified as short-term lease hold property with costs being depreciated over the 20 year lease period. The joint venture remains as a legal entity with the sole purpose of holding the warranties attached to the building.

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

15. DEBTORS

	2025 £	2024 £
DUE WITHIN ONE YEAR		
Trade debtors	28,638	18,649
Other debtors	16,656	34,641
Prepayments and accrued income	6,769	6,524
	<u>52,063</u>	<u>59,814</u>

16. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Bank overdrafts	-	18
Trade creditors	33,112	40,638
Other taxation and social security	5,510	6,728
Other creditors	6,645	10,570
Accruals and deferred income	30,861	24,580
	<u>76,128</u>	<u>82,534</u>

	2025 £	2024 £
Deferred income at 1 April 2024	5,445	3,107
Income deferred during the year	5,651	5,445
Amounts released from previous periods	(5,445)	(3,107)
	<u>5,651</u>	<u>5,445</u>

Deferred income relates to studio hire fees for the 2025/26 financial year.

EAST LONDON DANCE
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS (CURRENT YEAR)

	Unrestricted revenue funds	Restricted revenue funds	Total revenue funds	Restricted capital funds	Total funds	Total funds
	2025	2025	2025	2025	2025	2024
	£	£	£	£	£	£
Tangible fixed assets	4,256	-	4,256	1,573,631	1,577,887	1,685,084
Net current assets/(liabilities)	137,859	112,303	250,162	(10,576)	239,586	391,919
TOTAL 2025	142,115	112,303	254,418	1,563,055	1,817,473	2,077,003

ANALYSIS OF NET ASSETS BETWEEN FUNDS (PRIOR YEAR)

	Unrestricted revenue funds	Restricted revenue funds	Total revenue funds	Restricted capital funds	Total funds
	2024	2024	2024	2024	2024
	£	£	£	£	£
Tangible fixed assets	8,723	-	8,723	1,676,361	1,685,084
Net current assets	135,253	267,242	402,495	(10,576)	391,919
TOTAL 2024	143,976	267,242	411,218	1,665,785	2,077,003

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

18. STATEMENT OF FUNDS

STATEMENT OF FUNDS - CURRENT YEAR

	Balance at 1 April 2024 £	Income £	Expenditure £	Balance at 31 March 2025 £
UNRESTRICTED FUNDS				
DESIGNATED FUNDS				
Organisation Reserves	72,316	-	-	72,316
GENERAL FUNDS				
General Funds	71,660	460,927	(462,788)	69,799
TOTAL UNRESTRICTED FUNDS	143,976	460,927	(462,788)	142,115
RESTRICTED REVENUE FUNDS				
University of the Arts London	-	4,000	(4,000)	-
Prudence Trust	99,483	10,000	(99,483)	10,000
Foundation for Future London	18,759	10,000	(28,759)	-
City of London Corporation	26,000	-	(26,000)	-
Compass Wellbeing	4,000	7,243	(4,000)	7,243
Paul Hamlyn Foundation	74,000	73,500	(66,500)	81,000
Linbury Trust	45,000	-	(30,940)	14,060
	267,242	104,743	(259,682)	112,303
RESTRICTED CAPITAL FUNDS				
Capital Grants for the Talent House at 3 Sugar House Lane - capitalised	1,665,785	-	(102,730)	1,563,055
TOTAL RESTRICTED FUNDS	1,933,027	104,743	(362,412)	1,675,358
TOTAL OF FUNDS	2,077,003	565,670	(825,200)	1,817,473

EAST LONDON DANCE
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

18. STATEMENT OF FUNDS (CONTINUED)

STATEMENT OF FUNDS - PRIOR YEAR

	Balance at 1 April 2023 £	Income £	Expenditure £	Balance at 31 March 2024 £
UNRESTRICTED FUNDS				
DESIGNATED FUNDS				
Organisation Reserves	72,316	-	-	72,316
GENERAL FUNDS				
General Funds	93,444	410,432	(432,216)	71,660
TOTAL UNRESTRICTED FUNDS	165,760	410,432	(432,216)	143,976
RESTRICTED REVENUE FUNDS				
Esmee Fairbairn Foundation	10,000	-	(10,000)	-
Arts Council England: Transforming Leadership for We Move	10,000	-	(10,000)	-
Arts Council England: Our House Artists Takeovers	5,000	-	(5,000)	-
Baring Foundation	22,308	-	(22,308)	-
Prudence Trust	75,000	99,483	(75,000)	99,483
Foundation for Future London	26,000	12,559	(19,800)	18,759
London Borough of Newham	-	10,175	(10,175)	-
City of London Corporation	-	53,922	(27,922)	26,000
Compass Wellbeing	49,997	-	(45,997)	4,000
Paul Hamlyn Foundation	-	74,000	-	74,000
Linbury Trust	-	45,000	-	45,000
	198,305	295,139	(226,202)	267,242

EAST LONDON DANCE
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

18. STATEMENT OF FUNDS (CONTINUED)

RESTRICTED CAPITAL FUNDS

Construction of the Talent House at 3 Sugar House Lane	1,766,677	-	(100,892)	1,665,785
	<hr/>	<hr/>	<hr/>	<hr/>
TOTAL RESTRICTED FUNDS	1,964,982	295,139	(327,094)	1,933,027
	<hr/>	<hr/>	<hr/>	<hr/>
TOTAL OF FUNDS	2,130,742	705,571	(759,310)	2,077,003
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

STATEMENT OF FUNDS (CONTINUED)

Esme Fairbairn Foundation

Funding towards the delivery of a young dance entrepreneurs scheme, The Fi.ELD, in both east London and nationally after successfully delivering the programme locally in 2013-2015. £6,000 funding has also been provided to engage a consultant to re-engineer finance processes, produce more accurate and timely management information and budgeting.

Arts Council England: Transforming Leadership for We Move

£260k grant to deliver a leadership development programme to inspire, support and promote change makers from the Hip Hop community, led by a consortium of 9 leading Hip Hop organisations..

Arts Council England: Our House Artists Takeovers

Grant towards the cost of the Our House - Artist Takeovers. Our House is a new dance programme which hands over creative control of our programming to independent artists and collectives for a week at a time.

Baring Foundation

Grant towards the development of dance artists.

Prudence Trust

£150k grant towards the youth programmes: after school programme, holiday projects, performances and events and youth support worker.

Foundation for Future London

Grant towards 'The Producers House' – developing the next generation of creative producers from and for the communities of East London.

Compass Wellbeing

Funding for a 12 month programme in Newham to deliver targeted mental health interventions in schools, upskill the sector and benefit local residents.

University of the Arts London

Funding for collaborative support and internships.

The Linbury Trust

A 3-year grant that supports the 'Flat Share' project – supporting diverse and talented dancers and choreographers through coaching, commissions, training, sector mentoring and subsidised studio hire.

EAST LONDON DANCE
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

STATEMENT OF FUNDS (CONTINUED)

Capital: Foundation for Future London

A £250k shared grant towards capital costs for the Talent House at 3 Sugar House Lane. ELD and UD jointly manage the grant through the shared joint venture company.

Transfers

Transfers have been made from restricted funds where the conditions attaching to those funds have been met. Designated funds have been transferred to the general fund as these designations are no longer required.

19. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2025 £	2024 £
Net expenditure for the year (as per Statement of Financial Activities)	(259,530)	(53,739)
Depreciation charges	107,197	105,969
Dividends, interests and rents from investments	(37,635)	(25,624)
Decrease in debtors	7,751	100,425
Decrease in creditors	(6,406)	(25,217)
NET CASH (USED IN)/PROVIDED BY OPERATING ACTIVITIES	(188,623)	101,814

20. ANALYSIS OF CASH AND CASH EQUIVALENTS

	2025 £	2024 £
Cash in hand	263,651	414,639

EAST LONDON DANCE
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

21. ANALYSIS OF CHANGES IN NET DEBT

	At 1 April 2024	Cash flows	At 31 March 2025
	£	£	£
Cash at bank and in hand	414,639	(150,988)	263,651
Bank overdrafts repayable on demand	(18)	18	-
	<u>414,621</u>	<u>(150,970)</u>	<u>263,651</u>

22. PENSION COMMITMENTS

The Charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. The pension cost charge represents contributions paid by the Charity to the fund and amounted to £16,749 (2024: £7,788). The balance due to the pension scheme at the year-end was £3,575 (2024: £7,610).

23. OPERATING LEASE COMMITMENTS

At 31 March 2025 the Charity had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	2025 £	2024 £
Not later than 1 year	106,979	100,565
Later than 1 year and not later than 5 years	427,917	402,261
Later than 5 years	1,167,858	1,198,404
	<u>1,702,754</u>	<u>1,701,230</u>

The following lease payments have been recognised as an expense in the Statement of Financial Activities:

	2025 £	2024 £
Operating lease rentals	<u>100,565</u>	<u>84,903</u>

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NOTES TO THE FINANCIAL STATEMENTS
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24. RELATED PARTY TRANSACTIONS

The East London Dance has not entered into any related party transaction during the year, nor are there any outstanding balances owing between related parties and the East London Dance at 31 March 2025 (2024: no related party balances and transactions).