



South East Dance

Our vision

Our vision is a world where every body is empowered to create, take part in and enjoy dance in all its forms.

Our mission

Our mission is to make dance happen for every body. Dance that is bold and diverse. Dance that helps us make sense of the world we live in. Dance that makes a difference. We will support people to discover their own relationship with dance, working with them to create the kind of activities they want. And we will work with artists who are committed to taking creative risks, pushing boundaries and challenging perceptions of what dance is and can be.

Trustees' Report and Financial Statements

For the year ended 31st March 2021

Registered Company & Charity Name: South East Dance Limited

Registered Company no: 03434501

Charity no: 1064900

Registered Office: 28 Kensington Street, Brighton, BN1 4AJ

Please contact sedaccounts@southeastdance.org.uk

to receive a copy of our annual report in large format

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South East Dance Limited

Report of the Trustees for the year ended 31st March 2021

1 Reference and administrative information

Registered Company & Charity Name: South East Dance Limited

Registered Company no: 3434501

Charity no: 1064900

Registered Office and operational address: 28 Kensington Street, Brighton, BN1 4AJ

Trading Subsidiary Company Name: South East Dance Trading Limited

Registered Company no: 11674921

On 13th November 2018, South East Dance set up a wholly owned trading subsidiary, South East Dance Trading Limited. The trading subsidiary was dormant for the period to 31st March 2021.

Trustees:

Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Name	Date Elected	Retirement Date (if during 2020/21)
Emma Thompson	02.12.19	
Kimberley Harvey	31.07.19	28.06.21
Eva Martinez	08.03.12	
Christine D'Cruz	08.03.12	
Gordon Mattocks	06.06.12	
Sian Thomas	22.01.15	
Max Heywood	11.07.16	01.07.21
Isabel Mortimer	04.10.16	
Anna Christoforou	04.12.18	
John Struthers (Chair)	04.12.18	
Sunetta Kiarie	25.02.19	

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Report of the Trustees for the year ended 31st March 2021

Key management personnel	Cath James Rachel Gibson	Artistic Director Executive Director
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Bankers Metro Bank, 82 North Street, Brighton BN1 1ZA

Santander UK plc, Customer Service Centre, Bootle, Merseyside, L30 4GB

Shawbrook Bank, Lutea House, Warley Hill Business Park, The Drive, Great Warley,
Brentwood, Essex, CM13 3BE

Solicitors DMH Stallard, Gainsborough House, Pegler Way, Crawley, West Sussex, RH11 7FZ

Auditors Sayer Vincent LLP, Chartered Accountants and Statutory Auditors, Invicta House,
108-114 Golden Lane, London EC1Y 0TL

2 Welcome

Chair's welcome

Welcome to our Annual Report for 2020/21 including the financial statements for the charity for the year ending 31st March 2021.

As highlighted in our Artistic and Executive Directors' report, 2020/21 was dominated by the Covid-19 crisis, with the team working predominantly remotely for the whole year and delivering a reimagined programme online. We placed high priority on supporting artists and our community partners, all of whom were hit hard by the Covid lockdowns. We moved our artists advisory sessions online to provide advice and support for the many freelance artists across the region whose livelihoods vanished overnight. The Welcome Project team reached out to our community partners to support them in a variety of ways, for example, creating care packages containing bespoke dance activities for the residents of Brooke Mead Extra Care housing to maintain our connection with them and give them ideas for keeping moving through lockdown. With a grant from the Sussex Community Foundation Crisis Fund and a generous donation of equipment from Brandwatch, we were able to provide community partners who lacked the technology to access digital content with laptops and tablets so that they could continue to connect with our activities.

We adapted our 2020 Vision programme, which was originally conceived as a live performance series, into a screen dance festival, inviting 20 dance artists to select a screen dance short from an artist whose work inspires or challenges them. We also invited our Community Steering Group to select content for the series. This was a highlight for Steering Group members and contributed to building their confidence to get more involved in our wider programme beyond The Welcome Project. We delivered our Boys' Movement classes online and these proved enormously popular. Online delivery enabled us to extend our geographical reach with participants joining from as far away as Scotland and Florida. Our U.Dance regional platform was also moved online and we supported young people to create short dance films for inclusion in the online U.Dance National Festival which also included online workshops delivered by members of the National Youth Dance Company.

Work on The Dance Space was also impacted by Covid-19. The site closed briefly at the start of the first lockdown, but was subsequently able to re-open when government restrictions on construction sites were eased. However, social distancing and self-isolation significantly reduced labour on site throughout the year which resulted in further delays to the build programme. The last quarter of 2020/21 saw a significant upturn in progress and we are now looking forward to receiving the building in December 2021, carrying out our specialist fit-out through January to March 2022, soft-opening for a test period in April 2022 and opening fully to the public in July 2022. It is extremely exciting being on the verge of being able to launch this exceptional new resource for dance in the South East.

We are enormously grateful to all the funders who supported us through this difficult year. As well as reaffirming our National Portfolio Organisation funding, Arts Council England also awarded us a Cultural Recovery Fund grant and a Cultural Capital Kickstart grant. We also received emergency support from Esmée Fairbairn Foundation, Paul Hamlyn Foundation, Sussex Community Foundation Crisis Fund and a Discretionary Grant from Brighton & Hove City Council

Of course, alongside all the challenges which faced us during the year we have had to ensure that the long-term financial viability of the charity is maintained. I would like to thank my fellow Trustees, Cath James, our Artistic Director and Rachel Gibson, our Executive Director and the South East Dance team for their work and commitment over what has been an extremely challenging year.

John Struthers, Chair, South East Dance
Artistic and Executive Directors' report

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The Covid-19 emergency upended our lives and communities, causing widespread damage to the health, wellbeing and livelihoods of our fellow citizens, artists, and cultural organisations, and the cultural landscape seemed changed forever. At South East Dance we prioritised protecting the health and wellbeing of our colleagues from this terrible disease, supporting those team members who found themselves in particularly difficult circumstances. Our important artist support work continued online as we advised and guided as many artists and freelancers as came to us with support in submitting applications to ACE and other emergency funds, and maintaining essential contact with our participants and partner organisations. We would like to thank our team who have gone to extraordinary lengths to serve our artists and communities through this time.

The pandemic showed how dependent we are on each other, and how important it is that we work together. South East Dance is founded on the belief that we can achieve more by acting together than we can alone, and this principle guided our response to the pandemic.

Our operational model as a non-building based organisation has been reliant on raised funds rather than earned income. Consequently, the immediate financial impact of Covid-19 on our day-to-day operation was significantly less than for other arts and cultural organisations. Arts Council England, swiftly affirmed continuation of National Portfolio funding with reduced reporting requirements and the project funders for our largest projects, Esmée Fairbairn Foundation, Paul Hamlyn Foundation and Brighton & Hove City Council also affirmed their continued support for our work. This gave us financial stability which enabled us to retain our staff team and continue to support artists and deliver our activity programme, albeit in a context of having to postpone some work and move other aspects of it online. To ensure the safety of our team during lockdown we instigated remote working in March 2020 and continued to work away from the office in the main throughout most of 2020/21. Working remotely, whilst it created pressures, particularly for those members of our team with caring responsibilities, did not impact negatively on our ability to continue our business and deliver our activity programmes.

A number of our funders also provided Covid-19 emergency support. This included Esmée Fairbairn (£17k) and Paul Hamlyn Foundation (£60k). We also applied successfully to the Brighton & Hove City Council discretionary fund, receiving £10k for artists which supported our 2020 Vision programme. Sussex Community Foundation emergency funding (£3k) enabled us to provide digital equipment to some of our community partners who did not have the technology to access our online programmes. We received a further £60k from Esmée Fairbairn for The Welcome Project which, with Third Sector Commissioning Funding from B&HCC, allows the project to continue to the end of September 2022. We also received grants from Arts Council England's Cultural Recovery Fund and Cultural Capital Kickstart Fund.

Where work had to be cancelled as it was not possible to adapt it to online activity, we paid cancellation fees to recognise the short notice of the cancellation, and in line with cancellation clauses within our signed contracts. These largely related to our Little Big Dance national project and we subsequently received Covid-19 emergency funding from Paul Hamlyn Foundation which enabled us to re-contract artists to deliver the work when social distancing regulations allow. With the realisation that we would not be able to deliver a live performance programme in 2020/21, we reimagined the planned autumn programme for online delivery, inviting 20 women choreographers to curate 2020 Vision a season of Screendance. We also increased our support for our local Brighton-based project partners, Puffin Nursery, Brighton Youth Centre, Brook Mead Extra Care facility, and Brighton Unemployed Centre Families Project, to help protect and support their continued engagement in The Welcome Project. We believe that the character of any organisation comes very much to the fore in difficult times and we made our decisions very much with this in mind.

Black Lives Matter

The global focus on Black Lives Matter in summer 2020 taught us that despite a long-term commitment to Equality and Diversity we needed a more incisive approach to tackling systemic racism and becoming an

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organisation that is genuinely inclusive for everyone and reflective of the people we serve. We published an Anti-Racism Statement in July 2020 which includes targets for the sustained and measurable action we will take to build a more robust approach and we committed to holding ourselves to account by reporting on our progress in our Annual Report each year. Members of our Senior Management team attended the Inc Arts UK Speak, Listen, Reset, Heal sessions in October/November 2020. As an organisation we have embraced the key message from these sessions that addressing racism requires a commitment to ongoing learning and reflection and constant questioning of our approach and this will inform how we tackle Anti-Racism going forward.

The Dance Space

As our Chair John Struthers has said, work to secure *The Dance Space* as the new home for dance in Brighton and the South East continued throughout 2020/21, although at a slower pace because of the impact of Covid-19 on site. We are currently anticipating a practical completion date of December 2021. The further delay resulted in increased capital costs for SED including prolongation fees, price increases resulting from delays and potential non-availability of equipment, additional equipment to enable operating with social distancing in place and additional unrecoverable VAT. Covid-19 also impacted on the fundraising landscape in a way that made meeting the fundraising shortfall on The Dance Space within a realistic timeframe highly challenging. Thankfully, our application to the Arts Council England Cultural Capital Kickstart fund, which was aimed specifically at providing support for in-progress capital projects that have been impacted by Covid-19, was successful and we were granted the full amount we applied for £407k. This meant we have sufficient funds available to complete our capital project, including both Covid-related additional costs and the fundraising shortfall.

We continued to benefit from our Arts Impact Fund loan which provided us with financial underpinning as we pursued our capital fundraising target.

Artistic programme

Artistically it has been a year of shift and change, pivoting our programme to online delivery, and to ensuring we keep in contact with our community participants and partners who are involved with The Welcome Project. We secured funding from Sussex Community Foundation to purchase ten iPads, and approached Brandwatch, a local internationally operating digital data company with whom we regularly work, who donated ten used Macbooks for us to distribute to our communities who had no access to online engagement.

Our autumn season 2020 Vision became an online season of screendance films, curated by our 20 artists, who selected 20 films from artists who inspired, challenged or excited them with their works. Along with the films we hosted a number of 'In Conversation with...' events, attracting an international audience.

We are delighted to have Janine Harrington, Flexer and Sandiland, Thick and Tight, and now Alexandrina Hemsley as our ALIGN artists – artists with whom we have had a longstanding supportive relationship who could benefit from a bespoke support programme, recognising their excellence in their field, and our commitment to them, to support the continued development of their practice and to progress their careers. We have also been supporting Rosie Heafford of Secondhand Dance since 2012, and are now supporting her ELEVATE programme, preparing her company to submit its first application to become an NPO in 2022/23. The company is disabled and female led, and creates work for children and their Grown Ups – Rosie is one of our specialist mentors in our Little Big Dance team.

Despite the impact of Covid and our ongoing focus on the capital project, and therefore a reduced programme of activity, we continued to deliver a wide-ranging programme of artist development, participatory projects, and our performances and events programme, albeit not in person/live. We achieved an impressive range of outputs impacting across and beyond the South East that included:

- *Presenting 58 dance-focused films having over 10,000 views*
- *Piloting a new online movement class for boys, reaching an international cohort*

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- *Across the year achieving over 40,000 interactions with our South East Dance Digital channels*
- *Engaging 1008 artists' attendances, supporting them to develop their practice, their business, expand their networks or undertake residencies, performances or attend artist advisories*
- *Continuing to support the development and national profile of female choreographers, working with under-represented artists, ensuring the provision of dance opportunities for the very young to the most elderly people, and contributing to the development of both mature and disabled choreographers*
- *Continuing to demonstrate leadership through promoting and stimulating debate around diversity and inclusion in dance, with 100% of our 2020/21 commissioned artists identifying as having one of the protected characteristics; and championing dance for Early Years audiences through leading, albeit not live, Little Big Dance, and having published an article in Arts Professional on the importance of placing the child at the heart of making dance for Early Years audiences, written by Dr. Angela Pickard, our lead evaluator for Little Big Dance*

See section 6 for information on how we gather data.

The steps South East Dance has taken in the past year in preparing for the opening of The Dance Space, and the more hand in hand interconnected way of working with our participants and partners, place us in an excellent position to deliver on its ambitions for the future. For this we must express our thanks to our Chair, to our Board of Trustees, our loyal and dedicated staff and our growing range of partners and collaborators.

Cath James

Artistic Director

Rachel Gibson

Executive Director

3 Principal risks and uncertainties in relation to future plans

Completing The Dance Space

Our major priority for the coming year is completing and moving into The Dance Space. The project was already in delay and Covid-19 exacerbated the issues with the build schedule. We worked hard with the support of Brighton & Hove City Council to push for completion of the base build. We currently expect to receive the building in December 2021 and complete our fit-out in time to open for a test period in April 2022 and open fully to the public in July 2022. There has been a long-standing risk that we would not be able to raise sufficient funds to complete our fit-out of the building and the fundraising environment negatively impacted by Covid-19, but fortunately receiving the Cultural Capital Kickstart award from Arts Council England means we have sufficient funds in place to complete our fit-out of the building.

Our Artistic Programme

The risk that further Covid-19 lockdowns will impact negatively on our artistic programme appears to be receding, but we will remain alert to government guidance and, with the learning we gained from working remotely throughout 2020/21, we are well-positioned to adapt to remote delivery in future if it becomes necessary. With continued support from Arts Council England and Esmée Fairbairn Foundation we have sufficient financial resources available to deliver our core programme and The Welcome Project during 2021/22. Little Big Dance main activity was badly impacted by lockdown and much had to be postponed. Instead of the planned live activity, a series of reflection meetings was held to gain insights and feedback about the programme so far from all participants. These reflections will be used to inform the creation of Cycle Two of the programme. The main LBD activity begins again in June 2021, subject to Covid-19 restrictions, and we are seeking further additional funding to enable us to deliver the activity as it was originally conceived, although with plans in place to adapt it if additional funding cannot be found.

We are delivering the activities which couldn't be delivered remotely in 2020, in particular Our City Dances and the touring elements of Little Big Dance, during 2021. As touring has been particularly badly impacted by Covid-19, we are looking at alternative models for the delivery of Little Big Dance which will focus on digital dissemination and outdoor performances rather than indoor/theatre performances, should we need to have a plan B in place for Autumn 2021.

Other areas of our project programme have always been funding reliant. In 2021/22 these include Children and Their Grown-ups, Department of Work and Pensions Kickstart placements, UK Choreography and Technology Innovation Lab, Our City Dances and The Dance Space launch programme. With our Capital Fundraising target now achieved, we will be able to focus more of our fundraising capacity on our revenue campaign, with these activities as our priorities and we will deliver those projects for which we are able to achieve funding next year.

Opening The Dance Space with social distancing in place

We are hopeful that by the time we begin to run activities in The Dance Space, from January 2022, social distancing will have receded. However, our business model will be crucially dependent on generating earned income to cover operational costs. The income that was originally budgeted is vulnerable to the effects of Covid-19 – artistic income because any social distancing restrictions still in place will impact both on income that SED may generate through its own programming activities, income from studio hires, and commercial rentals due to the general economic situation and the particularly bad situation in the office rental space market. The budget for 2021/22 now assumes that earned income from studio hires will be reduced to 40% of that in the original business plan and that for office hires to 25%. Our successful Cultural Recovery Fund bid, which includes £152k of additional reserves specifically to cover loss of income if TDS opens with social distancing in place, significantly mitigates the financial risks associated with this scenario.

4 Our work

South East Dance wants to create lasting artistic and social change, challenging perceptions of what dance looks like in the 21st century – how it's made, who it's for and what it can achieve. South East Dance exists to strengthen, enliven and reimagine dance in the South East region and beyond. We support artists; present bold new work; develop the infrastructure for dance; and increase engagement with dance. We believe in inclusion, excellence, creativity, risk, collaboration, openness and the importance of community.

South East Dance plays a national leadership role in the development of dance. We deliver an ambitious programme that encourages curiosity, discovery and risk-taking, supporting artists to create inspirational new work and empowering local communities to engage with dance. We are a registered charity, with an office base in Brighton. We work across South East England and beyond to get more people involved in and excited about dance. With 23% of UK dance professionals living in the South East we play a significant role in driving forward the art of dance. We seek to develop a culture of learning and exchange, working locally to impact nationally and internationally. Put simply, we're passionate about dance and we want to foster this passion in others.

Through our programmes we have invested in and supported the creation of distinctive impactful new work, both live and digitally. We strive to increase the quality and diversity of dance, raise the profile of dance and in doing so improving well-being and enhancing quality of life. At the heart of our work is a commitment to supporting diverse artists who extend perceived boundaries of dance, and focus on making work relevant to our audiences. We strive to introduce talented artists to curious audiences and in doing so generating exceptional cultural experiences and opportunities.

Artists and audiences

Artists and audiences are the driving force behind South East Dance. Their diversity informs, shapes and leads our work. We want to engage with inspiring artists to challenge and excite audiences, participants and other artists. We want to develop and diversify audiences for dance. We continue to work to extend our reach and increase audiences for our work and that of our partners.

Strategic aims

Our business planning cycle was disrupted by Covid-19 as Arts Council England changed its reporting requirements to help funded organisations deal with the Covid crisis. Pre-Covid we expected to develop a new four-year business plan in the summer of 2020. Arts Council England now requires us to submit a one-year business plan for 2020/21 in March 2021, which we have done, followed by an application for an NPO extension year (2022/23), which we have also submitted and then to submit a one-year business plan for 2022/23 in January 2022.

As part of the process of developing our 2021/22 Business Plan, we revisited our vision and mission and reviewed and refocused our aims. This was important as the wider environment in which we are now operating changed significantly since our previous four-year plan was written. It was also the first plan written since our new Senior Leadership Team came into place in 2018, and our five refocused aims reflect the thinking and development we have done under the co-leadership of our Artistic and Executive Directors. These refocused aims are:

- Aim 1: To take significant steps towards our ambition of being fully inclusive and relevant in everything we do
- Aim 2: To provide meaningful experiences of and access to dance for all our communities be they artists, local residents, our community partners, audiences and everyone else with whom we engage
- Aim 3: To be a place-maker for dance in Brighton & Hove and the wider South East region

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- Aim 4: To create and lead change in the dance sector and promote dance as a catalyst for change in the wider community
- Aim 5: To be adaptable and sustainable so that we are fit, as an organisation, to achieve our aims and deliver and constantly develop our activities.

Public Benefit

In shaping our strategic aims and objectives for the year and planning our programme of activities, the Trustees have considered the Charity Commission's guidance on public benefit. Furthermore, and having regard for the guidance of the Charity Commission, the Trustees consider that several of the following programme areas demonstrate the way in which South East Dance achieves this aim.

Programme Areas

In line with the current business plan, in 2020/21 we clustered our activities within four programme areas, which seek to effectively communicate our offer, and how our constituents might engage with South East Dance:

Artist Development Programme: that aims to meet the support and development needs of dance professionals at various stages in their careers

Community and Participation Programme: that aims to broaden the reach of South East Dance whilst getting more people excited and actively involved in dance

Performances and Events: that aim to encourage more people to watch and contribute to the dialogue surrounding dance

Sector Leadership and Infrastructure: that, through coordinating and leading a range of networks, aims to support the wider dance ecology; to provide leadership through advocacy; and challenges processes and practices to better drive change and progression

Partnerships

Partnership working is essential to our success. We work as a development organisation, maintaining an overview of dance within the region from a national and international perspective. We see ourselves as ecologists of dance, monitoring the political, artistic and social climate, looking for gaps in provision and untapped opportunities. We influence, intervene, broker, facilitate and deliver innovative and strategic artistic programmes in partnership with others. We continue to build on existing partnerships including those with Esmée Fairbairn Foundation, Brighton Fringe, Strike a Light, Spark Arts, Paul Hamlyn Foundation, DanceEast, Yorkshire Dance and Take Art. The Aldridge Foundation, Brighton Unemployed People's Project, Brighton Youth Centre, Brooke Mead Extra Care Facility and the Brighton Centre for Contemporary Arts are just a few of the ongoing partnerships that we value.

Human resources

Our activity programme and operations were delivered by our staff team and a variety of contractors. On 31 March 2021 our team comprised 22 members of staff, including three who were on maternity leave. Of these 20 identified as female and two as male; one was White and Black African, 18 were White British and three were from other White backgrounds. Of these staff, seven identified as a D/deaf or disabled person or had a long-term health condition, 14 considered themselves to be not disabled and one preferred not to say.

Of our Trustees seven identified as female and four as male; one was White and Asian, one Indian and one Black British African, six White British, one any other White Backgrounds and one any other ethnic background. Of these Trustees two identified as a D/deaf or disabled person or had a long-term health condition, seven considered themselves to be not disabled and two are not known.

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Volunteers

Our volunteering programmes are twofold – the first being a three year long developmental plan for our community steering group who meet monthly to develop curating skills through SED staff support and guidance, and ultimately co-curate the dance programme for Our City Dances. This group ranges in ages from 8-95 and are all from low socio-economic or marginalised backgrounds. Many of them also identify as having protected characteristics. Alongside this programme we also offer opportunities for local people to support our work during our festivals and programme activity – which can include supporting our artists, gathering evaluations from participants and audiences, and general onsite support and invigilation. We will be looking at how we can extend volunteering opportunities with new volunteering roles once we are operating in The Dance Space.

5 Achievements and case studies

In 2020/21 we focused on supporting our wide range of projects and partners through Covid-19 challenges; including arts organisations, community groups and partners, children and young people, artists, and local suppliers. During 2020/21 we provided over 1008 opportunities for artists to seek support and guidance through our artist development programmes and presented 58 artists films via our online channels achieving over 10,000 views. We provided 20 laptops or tablets for local communities and groups who had no access to our online content, and commissioned over £25,000 worth of online content from artists to create work for our audiences that were currently underserved by online content then available. We contracted more than £50,000 in fees for our freelance artists to deliver work during 20-21, as well as raising £2,500 for artists emergency funding that was distributed to South East based artists.

ORGANISATIONAL ACHIEVEMENTS

Fundraising

The last year was possibly the most challenging period in fundraising terms for over 30 years. Many funders, understandably, turned their attention to supporting those organisations already within their current portfolio and were unable to consider new applications. Of course, SED benefited from this, and our sincere thanks must go to Esmée Fairbairn Foundation for their unsolicited additional support for The Welcome Project, and to Paul Hamlyn Foundation for underpinning Little Big Dance throughout the various lockdowns.

As already reported, we were also fortunate to be successful in our bids to Arts Council England's Cultural Recovery Fund and Cultural Capital Kickstart Programme, the funding from which has, in essence, saved The Dance Space from falling at the final hurdle. Our thanks therefore go to all our capital funders who gave their support to these bids and especially to the Pebble Trust, for increasing its level of funding.

In terms of project fundraising, we continued to progress as many asks, funding bids and applications as possible against the backdrop of Covid-19, and enjoyed modest success, receiving early emergency grants from Brighton & Hove City Council and Sussex Community Foundation. We went on to secure new funding for the next phase of The Welcome Project from Esmée Fairbairn Foundation; and small grants from the Fidelio and Thistle Trusts to re-start our Mind The Gap programme for recent dance graduates as an online resource.

In response to the devastating impact Covid-19 had on independent artists, we 're-purposed' The Jamie Watton Fund by directing all donations received between July and October 2020 towards providing small emergency grants. The final total for the campaign was £2,200 – a slightly disappointing result, but we acknowledge that it was a difficult ask at a challenging time, especially as so many of our supporters are artists themselves. Nevertheless, our thanks go to all those who were able to give. Their contributions allowed us to offer emergency grants to two South East artists.

Looking ahead, and with our capital campaign finally ending, we will focus our efforts on gaining sufficient long-term funding that not only supports but allows us to expand our programme of activities in and around The Dance Space and across the South East region. Working closely with the Programming team, we have established a clear roadmap of funding priorities for the coming year, which sets out realistic lead-times for identification, research and relationship-building with potential investors.

Evaluation

Evaluation of our work is hugely important to us as a learning organisation. In order to ensure that our programmes are relevant, high quality and diverse, we use a range of tools most appropriate to each individual programme. We continue to strengthen and refine our South East Dance Impact Evaluation framework, as well

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as use the Impact and Insights evaluation framework that Arts Council England requires of National Portfolio Organisations. In addition, we are also required to undertake Audience Finder surveys for annual submission to Arts Council England. We are currently reviewing our procedures given the number of different requirements from Arts Council England and external funders, so that a more streamlined process can be developed to ensure that the workload is achievable and that we meet our funders requirements.

For the purposes of this report, this year we would like to focus the spotlight on our Artist Development and presentation activity particularly in light of the impact of COVID-19 on the freelance artists we work with.

We have used our South East Dance Impact Evaluation Framework to evaluate this programme, to draw the following statements:

82% of our respondents agreed that this activity developed their practice

80% of our respondents agreed that they felt supported while taking part in this activity

95% of our respondents agreed that they would like to see this activity continue

92% of our respondents agreed that the activity was well thought through and put together

94% of respondents would recommend South East Dance to a friend/colleague

Alongside this data, we can also extract the following quotes from the participants:

'I found the experience quite profound and honest....really inspirational, thank you!'

'The session was incredibly useful for me that had no experience at all, but I felt like it was giving good suggestions even for artists that had applied for ACE funding before.'

'2020 Vision Screen programme was a lovely, inspiring approach to curation. It was beautiful to watch the selection of films and to read about how and why different artists had selected them.'

'I felt super supported at a time where support is scarce. Thank you so much.'

Digital Strategy

We continue to produce digital content both for use on our digital platforms and to develop these to position our brand and to promote opportunities for people to take part in dance and to act as an information source for artists seeking development opportunities. We are also proud to continue to build our support for artists who use digital technologies in their work. In 2020/21, we:

- Supported NEON Dance through commissioning and audience development work in our communities for their new work Prehension Blooms, a project involving remote audiences operating swarm robotics technology to engage with issues around isolation, loneliness and technology
- Presented 2020 Vision, an online Screendance programme curated by 20 women dance makers, selecting 20 women screendance makers work.
- Produced and launched Culture Chain, a series of five podcasts, hosted by Lou Cope with four of the key groups that effect touring of dance work: artists, producers, programmers and funders. The publication and distribution of these was delayed due to Covid-19, but are now available on our website
- Continue to support Project XO, the new robotics dance work by New Movement Collective. This project is ongoing into 2020/21
- Supported the development of MakeAmplify's new show Now Is Not The Time To Be Gentle. A ground breaking mixed live and Augmented Reality show involving projection mapping, 3D soundscape, live dance and audience interaction through a newly designed digital platform dealing with themes of climate emergency, displacement and hope for the future
- Continued to support the national U.Dance regional platform with U.Dance Digital a key part of that offer, as part of our commitment to profile and showcase youth dance across the region and nationally

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Our Digital Strategy for 2020/21 has focused on preparing ourselves for the move to The Dance Space and all the new digital challenges this will bring. We completed our organisational rebrand and launched our new brand identity in September 2020, alongside a completely new website and ticketing system.

Our new ticketing system, Monad, is now in daily use, enabling us to trial online booking for digital events in preparation for The Dance Space and all the different event set-ups that will involve. Monad is also our Customer Relationship Management System (CRM) and we are regularly taking steps towards achieving a clean and well-segmented set of audience data. We also introduced our new event management system YesPlan in February 2020, which will enable us to manage any bookings into the studios at The Dance Space in an efficient and clear way. YesPlan integrates with Monad and we are in the process of creating a flow of information from one to the other, designed to streamline the process and hopefully impact positively on workload.

As an important part of our digital strategy is to build a more solid picture of who our digital audiences are, we employed the services of a freelance consultant in February 2021 to help us with our data and analytics. She created a bespoke Google Dashboard for us which allows us to see all our streams of data in one place. She has also helped us set up a UTM code system, which means that we can now track user-journey more efficiently in our digital campaigns and find the exact source of the web referral.

Another key objective for us in our digital strategy is accessibility, as it is imperative that we are welcoming to all and able to be reach a wide range of audiences. Our new website was assessed by The Shaw Trust in January 2021 against the Web Content Accessibility Guidelines (WCAG) 2.2. We are aiming for AA status or as close to that as we can achieve. We have a set of recommendations that we are working to implement and are due to be reassessed in September 2021.

Despite the impact of lockdown and a much-reduced programme, in 2020/21 we achieved over 98,000 page views and over 3,800 unique visitors to the website. One of our most successful referral sites is Facebook and our reach on this platform over the year was 72,000 and we had 228,000 Twitter impressions. We continue to grow our Instagram following - investing time in engaging content and building our brand – and had a reach of 24,000 on this platform.

Unfortunately, due to the implementation of media licensing laws we are no longer able to track our media coverage reach figures, but are working on ways to manually measure the amount of media exposure online and in print.

PROGRAMME CASE STUDIES

These Programme Case Studies below reflect just some of our activity and achievements during the year.

Supporting Artists: Mind the Gap. We hosted 25 free to access online sessions, equating to 37 hours of free training supporting 235 emerging artists through the pandemic, artists who had graduated last year or this year who had no work, no support and no financial income. We were also able to offer 12 young Artists (aged 18-24) who were unemployed £600 of bursary support to pay for their time to attend sessions.

Sessions included training in how to apply for ACE funding, how to set yourself up legally and financially as a freelance artist, how to tour your work, other roles and jobs within the sector, access, how to work with costume designers, lighting designers, composers and dramaturgs, first aid, unconscious bias, evaluation and professional dance classes in breaking, contemporary, hip hop and commercial. We also ran a series entitled 'Things I wish I'd known' where experienced artists shared their mistakes, life lessons and tips for how to survive the sector led by Abi Mortimer (Lila Dance), Lucy Bennet (Stopgap Dance Company), Yami Löfvenberg and Subathra Subramaniam (Akademi)

Quotes from Artists who attended:

'I really enjoyed this session, I found it insightful inspiring and informative. I feel that I have learnt a lot that I can apply to my own practice and enjoyed meeting other dance artists'

'I wanted to say that I found your zoom talk for Mind the Gap so interesting and it has definitely got me thinking differently about the future. In times like these, where everything seems so uncertain, it was lovely to hear how you've got to where you are now. Your words have inspired me so much. Thank you!'

'First off, I just wanted to say thank you SO much to yourself, Lou and South East Dance for providing Mind the Gap. It's such an incredible platform for artists, and especially during these wild times'

Engaging the Community: Isolated Older People

Luan Taylor, TWP Associate Artist has kept in touch with residents of Brooke Mead Extra Care Unit (living with dementia) who have mostly been confined to their flats since lockdown commenced. She has been sending them weekly dance care packages, including little notes and photo reminders of their sessions together along with hand-made booklets with some hand drawn and written instructions for movements they can do in their homes.

As lockdown lifted over the summer in 2020 Luan joined forces with Open Strings Orchestra to deliver live music and dancing outside Brooke Mead while the residents sat in the Courtyard and joined in.



Despite it being difficult to reach the residents of Brooke Mead due to them being vulnerable/ shielding and their isolation within their flats, we have managed to get a dementia care home resident set up with one of our iPads, with the assistance of her daughter and the staff. She has been accessing dance sessions that some

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artists have filmed especially for the residents of the care facility. These two artists had been seeing her regularly for months and were keen to continue to be connected. The daughter also enjoyed coming along to the dance sessions we delivered weekly in person before lockdown. It's a physical and sociable activity she can enjoy together with her mother and, for both of them, a once-a-week happy moment they can share like they used to.

'She was extremely excited, and it helped to remember Luan and Louisa when she saw their faces too. It brought back memories of the good times 'downstairs'. She used to have a tablet, but she is very curious technology wise and, rather than read or watch things, she would usually end up changing settings that would lock her out. It eventually broke and we did not replace it. This has worked for her as there are specific activities to login to, with faces she recognises, so it makes this very personal and much more meaningful.'

Supporting Young People: Puffin Nursery, Boys Movement Classes and U.Dance

Early Years in Brighton & Hove

Since April 2020 we have commissioned 21 movement films and creative play sessions created by artists, Amy Toner and Anne Colvin, Anusha Subramanyam and Federico Bedoya for children aged two to four years and their families. The Welcome Project partners Puffin Community Nursery, Early Childhood Project and the Bilingual's Family Network shared these films widely with other early years settings and families across the city.

23 children aged two to four years old from low-income families in Turner Ward, East Brighton, have been engaging in bespoke creative dance activity with professional dance artists at home and in the nursery onscreen. Puffin Community Nursery staff wanted children to stay engaged with the dance they had started before lockdown and still feel connected to the Nursery when they weren't attending. Parents were keen for activities and ideas for children to keep them active, motivated and continue with their learning journey at home. We gifted a donated Macbook from Brandwatch to Puffin Nursery so that they have the right equipment to engage with the sessions we provide them in their early years setting.

There is evidence that the children have an improved sense of belonging through participating. The Nursery Manager said:

'During the first lockdown, the children were able to see dance videos from someone who they had worked with in person, so were able to continue engaging with that person even when unable to go outside. That gave a real sense of still being connected to the Nursery and meant they felt less isolated. The films have given the children an insight into different cultures – with Anusha's Indian dance and different outside nature locations, which Puffin would not have been able to provide without this project. The little boat provided with the "Down to the Water" video gave the added bonus of lots of fun and learning about floating and sinking when we used them in our water tray.

My favourite moment was to see how interested and involved the children got with "Into the woods" and the discussion that resulted from it – plans were made about visiting some woods in the future as some children had never been. The paper leaves that were provided with the video were a hit with all the children wanting to take some home. One child forgot their leaf and the parents had to return to fetch it as the child was so upset.'

Children – Boys Movement Classes

In 2019, Brighton & Hove based National Portfolio Organisation, Vincent Dance Theatre (VDT), set out to address the gap in dance and movement provision for boys in the city and piloted a new weekly after-school dance class. Immediately popular, VDT then invited South East Dance to further develop and deliver these classes regularly in partnership with them.

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Designed specifically for boys (anyone who identifies as male) aged seven to 11, these sessions aimed to develop physicality, self-awareness, confidence and expression through dynamic movement, whilst enabling participants to learn new skills. These included improving coordination, balance and strength, problem solving, agility, spatial awareness, moving with different movement qualities, physical articulation, building stamina, responding to instructions, improvisation, developing creative and expressive skills.

When Covid-19 brought live activity to a grinding halt, we pivoted to digital delivery, and ran a trial version of the online classes for eight sessions in June and July 2020. 17 participants attended, and due to demand we extended the programme for two further terms. We ran ten sessions during the Autumn Term September – December 2020, and a further ten sessions in the Spring Term from January to March 2021. In total, 39 individual participants have attended the Boys' Movement Classes in the period June 2020 to March 2021. Over the three terms so far, there have been 277 attendances. One unexpected outcome was the reach of the online programme, with participants coming from as far afield as the Scottish Highlands and Florida USA.

Alongside addressing the lack of dance provision for boys in Brighton & Hove, we sought to debunk the myth that 'boys don't dance'. The following feedback from participants and parents is evidence of the difference the work has made:

I like the sessions because I learn new things every week. Participant

(I've learned) how to get over my shyness when joining a new group. Participant

(The highlight was) seeing my son move freely and with joy to music. Parent

By the end of the 10 weeks I saw a change in his engagement and joy joining in. I loved how he learnt to move through Ninja moves and superhero language that he related to. Parent

He loves the sessions and proudly tells people about them! He's not great at sports, so I think this is one of the few physical things he enjoys and feels good about. Parent

Despite this being on zoom, and them not knowing other participants or the teacher, my sons seemed to find this incredibly easy to engage with. I think they loved having an opportunity to be energetic and creative at the same time and just be up on their feet and moving, especially at the moment. I wonder whether it being 'just boys', and not people from school, also meant my eldest felt freer and didn't get embarrassed. It was wonderful to see how unselfconscious and involved they were straight away. They also seemed to respond to the teacher and the framing really well, taking on board things like 'screen dancing' and 'room dancing'. We were so grateful to have this opportunity. I think the downside to the experience would be of course being on zoom, having to use our sitting room, because they couldn't find their 'own space' and were always bumping in to each other (physically and creatively) Also, our floorboards are knackered! Parent

The good news is we are actively fundraising to continue the Boys Movement Classes as a regular year round part of our wider participation programme. From September 2021 we will be starting classes in the studio and will move it into The Dance Space from January 2022. We will look to expand the age range too.

Young People – mASCot (Managing Autism Spectrum Condition Together)

As part of The Welcome Project we delivered 19 live zoom dance classes led by artists, Mimi Banks and Machis Baboulene for mASCot which supports children on the autistic spectrum, usually based at Brighton Youth Centre. We plan to deliver this weekly class in person at The Dance Space from February 2022.

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“One participant has been hit hard by lockdown and struggling with mental health - her mum was so pleased that she took part as she hasn’t interacted with anybody outside of the family for the past three months. Thank you, this is making a difference”. mASCot Coordinator, July 2020

Young People – U.Dance

Brilliantly led by Assistant Producer, Sarah Kearney and Georgina Harris, Head of Communications, South East Dance in partnership with One Dance UK, streamed the annual U.Dance regional selection platform online on the evenings of 23 & 24 April 2021 via Facebook and YouTube Premiere. We were pleasantly surprised by how many groups during the submission period were able to mobilise themselves and make suitable and creative dance performances on film, as at that time it was national lockdown and schools were closed. 143 young dancers/artists aged from nine to 24 participated in the platform. They were from: Berkshire, Buckinghamshire, East Sussex, Kent, Surrey, West Sussex. A regional independent panel made the selection for the platform. On Saturday 24 April 2021, South East Dance in partnership with the National Youth Dance Company delivered a two-hour Zoom dance workshop for young people across the region. 21 young people took part including seven from Tailfeather Dance, an inclusive group who submitted two creative and intriguing digital performances for the platform. They learned repertoire from choreographer Sidi Larbi Cherkaoui’s piece, that he created for National Youth Dance Company, titled, ‘Frame[d]’.

Four of our South East groups went on to be selected to be a part of the National U.Dance festival, being delivered in July 2021.

The project gave the students something positive to focus on whilst in lockdown. The project brought the group together despite the rehearsals being virtual, it also provided much needed social interaction for the students during lockdown. The students enjoyed the screening. Group Leader

6 Structure, governance and management

Charitable status

South East Dance is a charity registered with the Charity Commission. South East Dance exists to develop dance and support dance artists and practitioners in the South East region. The charitable objectives of South East Dance are as follows:

- (a) To promote, maintain, improve and advance education, particularly the promotion of educational dance projects and the production of educational dance and the general
- (b) To promote and develop for the benefit of the public the art of dance in the South East Region of the United Kingdom, as defined from time to time, nationally and internationally

We confirm that, under the terms section 17 (5) of The Charities Act 2011, we have complied with our duty to have due regard to the public benefit guidance as published by The Charity Commission. All our charitable activities, highlighted in this report, are undertaken in furtherance of our charitable objects and for the public benefit.

How South East Dance worked in 2020/21 to achieve these objectives and the public benefit thereof is outlined in sections 1-3.

Governing documents

South East Dance is also a company limited by guarantee governed by its Memorandum and Articles of Association, the company was incorporated on 16th September 1997. In January 2016, in consultation and with approval from the Charities Commission, the Trustees formally adopted an updated memorandum and articles of association for the company.

Appointment of Trustees

As set out in the Articles of Association the Managing Trustees nominate the Chair of the Trustees. Existing Trustees also nominate all potential Trustees. Nominees appointed by Trustees are subject to the appointment processes outlined in the Memorandum and Articles of Association.

Trustee induction and training

Trustees receive an induction pack and have an orientation meeting with the Executive Director to brief them on their legal obligations, understanding of charity and company law, the content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the charity. They also meet key employees and other Trustees. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role. Part of the Trustee induction procedure is to ensure that Trustees understand the process for declaring their own interest and/ or their close family's interest with South East Dance. All Trustees are required to complete a declaration of interest form annually and declaration of conflicts of interest is a standing item on all board and sub-committee agendas.

Trustees' responsibilities in relation to financial statements

The Trustees (who are also directors of South East Dance for the purposes of company law) are responsible for preparing the Trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

- Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and

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application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgments 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 operation

The Trustees are responsible for maintaining adequate accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. The Trustees 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.

The liability of the members is limited to a sum not exceeding £10, being the amount that each member undertakes to contribute to the assets of the charity in the event of its being wound up while he, she or it is a member or within one year after he, she or it ceases to be a member. The total number of such guarantees at 31st March 2021 was 11. The Trustees are members of the charitable company but this entitles them only to voting rights. The Trustees have no beneficial interest in the charity.

Auditors

A resolution will be proposed at a General Meeting of South East Dance that Sayer Vincent LLP be re-appointed as auditors for the charity for the ensuing year.

Management

Cath James as Artistic Director and Rachel Gibson as Executive Director are appointed by the Trustees to be jointly responsible for the management of the day-to-day operations of the company. To facilitate effective operations, the Artistic Director and Executive Directors have delegated authority, within terms approved by the Trustees, for delivering the agreed programme as defined within the current business plan; this includes day-to-day responsibility for operational matters including finance, personnel and artistic related activity. Within the terms of that delegated authority, the Artistic and Executive Directors work with senior management team to deliver the charity's activities. Any activity outside the remit of the approved business plan, or course of action outside the remit of approved policies and procedures is referred to Trustees for discussion and approval usually through our regular Trustee meetings.

The Board of Trustees administers the charity. The Trustees meet four times a year, with additional extraordinary meetings scheduled if required to deal with any additional decision-making required, in particular in relation to *The Dance Space*.

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In addition to the full board the charitable company currently has two sub-committees. The Finance and Audit sub-committee reviews finance and risk management. The sub-committee meets four times per year and reports directly to the Board, the committee consists of four Trustees and is attended by three members of staff.

The Remuneration sub-committee, established in January 2019, meets once a year to oversee and approve staff remuneration levels.

Volunteers

Our engagement with volunteers in 2020/21 is outlined in section 3 under Human Resources.

Remuneration policy for key management personnel

South East Dance has a written remuneration policy which was approved by the Board on 3 October 2017. The Remuneration Sub-Committee was established in January 2019 as a sub-committee of Trustees, meeting annually to review remuneration policy and scrutinise decisions. The salaries budget for 2020/21 was approved at the 23 January 2020 Remuneration Sub-Committee meeting, including remuneration for the senior Executive and Artistic roles. No employee at South East Dance receives a salary of more than £60,000 p.a. We do not employ interns without pay and will pay the Living Wage as a minimum. Pay rates are benchmarked regularly against sector pay movements and inflationary indices, although as a small charity affordability is a paramount consideration.

Risk management

The Trustees have a risk management strategy that comprises:

- A review of the Strategic Risk Register at every meeting of the Finance and Audit sub-committee and the Board. The Strategic Risk Register is reviewed and updated by the Senior Leadership Team ahead of each F&A and Board meeting
- The establishment of systems and procedures to mitigate those risks identified in the register
- The implementation of procedures designed to minimise any potential impact to the charitable company should those risks materialise.

Principal risks and mitigations 2021/22		
Risk:	Likelihood	Mitigations:
Further delays to building schedule	Medium	<p>There has been a significant upturn in progress on site during 2021 and we currently expect to receive the building in December 2021, which will enable us to keep to the schedule set out in our 2022/23 outline business plan. Current progress on site suggests that any further delays are likely to be of weeks rather than months.</p> <p>Actions we are continuing to take to mitigate this risk are:</p> <ul style="list-style-type: none">• Ongoing dialogue with B&HCC to apply pressure on developer regarding practical completion date• Ensuring that ACE Cultural Recovery and Capital Kickstart funding drawdown and spend requirements can be met if there are further delays

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		<ul style="list-style-type: none">• Being poised to rescope arrangements for our fit-out and opening if further delays to practical completion do occur.
Inability to deliver existing programme due to social distancing	Low	<ul style="list-style-type: none">• With core and project funding in place for 2021/22 and alternative delivery methods developed during lockdown, we are confident we can continue to deliver existing programme commitments at a level to meet funders requirements over the coming year.
Opening TDS with social distancing still in place – loss of income	Medium	<ul style="list-style-type: none">• Our business plan for 2021/22 assumes reduce earned income levels in TDS if social distancing is still in place when it opens.• Our CRF funding included £152k additional reserves to protect against loss of income if we have to open TDS with social distancing still in place.
Core funding instability	Medium	Our principal funders have reaffirmed existing commitments. If levels of committed funding change (e.g. ACE funding as a result of the forthcoming government spending review), we will renegotiate outputs so that deliverables are achievable within reduced means.

Fundraising practices review

All fundraising practices are framed within the values and principles of the organisation. We registered with the Fundraising Regulator in July 2019.

The fundraising team is internal and South East Dance does not currently use external professional fundraisers. We do not employ the services of any fundraising agencies or third parties, nor have we run telephone or door-to-door fundraising campaigns. Our relationship with our supporters is very important to us and we do not wish our supporters to feel under any undue pressure to donate to us.

We have a Gift Acceptance policy in place which includes processes for due diligence on all donations and grants received. This policy is supported by a Gift Acceptance template, which ensures that clear parameters and responsibilities are formally agreed between partners.

We have ensured we are in line with the GDPR data protection regulations and all other relevant codes of conduct. We received no complaints about our fundraising practices during the year.

Data Collection and Monitoring

Digital:

Our Communications Team take the lead in gathering analytics around our digital audiences. We now have a Google Dashboard, which interacts with Google Analytics and all our social media platforms to give us a combined picture of the efficacy of our digital activity. There is now a UTM code generator for the team to use when working on specific campaigns. This enables a very targeted evaluation approach with regards to which channels and which messages are most successful.

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We currently report on the following statistics:

- Hits and unique visitors to our website (southeastdance.org.uk), plus more detailed analysis such as page drop off, time spent on site and engagement with content
- Website referrals from other sites and media
- The reach (both paid and organic) and engagement in our social media channels and specific posts – Twitter, Facebook, YouTube and Instagram
- Our monthly average e-news opens and click throughs on content

Audiences/artists/shows:

Each activity within the SED programme has its own Project Sheet and staff update this with activity details (location, who is involved, description of activity), relevant audience/participation figures, anonymous monitoring data.

Audience/participation figures are collected in one of four ways:

- Ticket data from partner organisations (box office reports)
- Ticket data from our own online systems (i.e. Eventbrite)
- Attendance recorded by SED staff (sign-in sheet/register/headcount)
- Estimation of audiences at non-ticketed events using click counters

Monitoring data is mainly collected via anonymous online forms (Survey Monkey) and we use in-built analytical tools to interpret the data. When online forms are not accessible (e.g. working with older adults who do not access computers), we collect the data via paper forms and upload this data to our system. We use these monitoring forms for: open call outs, participatory projects and artists we engage (e.g. to deliver elements of our programme, or successful programme applicants).

Each year, relevant figures are taken from the Project sheets and entered into our Measures of Success document. This is based on the figures we need to collect for our Arts Council England National Portfolio Organisation annual submission.

Our data allows us to track our commitment to diversity, to rethink our approach, diversify our networks and ensure equality is at the heart of what we do.

Below are some of the statistics from our Artistic Programme that underpin our commitment to equality and diversity.

Across our whole artistic programme for 2020/21, we can demonstrate:

- 15% engagement with those who identify as being disabled/d-deaf/neurodivergent
- 40% non-heterosexual
- 44% from low socio-economic backgrounds
- 23% with people who experience racism, particularly those from Black African and/or Black Caribbean backgrounds

For individual programmes:

Protected characteristics or from low socio-economic or marginalised backgrounds percentages engagement:

- 100% for ALIGN Artists
- 100% for Commissioned Artists
- 100% for our Mentoring programme
- 75% for Little Big Dance artists (from backgrounds that experience racism/under-representation within the sector)
- 100% for Little Big Dance EY participants (all from low socio-economic or marginalised backgrounds)
- 100% for The Welcome Project participants (all from low socio-economic or marginalised backgrounds)

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- 15% for Boys Dance Class (15% from backgrounds that experience racism/under-representation within the sector)
- 100% of Our City Dances programme targeted to participants from low socio-economic or marginalised backgrounds

Our Anti-Racism Commitment

As a leader in dance development, dedicated to challenging perceptions of what dance is, who it's for and what it can achieve, inclusivity is one of our core values and we believe that diversity in all of its forms is an essential building block for creativity. We wrote our anti-racist statement in August 2020 and renewed our stated commitment to monitoring and being held accountable. Our monitoring data for 2019-2020 showed just under 15% engagement with people who experience racism, particularly those from Black African and/or Black Caribbean backgrounds through our recruitment process. Our monitoring data for 2020-2021 has not changed – again showing just under 15%. We hope that our new recruitment process will increase this result substantially as we take this process forward. Good first steps as we integrate our new anti-racism policy. But with over 75% of our engagement still with people from a White background, we recognise that we have more work to do to address this disparity.

We have developed a four-step plan, that we will review each year:

- We will redouble our commitment to supporting artists who experience racism and commit to offering a minimum of 30% of all artist development, programming and presenting employment opportunities to artists who experience racism. REPORT ON PROGRESS: Over our artistic programme in 2020/21, we reached a target of 23% of our programming opportunities for artists who experience racism.
- We will reshape our Artists Advisory programme through consultation, to ensure it specifically addresses the needs of artists who experience racism. REPORT ON PROGRESS: Whilst this is yet to begin, we plan to undertake this work in the 2022/23 year, once we are established in The Dance Space
- We will review our recruitment processes to ensure our job advertising reaches and actively encourages a diverse range of candidates and our selection process enables those candidates to present themselves to their best advantage. REPORT ON PROGRESS: we have reviewed our recruitment processes using the Inc Arts Unlock tool, and have begun to put them into practice for our latest recruitment for new staff. This will be an ongoing endeavour with more work to do.
- We will reaffirm our zero tolerance of harassment and bullying, continue to build on existing policies, and introduce mandatory anti-racism training for the team and board, alongside our existing and ongoing unconscious-bias training led by Mel Larsen and Ishreen Bradley. REPORT ON PROGRESS: we have set up an anti-racism sub group for our board and commenced a durational anti-racism learning programme, and the staff team has undertaken part two of our Unconscious Bias training with Mel Larsen and Ishreen Bradley.

We continue to hold ourselves accountable to our plan and to publish outcomes and learnings every year in this Annual Report.

7 Financial review

Result for the year

Financially South East Dance exceeded its financial projections. Operationally, the organisation incurred a deficit on unrestricted funds of £16,965 compared with a budgeted deficit of £41,678. The budget included Income and Expenditure for The Dance Space operations which were not incurred as a result of the delay in opening. General funds outturn is better than budgeted mainly due to additional emergency grants received and savings on operational expenditure due to Covid19 pandemic.

Total income for the year amounted to £1,149,774 (2019/20 £988,987) and resources expended on programmes amounted to £736,730 (2019/20 £774,493), including those relating to The Dance Space.

In addition, capital expenditure was incurred on The Dance Space totalling £103,589 (2019/20 £118,061).

Full details of the work supported by this expenditure are contained in the foregoing sections of this report. The organisation's principal funders are shown in note 4 to the accounts.

At 31st March 2021 general fund reserves amounted to £234,151 (2019/20 £251,116).

At 31st March 2021 restricted funds of £169,476 were held to fund specific projects and activities as agreed with the relevant funders (2019/20 £66,197).

In addition, restricted funds totalling £905,988 were held at 31st March 2021 in respect of capitalised TDS spend (2019/20 £802,399). In addition to this the £152,000 awarded through the Cultural Recovery Fund is designated against potential loss of TDS income post opening.

Reserves policy

The Trustees clarified the wording of the reserves policy in June 2019 to make more explicit that the reserves cover three months operating **and** programme project costs. The clarified wording states:

"South East Dance's reserves policy is that the organisation shall seek to maintain general fund reserves equal to three months' expenditure, including both operational and programme project costs. This policy is set to ensure that liabilities can be met as they fall due, and that the organisation has the flexibility to react to any changes in funding."

Based on budgeted expenditure for 2021/22 the policy calls for general funds reserves of £203,000 which represent three months operational and programme project costs compared with actual reserves of £232,152.

The Trustees are conscious of the potential impact of the capital project on the charitable company and have through long-term financial planning sought to mitigate potential risks. Steps taken to secure core revenue funding from its principal funder for the next 4 years and acquiring capital financing will assist in reducing the impact on the charitable company reserves at this time."

As noted in Section 3 on the impact of Covid-19, support from the Cultural Recovery Fund for onerous contract provision will enable the Trustees to increase general reserves for 2020/21.

Going concern

Having made due enquiries, and having paid particular regard to the matters outlined in Section 3 of this report, concerning the impact of Covid 19, the Trustees consider that there are no material uncertainties as to the charitable company's ability to continue as a going concern.

8 Thanks

We would like to acknowledge the long-term commitment of our key funders, as well as everyone that has supported us over the past year. Thanks to your belief in our vision, we are able to continue to share our passion for dance with the communities, artists and the wide range of audiences we work with. Simply put: nothing we do would be possible without you. Thank you.

Funders, Donors and Supporters Public Funders Arts Council England Arts Impact Fund Brighton & Hove City Council Trusts and Foundations 29 th May 1961 Charitable Trust Chalk Cliff Trust D'Oyly Carte Charitable Trust Ernest Kleinwort Charitable Trust Esmée Fairbairn Foundation Fidelio Charitable Trust Fidelity UK Foundation Garfield Weston Foundation Paul Hamlyn Foundation Pebble Trust Rampion Fund St James's Place Charitable Foundation Sussex Community Foundation Thistle Trust Wolfson Foundation Corporate Partners Brandwatch Brighton & Hove Bus and Coach Company shedkm		Individual Donors Sir Rod Aldridge OBE Joe Bates Louise Blackwell Liz Charman Jane Corry Cath James Linda Jasper MBE Sanjivan Kohli & Brendan O'Neill Kimberley Lippe Bob Lockyer OBE Lucy Mason Elizabeth Moody-Stuart Alex Morrison Jayne McKee Luci Napleton Ian M Parlane ACA Gillian Ramm Patrick & Bruno Seroin-Joly Hanna Stepanik Jacquie Storey Lindsay Tomlinson OBE Sally Anne Tottle and all those who wish to remain anonymous
Project Partners Arts Award Artsmark Artswork Attenborough Centre for the Creative Arts Birmingham Hippodrome Brighton Aldridge Community Academy Brighton Centre for Contemporary Arts Brighton Digital Festival Brighton Fringe Brighton & Hove City Council Senior Housing & Active for Life Brighton Dome & Festival Brighton Unemployment Centre's Families Project Brighton Youth Centre Ceyda Tanc Dance Dance4 DanceEast Dance Woking Dance Umbrella	Drishti Dance Fantail Dance Theatre GradLAB Gulbenkian Theatre, Canterbury Hofesh Shechter Company Imagine Jasmin Vardimon Company Junction Dance, Reading Kent Dance Network Lighthouse Marina Studios Moulsecroomb Primary School Motus, MK Move South East UK Dance Network National Youth Dance Company New Adventures Norderm Farm One Dance UK Our Future City (Future Creators) Oxford City Council	Oxford Dance Forum Pavilion Dance South West People Dancing Portslade Aldridge Community Academy Puffin Community Nursery Quarterhouse, Folkestone Roundabout Nursery Secondhand Dance Spark Arts Starcatchers Strike a Light Festival Take Art Turner Children's Centre Turner Community Project Trust For Developing Communities The Mill Arts Centre Banbury University of Brighton University of Christchurch Canterbury University of Surrey University of Sussex Wise Owl Nursery Yorkshire Dance

9 Financial statements and reports

The financial report and accounts follow including:

- Auditors report
- Financial statements for the year

This report and accounts have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities (issued in March 2005) and prepared in accordance with the small company regime (Section 419(2) of the Companies Act 2006) respectively. Approved by the Board on the recommendation of Finance and Audit Sub-Committee on 8 October 2020, and signed on behalf of the charitable company Trustees by John Struthers as Chair:

John Struthers

Chair

Signed by order of the charity Trustees
South East Dance

7 October 2021

Independent auditor's report to the members of South East Dance Limited

For the year ended 31st March 2021

Opinion

We have audited the financial statements of South East Dance Limited (the 'charitable company') for the year ended 31 March 2021 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including 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 2021 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

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

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- The trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- The trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The other information comprises the information included in the trustees' annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other

Independent auditor's report to the members of South East Dance Limited

For the year ended 31st March 2021

information. 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. In connection with our audit of the financial statements, 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 audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of trustees

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

Independent auditor's report to the members of South East Dance Limited

For the year ended 31st March 2021

to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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 auditor's report.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Use of our report

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

Judith Miller (Senior statutory auditor)

6 December 2021

for and on behalf of Sayer Vincent LLP, Statutory Auditor

Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

South East Dance Limited

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2021

	Note	Unrestricted £	Restricted £	2021 Total £	2020 Total £
Income from:					
Donations and legacies	3	665,247	168,402	833,649	570,169
Charitable activities					
Artists development programme	4	-	100,700	100,700	146,536
Community and participation programme	4	-	88,755	88,755	29,633
Performances and events	4	-	8,410	8,410	7,893
The Dance Space	4	-	117,392	117,392	231,400
Investments	5	868	-	868	2,856
Other		-	-	-	500
Total income		666,115	483,659	1,149,774	988,987
Expenditure on:					
Raising funds	6a	63,303	-	63,303	56,189
Charitable activities					
Artists development programme	6a	292,771	23,871	316,642	422,871
Community and participation programme	6a	214,788	71,706	286,494	241,499
Performances and events	6a	53,869	10,191	64,060	49,021
The Dance Space	6a	-	6,231	6,231	4,913
Total expenditure		624,731	111,999	736,730	774,493
Net income for the year and net movement on funds before transfers		41,384	371,660	413,044	214,494
Transfers		(58,349)	58,349	-	-
Net net movement on funds	7	(16,965)	430,009	413,044	214,494
Reconciliation of funds:					
Total funds brought forward		251,116	891,079	1,142,195	927,701
Total funds carried forward		234,151	1,321,088	1,555,239	1,142,195

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 17 (a) to the financial statements.

South East Dance Limited

Company no. 03434501

Balance sheet

As at 31 March 2021

	Note	2021 £	£	2020 £	£
Fixed assets:					
Tangible assets	12		912,667		810,274
			<u>912,667</u>		<u>810,274</u>
Current assets:					
Debtors	13	119,847		23,987	
Cash at bank and in hand		739,346		566,810	
			<u>859,193</u>		<u>590,797</u>
Liabilities:					
Creditors: amounts falling due within one year	14	186,986		130,890	
			<u>672,207</u>		<u>459,907</u>
Net current assets			672,207		459,907
Total assets less current liabilities			1,584,874		1,270,181
Creditors: amounts falling due after one year	15		29,635		127,986
			<u>1,555,239</u>		<u>1,142,195</u>
Total net assets	16		1,555,239		1,142,195
The funds of the charity:	17 (a)				
Restricted income funds			1,321,088		891,079
Unrestricted income funds:					
General funds		234,151		251,116	
			<u>234,151</u>		<u>251,116</u>
Total unrestricted funds			234,151		251,116
Total charity funds			1,555,239		1,142,195

Approved by the trustees on 7 October 2021 and signed on their behalf by

John Struthers
Chair Trustee

South East Dance Limited

Statement of cash flows

For the year ended 31 March 2021

	Note	2021 £	£	2020 £	£
Cash flows from operating activities	18				
Net cash provided by operating activities			341,588		208,986
Cash flows from investing activities:					
Purchase of fixed assets		(104,620)		(122,967)	
Net cash (used) provided by investing activities			(104,620)		(122,967)
Cash flows from financing activities:					
Repayments of borrowing		(64,432)		(28,316)	
Net cash provided by financing activities			(64,432)		(28,316)
Change in cash and cash equivalents in the year			172,536		57,703
Cash and cash equivalents at the beginning of the year			566,810		509,107
Cash and cash equivalents at the end of the year	19		739,346		566,810

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2021

1 Accounting policies

a) Statutory information

South East Dance Limited is a charitable company limited by guarantee and is incorporated in England and Wales. The registered office address (and principal place of business, if different from the registered office) is 28 Kensington Street, Brighton, BN1 4AJ.

b) Basis of preparation

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

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

c) Charitable status

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

d) Going concern

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern. In arriving at this conclusion, the trustees have taken into account the matters outlined in section 3 of the Trustees Report relating to the impact of Covid-19, and in particular the award after the year end of Arts Council Cultural Recovery Fund and Capital Kickstart grants totalling £587,428.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

e) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the charity that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

g) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

h) Fund accounting

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

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

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

1 Accounting policies (continued)

i) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

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

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

j) Allocation of support costs

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

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

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on project income, of the amount attributable to each activity:

- | | |
|---|-----|
| • Artists development programme | 58% |
| • Community and participation programme | 39% |
| • Performances and events | 3% |
| • The Dance Space | 0% |

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

k) Operating leases

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

l) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £200. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

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

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

- | | |
|----------------------|-------------------------------|
| • Computer equipment | 25% reducing balance |
| • Office equipment | 25% reducing balance |
| • The Dance Space | not depreciated until opening |

m) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

n) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account. Cash balances exclude any funds held on behalf of service users.

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2021

1 Accounting policies (continued)

o) Creditors and provisions

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

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.

p) Pensions

The company contributes to each employee's Individual Personal Pension plan.

q) Trading subsidiary

On 13th November 2019, South East Dance set up a wholly owned trading subsidiary, South East Dance Trading Limited (Company No 11674921). The company was dormant for the period to 31st March 2020 and the year ended 31st March 2021 and accordingly its profit and loss account and balance sheet are not included in the accounts of South East Dance.

2 Detailed comparatives for the statement of financial activities

	Unrestricted £	Restricted £	2020 Total £
Income from:			
Donations and legacies	570,169	-	570,169
Charitable activities	-	415,462	415,462
Investments	2,856	-	2,856
Other	500	-	500
Total income	573,525	415,462	988,987
Expenditure on:			
Raising funds	56,189	-	56,189
Charitable activities	499,930	213,461	713,391
The Dance Space	-	4,913	4,913
Other	-	-	-
Total expenditure	556,119	218,374	774,493
Net income before gains / (losses) on investments	17,406	197,088	214,494
Net gains / (losses) on investments	-	-	-
Net expenditure for the year and net movement in funds	17,406	197,088	214,494
Total funds brought forward	233,710	693,991	927,701
Total funds carried forward	251,116	891,079	1,142,195

3 Income from donations and legacies

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
<i>Grants receivable for core activities:</i>						
Arts Council England - National Portfolio	580,660	-	580,660	570,169	-	570,169
Arts Council Grant - Cultural Recovery Fund	-	168,402	168,402	-	-	-
Paul Hamlyn	60,000	-	60,000	-	-	-
Esmée Fairbairn Foundation	17,032	-	17,032	-	-	-
Bigwood donation	7,500	-	7,500	-	-	-
Other donations	55	-	55	-	-	-
	665,247	168,402	833,649	570,169	-	570,169

South East Dance Limited

Notes to the financial statements For the year ended 31 March 2021

4 Income from charitable activities

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Artists development programme						
Paul Hamlyn Foundation	-	84,000	84,000	-	84,000	84,000
Arts Council England	-	-	-	-	59,900	59,900
Brighton & Hove City Council	-	2,000	2,000	-	-	-
Jamie Watton Fund (2020 Artists)	-	2,200	2,200	-	-	-
Other project income	-	12,500	12,500	-	2,636	2,636
Sub-total for Artists development programme	-	100,700	100,700	-	146,536	146,536
Community and participation programme						
Aesop	-	-	-	-	10,210	10,210
St James Place Charitable Foundation	-	-	-	-	9,980	9,980
Sussex Community Foundation	-	3,413	3,413	-	-	-
Brighton & Hove City Council	-	44,376	44,376	-	-	-
Esmée Fairbairn Foundation	-	40,000	40,000	-	-	-
Ernest Kleinwort Charitable Trust	-	-	-	-	4,875	4,875
D'Oyly Carte Charitable Trust	-	-	-	-	3,000	3,000
Other project income	-	966	966	-	1,568	1,568
Sub-total for Community and participation programme	-	88,755	88,755	-	29,633	29,633
Performances and events						
Brighton & Hove City Council	-	8,000	8,000	-	-	-
The Mill Arts Centre	-	-	-	-	3,000	3,000
Other project income	-	410	410	-	4,893	4,893
Sub-total for Performances and events	-	8,410	8,410	-	7,893	7,893
The Dance Space						
Arts Council England	-	103,377	103,377	-	21,325	21,325
Aldridge Foundation	-	-	-	-	100,000	100,000
Fidelity	-	-	-	-	50,000	50,000
The Rampion Fund	-	-	-	-	25,000	25,000
The 29th May 1961 Trust	-	-	-	-	15,000	15,000
Pebble Trust	-	10,000	10,000	-	5,000	5,000
Clalk Cliff Foundation	-	-	-	-	5,000	5,000
Own Your Seat	-	1,051	1,051	-	4,850	4,850
Donations	-	-	-	-	20	20
Jamie Watton Fund	-	-	-	-	-	-
Donations	-	2,964	2,964	-	5,205	5,205
Total Jamie Watton Fund	-	2,964	2,964	-	5,205	5,205
Sub-total for The Dance Space	-	117,392	117,392	-	231,400	231,400
Total income from charitable activities	-	315,257	315,257	-	415,462	415,462

5 Income from investments

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
UK bank interest	868	-	868	2,856	-	2,856

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2021

6a Analysis of expenditure (current year)

	Charitable activities								
	Cost of raising funds £	Artists development programme £	Community and participation programme £	Performances and events £	The Dance Space £	Governance costs £	Support costs £	2021 Total £	2020 Total £
Staff costs (Note 8)	61,226	96,461	162,192	33,586	5,220	-	138,343	497,028	446,293
Freelance costs	-	-	-	-	-	-	2,942	2,942	1,847
Other staffing costs	-	-	-	-	-	-	2,515	2,515	9,176
Building overheads	-	-	-	-	-	-	44,531	44,531	41,227
Operational overheads	2,077	-	-	-	-	-	35,945	38,022	30,682
Communications	-	-	-	-	-	-	24,843	24,843	26,345
Projects and activities	-	61,408	17,495	21,381	-	-	-	100,284	186,045
Other	-	-	-	-	-	-	3,348	3,348	(2,112)
Audit fee	-	-	-	-	-	11,557	-	11,557	11,968
Legal costs	-	-	-	-	-	-	-	-	1,084
Trustee and Board costs	-	-	-	-	-	1,001	-	1,001	6,221
The Dance Space	-	-	-	-	1,011	-	-	1,011	4,913
Finance costs	-	-	-	-	-	-	9,648	9,648	10,804
	63,303	157,869	179,687	54,967	6,231	12,558	262,115	736,730	774,493
Support costs	-	151,514	101,924	8,677	-	-	(262,115)	-	-
Governance costs	-	7,259	4,883	416	-	(12,558)	-	-	-
Total expenditure 2021	63,303	316,642	286,494	64,060	6,231	-	-	736,730	774,493
Total expenditure 2020	56,189	422,871	241,499	49,021	4,913	-	-	774,493	

Of the total expenditure, £624,731 was unrestricted (2020: £556,119) and £111,999 was restricted (2020: £218,374).

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2021

6b Analysis of expenditure (Prior year)

	Charitable activities							
	Cost of raising funds £	Artists development programme £	Community and participation programme £	Performances and events £	The Dance Space £	Governance costs £	Support costs £	2020 Total £
Staff costs (Note 8)	53,699	106,627	146,446	18,861	-	-	120,660	446,293
Freelance costs	-	-	-	-	-	-	1,847	1,847
Other staffing costs	-	-	-	-	-	-	9,176	9,176
Building overheads	-	-	-	-	-	-	41,227	41,227
Operational overheads	2,490	-	-	-	-	-	28,192	30,682
Communications	-	-	-	-	-	-	26,345	26,345
Projects and activities	-	112,351	53,821	19,873	-	-	-	186,045
Other	-	-	-	-	-	-	(2,112)	(2,112)
Audit fee	-	-	-	-	-	11,968	-	11,968
Legal costs	-	-	-	-	-	1,084	-	1,084
Trustee and Board costs	-	-	-	-	-	6,221	-	6,221
The Dance Space	-	-	-	-	4,913	-	-	4,913
Finance costs	-	-	-	-	-	-	10,804	10,804
	56,189	218,978	200,267	38,734	4,913	19,273	236,139	774,493
Support costs	-	188,507	38,121	9,511	-	-	(236,139)	-
Governance costs	-	15,386	3,111	776	-	(19,273)	-	-
Total expenditure 2020	56,189	422,871	241,499	49,021	4,913	-	-	774,493
Total expenditure 2019	62,479	92,721	511,829	66,650	(6,728)	-	-	726,951

Of the total expenditure, £556,119 was unrestricted (2019: £553,829) and £218,374 was restricted (2019: £173,122).

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2021

7 Net income for the year

This is stated after charging:

	2021 £	2020 £
Depreciation	2,227	2,625
Interest payable	9,648	10,804
Operating lease rentals:		
Property	24,986	24,555
Auditors' remuneration (excluding VAT):		
Audit - current year fee	8,420	8,250

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

Staff costs were as follows:

	2021 £	2020 £
Salaries and wages	422,843	392,055
Social security costs	31,867	28,865
Employer's contribution to defined contribution pension schemes	15,008	13,543
Other staff costs	27,310	11,831
	497,028	446,293

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

The total employee costs including pension contributions and employers NIC for the key management personnel were £116,117 (2020: £104,699).

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2020: £nil). No charity trustee received payment for professional or other services supplied to the charity (2020: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £97 (2020: £3,913) incurred by one (2020: three) members relating to attendance at meetings of the trustees.

9 Staff numbers

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

	2021 No.	2020 No.
Raising funds	2	2
Artists development programme	5	5
Community and participation programme	9	7
Performances and events	2	1
The Dance Space	-	-
Support	3	3
	21	18

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2021

10 Related party transactions

At 31 March 2021 there are no transactions to disclose for 2021. There was £515 owing to J.Struthers in respect of Trustee's expenses disclosed for 2020.

Aggregate donations from trustees were NIL in 2021 (2020: £450). There were no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

11 Taxation

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

12 Tangible fixed assets

	Computer equipment £	Office equipment £	The Dance Space £	Total £
Cost or valuation				
At the start of the year	37,564	15,099	802,399	855,062
Additions in year	1,031	-	103,589	104,620
At the end of the year	38,595	15,099	905,988	959,682
Depreciation				
At the start of the year	31,626	13,162	-	44,788
Charge for the year	1,743	484	-	2,227
At the end of the year	33,369	13,646	-	47,015
Net book value				
At the end of the year	5,226	1,453	905,988	912,667
At the start of the year	5,938	1,937	802,399	810,274

All of the above assets are used for charitable purposes.

13 Debtors

	2021 £	2020 £
Trade debtors	479	1,302
Prepayments	9,991	22,685
Accrued Income	109,377	-
	119,847	23,987

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2021

14 Creditors: amounts falling due within one year

	2021 £	2020 £
The Arts Impact Fund (see note 15)	114,913	80,995
Trade creditors	22,653	21,368
Taxation and social security	7,102	7,656
Other creditors	7,305	5,128
Accruals	35,013	15,743
	186,986	130,890

15 Creditors: amounts falling due after one year

The company signed a loan agreement on 14 March 2016 with Nesta Arts Impact LLP (as manager of the Arts Impact Fund) for an unsecured loan facility of up to £350,000, over 5 years, at an interest rate of 5%, to enable the company to construct and fit out "The Dance Space". The loan was to be repayable in 60 monthly instalments over the life of the loan. Following delays to the construction of The Dance Space a capital repayment holiday was accorded for the period from 25th September 2019 to 25th May 2020 inclusive. Subsequent repayments were recalculated so that the loan would be repaid by the end of its original term.

On 7th June 2017, the loan of £350,000 was drawn down. The amount shown below is due after one year.

	2021 £	2020 £
The Arts Impact Fund	29,635	127,986

16 (a) Analysis of net assets between funds 2021

	General unrestricted £	Restricted £	Total funds 2021 £
Tangible fixed assets	6,679	905,988	912,667
Net current assets	227,472	415,100	642,572
Net assets at the end of the year 2021	234,151	1,321,088	1,555,239

16 (b) Analysis of net assets between funds 2020

	General unrestricted £	Restricted £	Total funds 2020 £
Tangible fixed assets	7,875	802,399	810,274
Net current assets	243,241	88,680	331,921
Net assets at the end of the year 2020	251,116	891,079	1,142,195

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2021

17 (a) Movements in funds 2021

	At the start of the year £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At the end of 2021 £
Restricted funds:					
ADP Activity	-	2,000	(2,000)	-	-
Welcome project activity	3,000	-	-	(3,000)	-
Aldridge Dance Programme	-	787	(3,131)	3,000	656
TWP SCF	-	3,413	(3,413)	-	-
DSG changed to MSE	3,930	(10)	350	-	4,270
BYC Welcome project	9,980	-	(9,980)	-	-
Esmée Creative Communities	3,785	29,219	(29,704)	-	3,300
TheWelcomeProject2	-	55,156	(20,917)	-	34,239
Festivals and conferences	441	-	(14)	-	427
2020Vision	-	8,300	(8,300)	-	-
Little Big Dance	40,554	92,000	(9,961)	-	122,593
OCD Other	500	-	(500)	-	-
PCE Activity	855	-	(855)	-	-
Regional Networks Projects	1,840	-	(890)	-	950
Mind the Gap	-	4,500	(2,355)	-	2,145
SEDPN Management Funds	503	-	(503)	-	-
JWF 2020 artists	-	2,200	(2,200)	-	-
Brighton Screen Dance Festival	-	120	-	-	120
Arts Council Grant - CRF	-	168,402	(16,402)	-	152,000
YP - AALN	809	180	(213)	-	776
Total Programmes	66,197	366,267	(110,988)	-	321,476
The Dance Space -capitalised asset	802,399	103,377	-	212	905,988
The Dance Space - revenue	22,483	14,015	(1,011)	58,137	93,624
Total restricted funds	891,079	483,659	(111,999)	58,349	1,321,088
General funds	251,116	666,115	(624,731)	(58,349)	234,151
Total unrestricted funds	251,116	666,115	(624,731)	(58,349)	234,151
Total funds	1,142,195	1,149,774	(736,730)	-	1,555,239

Restrictions imposed:

- 2020Vision Funds from Brighton & Hove City Council and the National Dance Network were restricted to the curation and digital presentation of 2020 Vision, a season of Screendance works by women choreography graduates to transition from higher education into the professional dance industry.
- Mind the Gap funds from the Fidelio Charitable Trust and the Thistle Trust are restricted to delivering a free-to-access programme to help young dance graduates to transition from higher education into the professional dance industry.
- TheWelcomeProject2 is a continuation of Esmée Creative Communities - funds are restricted to activities and events designed to encourage more people to dance in the run up to the launch of The Dance Space.
- Little Big Dance funds are from Paul Hamlyn Foundation and Arts Council England and are restricted to the activity and events programme that supports choreographers and dancers to make captivating and diverse work for and with under-fives and their families, particularly those from marginalised backgrounds with little or no access to the arts. Originally this was a three year programme of activity - however most of it has been postponed in 2020-21 due to Covid19 into the following year.
- The Dance Space funds are restricted to the organisation's capital project.
- All other restricted funds are restricted to the artistic project to which they relate.

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2021

17 (b) Movements in funds 2020

	At the start of the year £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At the end of 2020 £
Restricted funds:					
ADP Activity	-	88	(88)	-	-
Dance to Health	9,182	10,210	(19,392)	-	-
DSG changed to MSE	2,306	1,690	(66)	-	3,930
BYC Welcome project	-	9,980	-	-	9,980
Esmée Creative Communities	77,735	4,875	(78,825)	-	3,785
Festivals and conferences	-	441	-	-	441
Flourish Activity	880	-	(880)	-	-
Little Big Dance	-	145,100	(104,546)	-	40,554
OCD Other	-	500	-	-	500
PCE Activity	-	855	-	-	855
Regional Networks Projects	2,003	1,348	(1,511)	-	1,840
Resident Dramaturg	2,850	-	(2,850)	-	-
SEDPN Management Funds	-	3,764	(3,261)	-	503
Welcome project activity	-	3,000	-	-	3,000
Welcome project performances	-	643	(643)	-	-
Young Talent Programme	-	1,068	(1,068)	-	-
YP - AALN	640	500	(331)	-	809
Total Programmes	95,596	184,062	(213,461)	-	66,197
The Dance Space -capitalised asset	684,338	118,061	-	-	802,399
The Dance Space - revenue	(85,943)	113,339	(4,913)	-	22,483
Total restricted funds	693,991	415,462	(218,374)	-	891,079
General funds	233,710	573,525	(556,119)	-	251,116
Total unrestricted funds	233,710	573,525	(556,119)	-	251,116
Total funds	927,701	988,987	(774,493)	-	1,142,195

18 Reconciliation of net (expenditure)/income to net cash flow from operating activities

	2021 £	2020 £
Net (expenditure) /income for the reporting period (as per the statement of financial activities)	413,044	214,494
Depreciation charges	2,227	2,625
Decrease in debtors	(95,861)	14,029
(Decrease) Increase in creditors	22,178	(22,162)
Net cash provided by operating activities	341,588	208,986

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2021

19 Analysis of cash and cash equivalents

	At 1 April 2020	Cash flows	At 31 March 2021
	£	£	£
Cash at bank and in hand	566,810	172,536	739,346
Total cash and cash equivalents	566,810	172,536	739,346

20 Operating lease commitments

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

	Property 2021 £	2020 £
Less than one year	2,082	3,470
One to five years	-	-
	2,082	3,470

21 Capital commitments

At the balance sheet date, there were capital commitments of £191,014 (2020: £61,362).

22 Contingent assets or liabilities

At the balance sheet date, there were no contingent assets or liabilities (2020: £Nil).

23 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £10.

The company is registered in England, registered number 03434501, and has its registered office at 28 Kensington High Street, Brighton, BN1 4AJ.

The company is a registered charity, registration number 1064900.