



## 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 31<sup>st</sup> March 2022

**Registered Company & Charity Name:** South East Dance Limited

**Registered Company no:** 03434501

**Charity no:** 1064900

**Registered Office:** The Dance Space, 2 Market Square, Circus Street, Brighton BN2 9AS

Please contact [sedaccounts@southeastdance.org.uk](mailto: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 31<sup>st</sup> March 2022

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# 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:** The Dance Space, 2 Market Square, Circus Street, Brighton, BN2 9AS

**Trading Subsidiary Company Name:** South East Dance Trading Limited

**Registered Company no:** 11674921

On 13<sup>th</sup> 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 31<sup>st</sup> March 2022.

### 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 2021/22)
Emma Thompson	02.12.19	
Eva Martinez	08.03.12	
Christine D'Cruz	08.03.12	
Gordon Mattocks	06.06.12	
Sian Thomas	22.01.15	
Isabel Mortimer	04.10.16	
Anna Christoforou	04.12.18	
John Struthers (Chair)	04.12.18	
Sunetta Kiarie	25.02.19	30.03.22

### Key management personnel

Cath James  
Rachel Gibson

Artistic Director  
Executive Director

### Bankers

Metro Bank, 82 North Street, Brighton BN1 1ZA

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

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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

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

## 2 Welcome

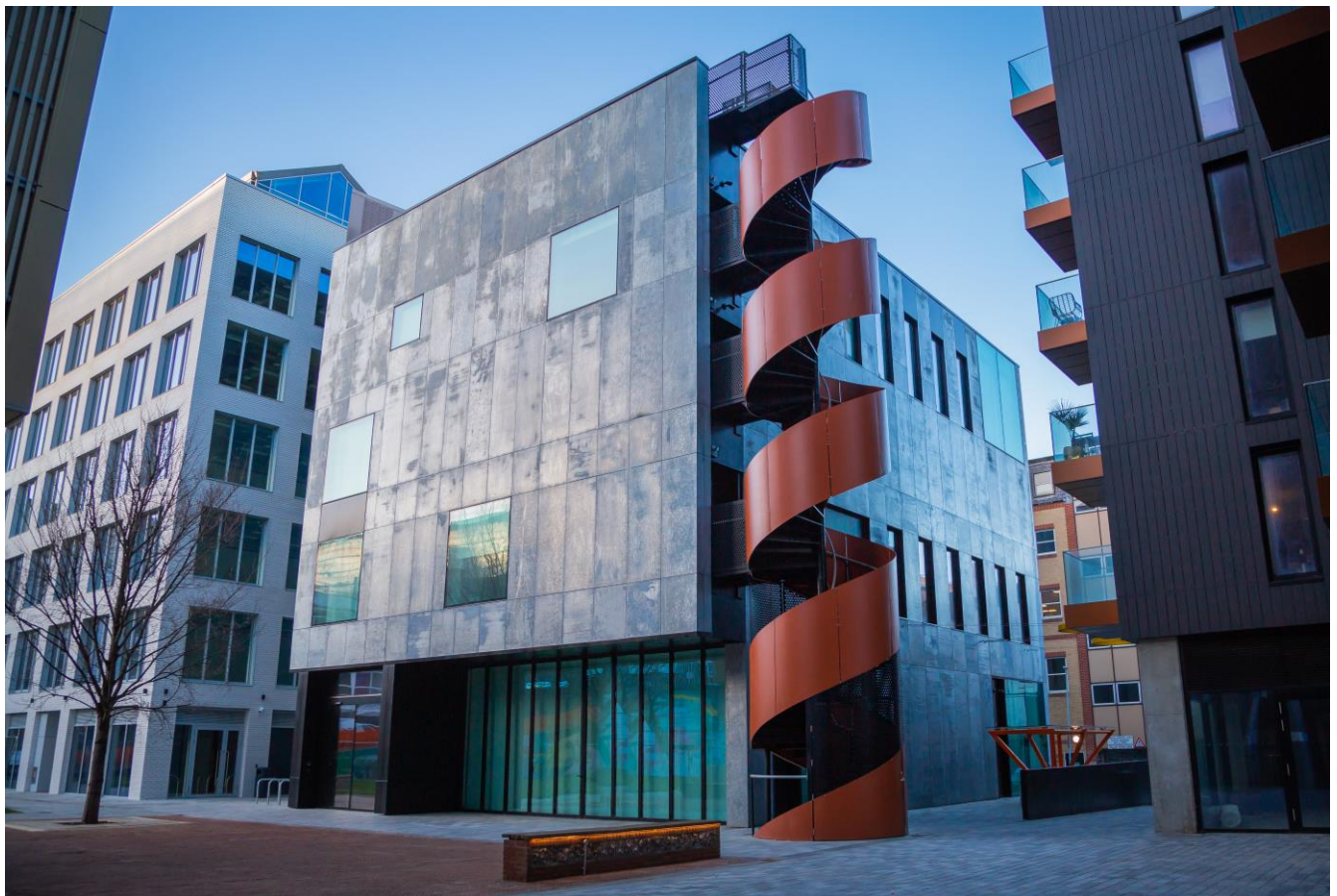
### **Chair's welcome**

Welcome to our Annual Report for 2021/22 including the financial statements for the charity for the year ending 31<sup>st</sup> March 2022.

Completion of The Dance Space made 2021/22 a milestone year for South East Dance. It's been a long journey. Discussions about establishing a purpose-built home for dance in Brighton began more than 10 years ago and it is enormously gratifying to have finally completed the building. With its three beautiful studios, one of which converts into a 123 seat performance space, it is providing long-awaited, high-class facilities for classes, rehearsals, research & development and performances. The building also has meeting rooms and smaller informal meeting spaces available for hire.

As part of our preparations for opening The Dance Space we welcomed a number of new staff members to the team: Emily Watson joined us as Building Manager in September 2021 and Martin Chick, Head of Production and Megan Peacock, Receptionist, both joined us in March 2022.

We are enormously grateful to all the funders and donors who contributed to our capital campaign and played such an important part in making The Dance Space a reality. We are also grateful to U+I, the developer, Henry Construction and all the other specialist contractors involved in building and fitting out the space.



Photograph by Summer Dean

Although Covid-19 continued to impact through the year, with lockdown restrictions easing by the summer, we were able to begin to deliver some of our programme live again. Our City Dances returned in July with a hybrid

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Report of the Trustees for the year ended 31<sup>st</sup> March 2022

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live and digital programme and it was exciting to be able to animate outdoor spaces in Brighton with dance once more. Highlights of the programme included outdoor dance workshops in St Peter's Square by BLK Diamond, Charlotte Spencer's Walking Project in Queen's Park and Thick & Tight, who we commissioned to make a series of digital works with our Community Steering Group.

Of course, alongside all the work involved in getting The Dance Space over the line 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, Rachel Gibson our Executive Director and the South East Dance team for their work and commitment through the year.

John Struthers, Chair, South East Dance

### Artistic and Executive Directors' report

#### Artistic programme

The ongoing Covid-19 emergency continued to impact our lives and communities, causing continued widespread disruption, damage to the health, wellbeing and livelihoods of our fellow citizens, artists, and cultural organisations. Our important artist support work continued online but also started to revisit live in person sessions, 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 continue to serve our artists and communities as we emerge from the pandemic.

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 and ongoing into our new future in The Dance Space.

Our City Dances returned after a fallow year due to the pandemic, though at a less ambitious level than pre pandemic, and was presented as a hybrid version of the festival, with activity both online and in person. Even though the rates of infection had reduced significantly by July 2021, some of the performances in person had to be cancelled due to performers catching the virus.

Our autumn season included partnering with other national dance development organisations to deliver a national showcase hybrid platform for children's work. This included a series of live and screened performances, online panel discussions and artists' online sharings of works in progress.

We were particularly pleased to partner with Artists4Artists and four other dance organisations to commission two new live performance works for young audiences. Both the artists selected - Brooke Milliner and Elena Masma, are Global Majority artists and their creative practice sits within the hip hop genre. Artist Brooke Milliner, a hip hop crew leader of international standing, will be in residence in The Dance Space in 2022-23 to develop this new work for young audiences.

We are delighted to have Flexer and Sandiland, Three Score Dance Company, Parable Dance Company and Project Female as our partner organisations delivering key elements of our participation and classes programme in The Dance Space – recognising their excellence in their field, and our commitment to them, to support the continued development of their practice and to provide engagement opportunities to our target participants across Brighton & Hove and beyond.

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We have been supporting Rosie Heafford of Secondhand Dance since 2012, and have now confirmed and announced her company as the first Company in Residence at The Dance Space. Secondhand Dance is led by Rosie, who identifies as female and disabled, with her company specialising in making work for, by and with young audiences, with accessibility at the forefront of the making process. Her work and practice clearly aligns with our own ethos and values, and we are delighted that the company will be our first resident company.

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 all in person/live. We achieved an impressive range of outputs impacting across and beyond the South East that included:

- *Commissioning four new dance films for young audiences*
- *Piloting a new in person movement class Rise and Shine for older adults living with dementia*
- *Across the year achieving over 25,125 views of online content with our South East Dance Digital channels*
- *Supporting 155 artists to develop their practice, their business, expand their networks or undertake residencies, commissions, 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, and female choreographers from the Global Majority*
- *Continuing to demonstrate leadership through promoting and stimulating debate around diversity and inclusion in dance, with 100% of our 2021/22 commissioned artists identifying as having one of the protected characteristics*

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.

### The Dance Space

Our operational priority during 2021/22 was to work with our stakeholders, in particular Brighton & Hove City Council and Arts Council England to push for the completion of The Dance Space. And as our Chair John Struthers has said, the highlight of the year was finally receiving The Dance Space. Practical completion was achieved on 5 November 2021 and we signed our lease for the building with Brighton & Hove City Council on 16 December 2021. This meant we were on course to begin our specialist fit-out and begin furnishing the building from January 2022. We are grateful to CharcoalBlue, Stage Electrics and Audience Systems for the design and installation of the specialist technical equipment in all three studios and the retractable seating in the Jamie Watton Creation Space. We moved in on 28 March 2022, making us ready to open the building for a three-month TEST period from April 2022 as planned.

Taking on The Dance Space was always going to present us with a period of great challenge and major organisational change, the more so as it came directly after almost two years of remote working due to Covid lockdowns. We would like to pay tribute to the SED team for their patience, perseverance and sheer hard work in getting The Dance Space finished and up and running. We would also like to thank Lisa Ryan, our Capital Project Manager, for all her work with us. She undoubtedly played a crucial role in getting The Dance Space across the finishing line.

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We are delighted that, in The Dance Space, Brighton & Hove has a major new cultural asset and we look forward to welcoming our local community, class participants and artists from across the region through our doors.

**Cath James**  
**Artistic Director**

**Rachel Gibson**  
**Executive Director**



## 3 Principal risks and uncertainties in relation to future plans

### **Financial sustainability**

Our biggest risk going forward is maintaining financial sustainability as we settle into The Dance Space with a radically different business model to our previous one. Rising inflation, energy and cost of living prices also threaten our financial sustainability over the coming year.

We were delighted to receive, in November 2022, a conditional offer to be part of the 2023-26 Arts Council England National Portfolio. We have been offered £580,660 per year for the three year period (standstill on our current NPO grant). This funding is significant in helping to ensure we can develop and sustain our work in The Dance Space and across the South East region and beyond over the next three years. We are grateful to have received this support in a highly competitive funding round.

### **Staffing capacity and shifts in working patterns**

Taking on The Dance Space has been a major organisational shift with new staff joining in building-specific roles and existing staff being required to change their working patterns and taking on additional responsibilities to ensure we can operate the building safely and effectively during opening hours. The final three months of 2021/22 saw the team under significant pressure as we moved in, undertook essential training and prepared to welcome people into the building for the first time. We will be keeping staffing levels, and importantly staff morale and well-being, under close scrutiny as we settle in and begin to run a full programme in the building.

### **Completing The Dance Space**

This remained a key risk throughout 2021. At the beginning of 2021/22 there was still a high risk of further delay to the capital project, in particular as a result of the Covid pandemic lockdowns, but now that the building is complete this risk has been removed from our strategic risk register.

See Section 6 – Structure, Governance and Management for a summary of principal risks and mitigations.

## 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.

### **Artists, audiences and communities**

Artists, audiences and communities 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 want to extend and deepen the relationships we have developed with communities, particularly those in Tarners who are now our nearest neighbours. We continue to work to extend our reach and increase audiences for our work and that of our partners.

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 its profile and in doing so

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improve and enhance 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 and our communities. Increasingly we strive to ensure our work is relevant by co-curating our programmes with, for example, our Community Steering Group who have been co-curating Our City Dances with us since the first festival in 2018 and more recently have become involved in the curation of a number of our other programmes and events.

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 at The Dance Space in Brighton & Hove. 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.

### Strategic aims

Our business planning cycle was disrupted by Covid-19. 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. Instead we created a one year business plan for 2021/22, on which this report is based, and a further one year plan for 2022/23 to align with the requirements of Arts Council England submissions.

The Plans are founded on our strategic aims which 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
- 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

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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. Our work as a development organisation sees us 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, Pavilion Dance South West, DanceEast, Yorkshire Dance and Take Art, Legal & General, Puffin Nursery, Brighton Unemployed Centre Families Project, Brighton Youth Centre, Brooke Mead Extra Care Facility, Turner Community Centre and the Brighton Centre for Contemporary Arts, which are just a few of the ongoing partnerships that we value. Going forward we expect new partnerships to embed and emerge as we settle into The Dance Space, such as those we have established with our Associate Companies: Three Score Dance, Flexer & Sandiland, Parable Dance and Project Female and our Resident Company Second Hand Dance as well as those we are exploring with the businesses and organisations who share the Circus Street site with us.

### Human resources

Our activity programme and operations are delivered by our staff team and a variety of freelance contractors. On 31 March 2022 our staff team comprised 22 members of staff. Of these 18 identified as female, two as male and two as non-binary; one was White and Black African, 17 were White British, one was White Irish, and three were from other White backgrounds. Of these staff, five identified as a D/deaf or disabled person or had a long-term health condition, 15 considered themselves to be not disabled and two preferred not to say.

Of our eight Trustees at 31 March 2022 six identified as female and two as male; one was Indian, four were White British, two were from other White Backgrounds and one preferred not to say. Of these Trustees one as a D/deaf or disabled person or had a long-term health condition and seven considered themselves to be not disabled.

### Volunteers

Our volunteering programmes are twofold – the first through our community steering group who meet monthly and have developed their curating skills to the point where they are confidently co-curating Our City Dances and other elements of our programme with us. This group ranges in ages from 17 -80 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 have begun to look at how we can extend volunteering opportunities with new volunteering roles, such as stewarding for performances, now that we have begun to establish ourselves in The Dance Space.

## 5 Achievements and case studies

In 2021/22 we focused on supporting our wide range of projects and partners through ongoing Covid-19 challenges; including arts organisations, community groups and partners, children and young people, artists, and local suppliers. During 2021/22 we provided advice for over 70 artists to seek support and guidance through our artist development programmes and commissioned 4 new screendance films for young audiences. We commissioned a diverse range of live performance work through our commissioning programme including presenting the UK premiere of Sydney Dance Company's film *Years* via our online channels, achieving over 2280 international views. We supported freelance artists to the tune of £93,955 over the year to deliver a wide range of performance and classes activity as well as commissioned work during 2021-22.

### ORGANISATIONAL ACHIEVEMENTS

#### Fundraising

The formal closure of our capital fundraising campaign in July 2021 - thanks to a generous additional grant of £25,000 from Garfield Weston Foundation which took their total investment in The Dance Space to £100,000 – was a significant milestone in South East Dance's history. Our thanks therefore must go not only to all those organisations and individuals who invested financially in the project, but to every single member of the wider SED team – staff and trustees, past and present – who always held fast to our mission to create this amazing new resource for dance in South East England.

Of course, the arrival of The Dance Space is a beginning not an end, and we will still need to elicit considerable additional support to allow us to deliver a comprehensive programme of activities, not just in the building, but across Brighton & Hove and the South East region. However, as our focus is now entirely on generating project and revenue income, we decided not to replace our Fundraising Coordinator when they left in November 2021, and our Head of Fundraising returned to a full-time position from January 2022. Additional ad hoc administrative support will be provided by the Executive Assistant.

Key successes of the last 12 months include:

The publication of our Impact Report of the first three years of The Welcome Project. As a learning organisation, this document not only allows us to review our practice, but adds greater weight to future funding bids for similar programmes of community engagement work.

Grants from Chalk Cliff Trust to boost our Kickstart Young Dance Entrepreneur programme and a renewed investment from D'Oyly Carte Charitable Trust to take our Boys' Movement Classes into their second year. We also received an additional grant from Paul Hamlyn Foundation to underpin Cycle Two of Little Big Dance; a pledge from the Maria Björnson Memorial Fund towards our work with mASCot (as part of The Welcome Project); and, we brokered a new partnership with Legal & General, who agreed to support Our City Dances 2022, as well as offering assistance to our community partners through their skilled volunteering programme. Excitingly, we also received confirmation from Brighton & Hove City Council that they will continue to support The Welcome Project for a further two years.

In terms of individual giving, we plan to relaunch our Own Your Seat campaign in Autumn 2022 and will be piloting a Commissioning Circle, through which mid-level donors will be invited to support and shape our future artistic programme. To encourage a giving culture in The Dance Space, we are also installing a contactless donation terminal in the building, encouraging visitors who can afford it to "pay it forward" so that every body can take part in and enjoy dance in all its forms.



### 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 use of 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. During 2021/22 we reviewed 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 participants who took part in our activities across multiple participation programmes.

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

83% of our respondents agreed that they had improved physical wellbeing and health  
58% of our respondents agreed that they had improved mental wellbeing and health  
58% of our respondents agreed that they had more positive feelings about their local community  
67% of our respondents agreed that the activity built more confidence in themselves  
75% of respondents expressed a desire to take part in dance/ the arts again

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

*'These sessions have such a positive effect on my general health and wellbeing. They are fun, creative, and inspiring, and just very uplifting. I love music and movement, but doing it as part of a group is so much more motivating and fun.'*

*'I loved meeting and dancing with members of the community who I wouldn't normally spend time with'*

*'The dance teacher is great. Very inclusive. No pressure and lots of fun.'*

*'Really wonderful to have bespoke dance sessions for mASCot children and young people. Many in our community aren't able to access mainstream groups because of their sensory processing profiles so having these sessions are amazing in access to high quality professional dance teaching.'*

### Digital Strategy

We continue to produce digital content for use on our digital platforms and to position our brand, promote opportunities for people to take part in dance and 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 2021/22, we:

- Presented a series of dance films on our digital platform as part of Our City Dances 2021, in line with our ongoing commitment to keeping a digital offer as part of all our performance contexts.

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- Continue to support Project XO, the new robotics dance work by New Movement Collective. This project is ongoing into 2022/23
- Commissioned four new digital screendance films for young audiences
- Began support for a new international network of artists and academics working in Performing Robots
- 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

Our Digital Strategy for 2021/22 continued to prepare us for the launch of The Dance Space and being ready to advertise and sell tickets to classes and events; use our digital channels to position and raise awareness of the South East Dance brand; and continue to use our analytics to understand what our audiences want from our content.

In 2021/22 we achieved 36,242 page views and over 25,405 unique visitors to the website – which represents a 21,605 increase in individual users to our website – suggesting a much increased interest in us and our work. Unsurprisingly, our most popular page is our What's On page.

In terms of social media, our most successful referral platform to our website is Facebook and our reach on this platform across the year was 213,865, which represents an increase in reach of 197% on 2020/21. On Twitter, our reach was 326,677, representing an increase of 98,677; and on Instagram our reach was 110,754, representing an increase of 86,754.

This major increase in digital reach puts us in an excellent position to continue to build our profile and reach in 2022/23, as we launch the building and attract new audiences.

We are using Monad, our Customer Relationship Management tool, to continue to collect audience data and meet financial targets through event and class sales. We have now linked information from our event management system YesPlan to Monad, streamlining the process of getting events on sale and creating a more efficient flow between programming and communications.

In terms of digital accessibility, we continue to work on improving the accessibility of our website in partnership with The Shaw Trust. At the last assessment in February 2022, we had reduced web accessibility issues by 79%.

## PROGRAMME CASE STUDIES

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

**Supporting Artists:** Little Big Dance. Our national programme to develop the quality of performances and range of dance works for early years audiences has completed its first cycle. The Commissioned Artists were Takeshi Matsumoto, (who created *Club Origami*) and George Fellows, (who created *it's ok*). Whilst there was a very difficult period during Covid in 2020 and much of 2021 that meant that performances and rehearsals were cancelled and/or rescheduled multiple times, from July 2021-May 2022 the shows finally toured to early years settings, national and regional venues and international festivals. At the end of May 2022, the audience figures were well over 3000. Club Origami has already toured internationally, travelling to Denmark, Ireland, Mexico and Japan and will continue to tour nationally and internationally with bookings already confirmed for 2023-24.

The impact on the artists who took part in Little Big Dance has been significant in terms of both their creative development, and impressively, their national and international profiles as creative artists with the skills and understanding of how to create successful and impactful work for early years audiences.

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Quotes from Artists who were commissioned:

*'The project has been to me a huge leap and learning curve as a dance artist. Without your generous support, I wouldn't be able to get where I am right now. Although my engagement with the project ends here, I agree that more quality dance performances for this demographic needs to be produced to enrich the cultures that surround children and their families. Observing children and grownups' response to my piece as well as seeing works nationally and internationally, I feel that I want to do more to contribute to that aspect.'* Takeshi Matsumoto, Little Big Dance Artist Cycle 1

Quotes from audiences attending the performances:

*'Joyous! Thank you. Beautifully portrayed for children with an amazing soundtrack. Nuanced, sensitive performances that effectively captured the attention of the full spectrum of small people!'* (parent of a boy, 18 months old)

Lynsey Winship, Dance Critic at The Guardian, wrote a fantastic review after taking her two-year-old son to see Club Origami at The Place, London. This review has increased interest and tour booking numbers have risen through to May 2022. Her review is here: <https://www.theguardian.com/stage/2021/oct/11/club-origami-review-a-mellow-crescendo-to-a-paper-party>

### **Engaging the Community: Neurodivergent Children and Young People**

The Welcome Project has provided a unique opportunity for autistic children and young people living in Brighton & Hove to participate in dance sessions that are genuinely inclusive. The young people are part of the mASCot community. mASCot is a youth club for young people with an Autistic Spectrum Condition and their parents and carers. Many mASCot members have been unable to explore their interests fully because mainstream offers are often inaccessible to neurodivergent young people. It has been gratifying to see their enjoyment and confidence grow as they realise that they are free to engage in any way that's appropriate to them.

Child A, 7 years old, joined for the last term and loved the sessions. The parent explained that as a newly diagnosed autistic child this was their first creative communal project that was just for autistic kids and also just for them (they'd mostly attended activities with their younger sibling) so it had a very positive effect on her sense of self and enjoyment in the dance sessions - she was new to dancing so her new-found skills were a real boost to her confidence - and her sense of belonging to a community.

*'In January 2022 we started the online session with a new artist, Jamaal, and there were new kids. Three kept their cameras off - however a good level of communication was set up with them either using the chat or emojis to feedback. Content was really nicely paced, simple movements just getting into the groove of the music. A request for Rick Astley went down extremely well with everyone!! One of the new kids felt confident enough to switch camera on halfway through the session. Really nice to have some older teens join too. Asked for a thumbs up, middle to show level of enjoyment of the session. Thumbs up all around! It was really helpful having Jamaal's film to show the kids.'* mASCot Coordinator

## 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 encouragement of the art of dance
- (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.

The Board of South East Dance assesses its governance against the Charity Governance Code.

How South East Dance worked in 2021/22 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 16<sup>th</sup> September 1997. In January 2016, in consultation with and 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).



## South East Dance Limited

### Report of the Trustees for the year ended 31<sup>st</sup> March 2022

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

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make 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 31<sup>st</sup> March 2022 was nine. 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 Trustees 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*.

## South East Dance Limited

### Report of the Trustees for the year ended 31<sup>st</sup> March 2022

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 2021/22 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 2021/22 was approved at the 20 January 2021 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 2022/23		
Risk:	Likelihood (pre-mitigation)	Mitigations:
Financial sustainability: There are particular risks around our financial sustainability as we develop a new business model in The Dance Space. We cannot have certainty about our ability to generate sufficient income or whether our budget figures for overheads and operational costs are realistic until we have sufficient actual financial information to be able to test our budgets against real operational costs and income. Our ability to create a sustainable model is further threatened if Covid-19 social distancing requirements resume which could reduce the capacities for all our activities.	High	Financial modelling for 2022/23 is based on a detailed reassessment of likely demand for studio, office and meeting room space and of operational costs in the building. The 2022/23 budget factors in that we will be incurring TDS-related costs for a full year but only earning significant income from September 2022. The shortfall is offset by the additional reserves from the CRF funding.

<p>The volatility of the wider economic landscape, with high inflation and energy costs poses further threats to our financial sustainability.</p>		<p>We have instigated monthly review meetings to monitor performance against income and expenditure targets and adjust our plans as required.</p> <p>Specific steps we will take if costs increase or income fails to meet targets include:</p> <ul style="list-style-type: none"> <li>• Increasing our prices for hires</li> <li>• Reducing the contribution from our core funding to the activity programme</li> <li>• Open for external hires on Sundays and charge out all associated costs</li> <li>• Reduce our curated programme to release more space for external hires. Lead-in times would be required for this mitigation as it would entail making a decision to reduce the curated programme ahead of activity being confirmed and publicised</li> </ul> <p>Fundraising Strategy for 2021-23 reviewed and refined as part of 2020/21 and 2022/23 Business Planning process with renewed focus on revenue funding for programme activity now that capital campaign is complete.</p>
<p>Core funding instability</p>	<p>Low</p>	<p>We have received a conditional offer of NPO funding from ACE of £580,660 per year for the three years 2023-26. This is standstill on our current level of NPO funding.</p>
<p>Staff capacity</p> <p>As we move into a new way of working as a building-based organisation there is a risk that the staff team becomes overstretched and unable to perform effectively.</p>	<p>Medium</p>	<p>During 2021/22 we recruited additional staff into new roles that were specific to operating a building. These included a Building Manager, a Receptionist and a Head of Production. A second Receptionist joined us in September 2022.</p> <p>We are looking to find resources to bring in duty management for evening shifts to reduce pressure on the core</p>

## South East Dance Limited

Report of the Trustees for the year ended 31<sup>st</sup> March 2022

		team, who have been covering all Duty Management shifts through our TEST and launch periods.
<p>Health and safety and safeguarding</p> <p>Running a building has required us to significantly increase our policy and practice in relation to the safety of those using the building. We need to remain vigilant to the risks posed to building users by the fabric, fittings and equipment in the building and the activities that take place therein.</p>	Low	<p>Our Building Manager has created a cyclical maintenance schedule to ensure that all equipment is serviced, tested and maintained.</p> <p>Risk Assessments and Method Statements are produced for all activities and routine building processes.</p> <p>The majority of staff are Fire Warden and First Aid trained.</p> <p>Fire drills are carried out regularly.</p> <p>All staff have undertaken online and in person safeguarding training. Ultimate responsibility for safeguarding lies with the Executive Director. The Senior Producer is the Designated Safeguarding Officer and the Assistant Producer for Children and Young People's work leads on E-Safeguarding. The Safeguarding Policy is reviewed every two years or in response to changes in legislation.</p>

### 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 do not make direct contact with the general public in any of our fundraising campaigns. Fundraising staff are, nevertheless, conversant with the Code of Fundraising Practice.

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.

## South East Dance Limited

Report of the Trustees for the year ended 31<sup>st</sup> March 2022

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### 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.

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 equity 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 2021/22, we can demonstrate our percentages engagement with artists and participants from protected characteristics or from low socio-economic or marginalised backgrounds:

- 100% for ALIGN Artists
- 100% for Commissioned Artists
- 100% for our Mentoring programme

## South East Dance Limited

Report of the Trustees for the year ended 31<sup>st</sup> March 2022

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- 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)
- 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 2020/21 showed just under 15% engagement with people from the Global Majority backgrounds through our recruitment processes. Our recruitment monitoring data for 2021/22 shows applications from Global Majority candidates had risen to 27% which encourages us to believe that the more targeted approaches we are taking to advertising posts is yielding some results in terms of the candidates we are attracting. We are continuing to scrutinise where we advertise and how we invite applications and carry out interviews in order to reach out to candidates from Global Majority and other diverse backgrounds.

In line with our 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: In Our City Dances programme in 2021/22, we reached a target of 50% of our presenting opportunities to artists who experience racism, and 38% of our commissions went to Global Majority artists.
- 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 has not achieved the results we were hoping for, and so are now trying a new targeted approach to grass roots Global Majority black led organisations and networks.
- 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 previously undertaken part two of our Unconscious Bias training with Mel Larsen and Ishreen Bradley. Given the time constraints on the team as we moved into the Dance Space, particularly the time we needed to devote to essential health and safety training, we are committed to undertaking whole-team anti-racism training during the autumn of 2022/23.

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 surplus on unrestricted funds of £6,872 compared with a budgeted deficit of £(121,476). 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.

Total income for the year amounted to £1,239,629 (2020/21 £1,149,774) and resources expended on programmes amounted to £827,180 (2020/21 £736,730), including those relating to The Dance Space.

In addition, capital expenditure was incurred on The Dance Space totalling £429,381 (2020/21 £103,589).

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 2022 general fund reserves amounted to £241,023 (2020/21 £234,151), including free reserves of £236,013 (2020/21 £227,472).

At 31st March 2022 restricted funds of £230,758 were held to fund specific projects and activities as agreed with the relevant funders (2020/21 £169,476).

In addition, restricted funds totalling £1,335,369 were held at 31st March 2022 in respect of capitalised TDS spend (2020/21 £905,988). 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 2022/23 the policy calls for general funds reserves of £268,341 which represent three months operational and programme project costs compared with actual free reserves of £236,013. In addition to these general reserves, South East Dance also has £152,000 of CRF funding (see below).

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 three years and achieving the earned income target in the year 2022/23 will assist in reducing the impact on the charitable company reserves at this time.

## **South East Dance Limited**

Report of the Trustees for the year ended 31<sup>st</sup> March 2022

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The award from the Cultural Recovery Fund received in 2020/21 enabled the Trustees to increase general reserves by £152,000 which will support the planned budgeted deficits in 2022/23 and 2023/24 as South East Dance establishes a new business model in The Dance Space.

### **Going concern**

Having made due enquiries and having paid particular regard to the matters outlined in Section 3 of this report and in light of the increase additional reserve of £152,000 mentioned above, 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.

<p><b>Funders, Donors and Supporters</b></p> <p><b>Public Funders</b>  Arts Council England  Brighton &amp; Hove City Council  Nesta</p> <p><b>Trusts and Foundations</b>  The 29<sup>th</sup> May 1961 Charity  Chalk Cliff Trust  D'Oyly Carte Charitable Trust  Esmée Fairbairn Foundation  Garfield Weston Foundation  Maria Björnson Memorial Fund  Paul Hamlyn Foundation  The Pebble Trust  Rampion Community Benefit Fund  Sussex Community Foundation  Wolfson Foundation</p>	<p><b>Corporate Partners</b>  Brighton &amp; Hove Bus and Coach Company  Legal &amp; General plc  shedkm</p> <p><b>Individual Donors</b>  Rod &amp; Carol Aldridge  Joe Bates  Korina Biggs  Ian Cunningham  Cath James  Rose Kigwana &amp; Jason Nuttall  Marina Norris  The late Ian Parlane RIP  Jonathan &amp; Hazel Singleton  John Struthers  Lindsay &amp; Sarah Tomlinson  Sally Anne Tottle  Philip Willett</p> <p>and all those who wish to remain anonymous</p>
<p><b>Project Partners</b>  Artists4Artists  Arts Award  Artsmark  Artswork  Attenborough Centre for the Creative Arts  Brighton Centre for Contemporary Arts  Brighton Digital Festival  Brighton Fringe  Brighton &amp; Hove City Council  Senior Housing &amp; Active for Life  Brighton Dome &amp; Festival  Brighton Unemployment Centre's Families Project  Brighton Youth Centre  DanceEast  Dance Woking  Dance Umbrella  Imagine  Lighthouse  Motus, MK  Move South East UK Dance Network  National Youth Dance Company</p>	<p>One Dance UK  Oxford City Council  Pavilion Dance South West  People Dancing  Puffin Community Nursery  Roundabout Nursery  Secondhand Dance  Spark Arts  Starcatchers  Strike a Light Festival  Take Art  Tandemworks  Turner Children's Centre  Turner Community Project  The Place  Trust For Developing Communities  University of Brighton  University of Christchurch Canterbury  University of Surrey  University of Sussex  Wise Owl Nursery  Yorkshire Dance</p>

## 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 30 November 2022, and signed on behalf of the charitable company by:

**Name: Gordon Mattocks**

**Title: Trustee**

Signed by order of the charity Trustees  
South East Dance

30 November 2022

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

For the year ended 31<sup>st</sup> March 2022

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## **Opinion**

We have audited the financial statements of South East Dance Limited (the 'charitable company') for the year ended 31 March 2022 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 2022 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 31<sup>st</sup> March 2022

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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 31<sup>st</sup> March 2022

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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](http://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)

14 December 2022

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 2022

				2022			2021
	Note	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
<b>Income from:</b>							
Donations and legacies	3	600,691	12,044	<b>612,735</b>	665,247	168,402	833,649
Charitable activities							-
Artists development programme	4	-	194,465	<b>194,465</b>	-	100,700	100,700
Community and participation programme	4	-	68,352	<b>68,352</b>	-	88,755	88,755
Performances and events	4	-	1,264	<b>1,264</b>	-	8,410	8,410
The Dance Space	4	-	361,636	<b>361,636</b>	-	117,392	117,392
Investments	5	1,177	-	<b>1,177</b>	868	-	868
<b>Total income</b>		<b>601,868</b>	<b>637,761</b>	<b>1,239,629</b>	<b>666,115</b>	<b>483,659</b>	<b>1,149,774</b>
<b>Expenditure on:</b>							
Raising funds	6a	52,254	-	<b>52,254</b>	63,303	-	63,303
Charitable activities							-
Artists development programme	6a	307,656	114,381	<b>422,037</b>	292,771	23,871	316,642
Community and participation programme	6a	163,024	85,755	<b>248,779</b>	214,788	71,706	286,494
Performances and events	6a	54,100	2,663	<b>56,763</b>	53,869	10,191	64,060
The Dance Space	6a	17,962	29,385	<b>47,347</b>	-	6,231	6,231
<b>Total expenditure</b>		<b>594,996</b>	<b>232,184</b>	<b>827,180</b>	<b>624,731</b>	<b>111,999</b>	<b>736,730</b>
<b>Net income for the year and net movement on funds before transfers</b>		<b>6,872</b>	<b>405,577</b>	<b>412,449</b>	<b>41,384</b>	<b>371,660</b>	<b>413,044</b>
Transfers		-	-	-	(58,349)	58,349	-
<b>Net net movement on funds</b>	7	<b>6,872</b>	<b>405,577</b>	<b>412,449</b>	<b>(16,965)</b>	<b>430,009</b>	<b>413,044</b>
<b>Reconciliation of funds:</b>							
Total funds brought forward		234,151	1,321,088	<b>1,555,239</b>	251,116	891,079	413,044
<b>Total funds carried forward</b>		<b>241,023</b>	<b>1,726,665</b>	<b>1,967,688</b>	<b>234,151</b>	<b>1,321,088</b>	<b>1,555,239</b>

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 2022

	Note	£	2022 £	£	2021 £
<b>Fixed assets:</b>					
Tangible assets	12		<b>1,340,379</b>		912,667
			<hr/>		<hr/>
			<b>1,340,379</b>		912,667
<b>Current assets:</b>					
Debtors	13	<b>62,945</b>		119,847	
Cash at bank and in hand		<b>687,511</b>		739,346	
			<hr/>	<hr/>	
			<b>750,456</b>	859,193	
<b>Liabilities:</b>					
Creditors: amounts falling due within one year	14	<b>123,147</b>		186,986	
			<hr/>	<hr/>	
<b>Net current assets</b>			<b>627,309</b>		672,207
			<hr/>		<hr/>
<b>Total assets less current liabilities</b>			<b>1,967,688</b>		1,584,874
Creditors: amounts falling due after one year	15		-		29,635
			<hr/>		<hr/>
<b>Total net assets</b>	16		<b>1,967,688</b>		1,555,239
			<hr/>		<hr/>
<b>The funds of the charity:</b>	17 (a)				
Restricted income funds			<b>1,726,665</b>		1,321,088
Unrestricted income funds:					
General funds		<b>241,023</b>		234,151	
			<hr/>	<hr/>	
Total unrestricted funds			<b>241,023</b>		234,151
			<hr/>		<hr/>
<b>Total charity funds</b>			<b>1,967,688</b>		1,555,239
			<hr/>		<hr/>

Approved by the trustees on 30 November 2022 and signed on their behalf by

Name: Gordon Mattocks  
Title: Trustee

# South East Dance Limited

## Statement of cash flows

For the year ended 31 March 2022

	Note	2022 £	2021 £
Cash flows from operating activities	18		
Net cash provided by operating activities		492,459	341,588
Cash flows from investing activities:			
Purchase of fixed assets		(429,381)	(104,620)
Net cash (used) provided by investing activities		(429,381)	(104,620)
Cash flows from financing activities:			
Repayments of borrowing		(114,913)	(64,432)
Net cash provided by financing activities		(114,913)	(64,432)
Change in cash and cash equivalents in the year		(51,835)	172,536
Cash and cash equivalents at the beginning of the year		739,346	566,810
Cash and cash equivalents at the end of the year	19	687,511	739,346



# South East Dance Limited

## Notes to the financial statements

For the year ended 31 March 2022

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### 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 is The Dance Space; 2 Market Square; Circus Street; Brighton; BN2 9AS.

#### 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

South East Dance has a 100% owned trading subsidiary, South East Dance Trading Limited (company registration number 11674921). The trading company was dormant in the year and is therefore not consolidated in these financial statements.

#### 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.

# South East Dance Limited

## Notes to the financial statements

For the year ended 31 March 2022

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### 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 expenditure, of the amount attributable to each activity:

- |   |     |
|---|-----|
| • Artists development programme         | 58% |
| • Community and participation programme | 34% |
| • Performances and events               | 8%  |
| • 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 2022

### 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 2021 and the year ended 31st March 2022 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 £	2021 Total £
<b>Income from:</b>			
Donations and legacies	665,247	168,402	833,649
Charitable activities	-	315,257	315,257
Investments	868	-	868
<b>Total income</b>	<b>666,115</b>	<b>483,659</b>	<b>1,149,774</b>
<b>Expenditure on:</b>			
Raising funds	63,303	-	63,303
Charitable activities	561,428	105,768	667,196
The Dance Space	-	6,231	6,231
<b>Total expenditure</b>	<b>624,731</b>	<b>111,999</b>	<b>736,730</b>
<b>Net income before gains / (losses) on investments</b>	<b>41,384</b>	<b>371,660</b>	<b>413,044</b>
Transfers	(58,349)	58,349	-
<b>Net expenditure for the year and net movement in funds</b>	<b>(16,965)</b>	<b>430,009</b>	<b>413,044</b>
<b>Total funds brought forward</b>	<b>251,116</b>	<b>891,079</b>	<b>1,142,195</b>
<b>Total funds carried forward</b>	<b>234,151</b>	<b>1,321,088</b>	<b>1,555,239</b>

### 3 Income from donations and legacies

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
<i>Grants receivable for core activities:</i>						
Arts Council England - National Portfolio	580,661	-	580,661	580,660	-	580,660
Arts Council Grant - Cultural Recovery Fund	-	12,044	12,044	-	168,402	168,402
Paul Hamlyn Foundation	20,000	-	20,000	60,000	-	60,000
Esmée Fairburn Foundation	-	-	-	17,032	-	17,032
Bigwood donation	-	-	-	7,500	-	7,500
Other donations	30	-	30	55	-	55
	600,691	12,044	612,735	665,247	168,402	833,649
	600,691	12,044	612,735	665,247	-	833,649

# South East Dance Limited

## Notes to the financial statements For the year ended 31 March 2022

### 4 Income from charitable activities

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
<b>Artists development programme</b>						
Paul Hamlyn Foundation	-	84,000	<b>84,000</b>	-	84,000	84,000
Arts Council England	-	47,920	<b>47,920</b>	-	-	-
Chalk Cliff Trust	-	3,000	<b>3,000</b>	-	-	-
Department for Work and Pensions	-	37,504	<b>37,504</b>	-	-	-
Brighton & Hove City Council	-	-	-	-	2,000	2,000
Jamie Watton Fund (2020 Artists)	-	-	-	-	2,200	2,200
Other project income	-	22,041	<b>22,041</b>	-	12,500	12,500
Sub-total for Artists development programme	-	194,465	<b>194,465</b>	-	100,700	100,700
<b>Community and participation programme</b>						
Sussex Community Foundation	-	-	-	-	3,413	3,413
Brighton & Hove City Council	-	44,376	<b>44,376</b>	-	44,376	44,376
Esmée Fairbairn Foundation	-	20,000	<b>20,000</b>	-	40,000	40,000
D'Oyly Carte Charitable Trust	-	3,000	<b>3,000</b>	-	-	-
Other project income	-	976	<b>976</b>	-	966	966
Sub-total for Community and participation programme	-	68,352	<b>68,352</b>	-	88,755	88,755
<b>Performances and events</b>						
Brighton & Hove City Council	-	-	-	-	8,000	8,000
The Mill Arts Centre	-	-	-	-	-	-
Other project income	-	1,264	<b>1,264</b>	-	410	410
Sub-total for Performances and events	-	1,264	<b>1,264</b>	-	8,410	8,410
<b>The Dance Space</b>						
Arts Council England	-	303,551	<b>303,551</b>	-	103,377	103,377
Garfield Weston	-	25,000	<b>25,000</b>	-	-	-
Pebble Trust	-	-	-	-	10,000	10,000
Marina Kleinwort Trust	-	32,500	<b>32,500</b>	-	-	-
Own Your Seat	-	450	<b>450</b>	-	1,051	1,051
Jamie Watton Fund	-	-	-	-	-	-
Donations	-	135	<b>135</b>	-	2,964	2,964
Total Jamie Watton Fund	-	135	<b>135</b>	-	2,964	2,964
Sub-total for The Dance Space	-	361,636	<b>361,636</b>	-	117,392	117,392
Total income from charitable activities	-	625,717	<b>625,717</b>	-	315,257	315,257

### 5 Income from investments

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
UK bank interest	1,177	-	<b>1,177</b>	868	-	868

# South East Dance Limited

## Notes to the financial statements

For the year ended 31 March 2022

### 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 £	2022 Total £	2021 Total £
Staff costs (Note 8)	51,530	155,355	132,970	16,948	30,006	-	112,260	499,069	497,028
Freelance costs	-	-	-	-	-	-	12,302	12,302	2,942
Other staffing costs	-	-	-	-	-	-	6,458	6,458	2,515
Building overheads	-	-	-	-	-	-	30,385	30,385	44,531
Operational overheads	724	-	-	-	-	-	35,450	36,174	38,022
Communications	-	-	-	-	-	-	24,748	24,748	24,843
Projects and activities	-	124,286	31,870	20,663	-	-	-	176,819	100,284
Other	-	-	-	-	-	-	3,798	3,798	3,348
Audit fee	-	-	-	-	-	13,948	-	13,948	11,557
Legal costs	-	-	-	-	-	-	-	-	-
Trustee and Board costs	-	-	-	-	-	1,520	-	1,520	1,001
The Dance Space	-	-	-	-	17,341	-	-	17,341	1,011
Finance costs	-	-	-	-	-	-	4,618	4,618	9,648
	52,254	279,641	164,840	37,611	47,347	15,468	230,019	827,180	736,730
Support costs	-	133,424	78,650	17,945	-	-	(230,019)	-	-
Governance costs	-	8,972	5,289	1,207	-	(15,468)	-	-	-
<b>Total expenditure 2022</b>	<b>52,254</b>	<b>422,037</b>	<b>248,779</b>	<b>56,763</b>	<b>47,347</b>	<b>-</b>	<b>-</b>	<b>827,180</b>	<b>736,730</b>
Total expenditure 2021	63,303	316,642	286,494	64,060	6,231	-	-	736,730	-

Of the total expenditure, £594,996 was unrestricted (2021: £624,731) and £232,184 was restricted (2021: £111,999).

# South East Dance Limited

## Notes to the financial statements

For the year ended 31 March 2022

### 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 £	2021 Total £
Staff costs (Note 8)	61,226	96,461	162,192	33,586	5,220	-	138,343	497,028
Freelance costs	-	-	-	-	-	-	2,942	2,942
Other staffing costs	-	-	-	-	-	-	2,515	2,515
Building overheads	-	-	-	-	-	-	44,531	44,531
Operational overheads	2,077	-	-	-	-	-	35,945	38,022
Communications	-	-	-	-	-	-	24,843	24,843
Projects and activities	-	61,408	17,495	21,381	-	-	-	100,284
Other	-	-	-	-	-	-	3,348	3,348
Audit fee	-	-	-	-	-	11,557	-	11,557
Legal costs	-	-	-	-	-	-	-	-
Trustee and Board costs	-	-	-	-	-	1,001	-	1,001
The Dance Space	-	-	-	-	1,011	-	-	1,011
Finance costs	-	-	-	-	-	-	9,648	9,648
	63,303	157,869	179,687	54,967	6,231	12,558	262,115	736,730
Support costs	-	151,514	101,924	8,677	-	-	(262,115)	-
Governance costs	-	7,259	4,883	416	-	(12,558)	-	-
<b>Total expenditure 2021</b>	<b>63,303</b>	<b>316,642</b>	<b>286,494</b>	<b>64,060</b>	<b>6,231</b>	<b>-</b>	<b>-</b>	<b>736,730</b>
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 2022

### 7 Net income for the year

This is stated after charging:

	2022 £	2021 £
Depreciation	1,670	2,227
Interest payable	4,618	9,648
Operating lease rentals:		
Property	-	24,986
Auditors' remuneration (excluding VAT):		
Audit - current year fee	8,850	8,420

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

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	441,135	422,843
Redundancy and termination costs	-	-
Social security costs	30,070	31,867
Employer's contribution to defined contribution pension schemes	13,429	15,008
Other staff costs	14,435	27,310
	499,069	497,028

No employee earned more than £60,000 during the year (2021: nil).

The total employee costs including pension contributions and employers NIC for the key management personnel were £116,534 (2021: £116,117).

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2021: £nil). No charity trustee received payment for professional or other services supplied to the charity (2021: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £253.56 (2021: £97) incurred by three (2021: one) 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:

	2022 No.	2021 No.
Raising funds	1	2
Artists development programme	8	5
Community and participation programme	6	9
Performances and events	1	2
The Dance Space	2	-
Support	5	3
	23	21

# South East Dance Limited

## Notes to the financial statements

For the year ended 31 March 2022

### 10 Related party transactions

At 31 March 2022 there are no transactions to disclose for 2022. There were no transactions to disclose for 2021.

Aggregate donations from trustees were £450 in 2022 (2021: £nil). 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 £
<b>Cost or valuation</b>				
At the start of the year	38,595	15,099	905,988	<b>959,682</b>
Additions in year	-	-	429,381	<b>429,381</b>
At the end of the year	<b>38,595</b>	<b>15,099</b>	<b>1,335,369</b>	<b>1,389,063</b>
<b>Depreciation</b>				
At the start of the year	33,369	13,646	-	<b>47,015</b>
Charge for the year	1,307	363	-	<b>1,670</b>
At the end of the year	<b>34,675</b>	<b>14,009</b>	<b>-</b>	<b>48,684</b>
<b>Net book value</b>				
<b>At the end of the year</b>	<b>3,920</b>	<b>1,090</b>	<b>1,335,369</b>	<b>1,340,379</b>
At the start of the year	5,226	1,453	905,988	912,668

All of the above assets are used for charitable purposes.

SED holds a 40-year lease of The Dance Space at peppercorn rent which commenced in December 2021. The lease is granted by Brighton and Hove City Council. SED bears the responsibility of repairs and maintenance of the building for the duration of the lease. Due to the specialist nature of the building, it is not practical to assess a market value of a similar property in the local area. For this reason, no value has been recognised in the financial statements in relation of the lease.

### 13 Debtors

	2022 £	2021 £
Trade debtors	9,261	479
Prepayments	12,891	9,991
Accrued Income	<b>40,793</b>	<b>109,377</b>
	<b>62,945</b>	<b>119,847</b>



# South East Dance Limited

## Notes to the financial statements

For the year ended 31 March 2022

### 14 Creditors: amounts falling due within one year

	2022 £	2021 £
The Arts Impact Fund (see note 15)	29,635	114,913
Trade creditors	57,096	22,653
Taxation and social security	10,961	7,102
Other creditors	4,184	7,305
Accruals	21,271	35,013
	<b>123,147</b>	<b>186,986</b>

### 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.

	2022 £	2021 £
The Arts Impact Fund	-	29,635

### 16 (a) Analysis of net assets between funds 2022

	General unrestricted £	Restricted £	Total funds 2022 £
Tangible fixed assets	5,010	1,335,369	1,340,379
Net current assets	236,013	391,296	627,309
<b>Net assets at the end of the year 2022</b>	<b>241,023</b>	<b>1,726,665</b>	<b>1,967,688</b>

### 16 (b) 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
<b>Net assets at the end of the year 2021</b>	<b>234,151</b>	<b>1,321,088</b>	<b>1,555,239</b>

# South East Dance Limited

## Notes to the financial statements

For the year ended 31 March 2022

### 17 (a) Movements in funds 2022

	At the start of the year £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At the end of 2022 £
<b>Restricted funds:</b>					
The Dance Space performances	-	736	(736)	-	-
Aldridge Dance Programme	656	3,928	(1,024)	-	3,560
Brighton Screen Dance Festival	120	-	-	-	120
Esmée Creative Communities	3,300	-	(3,300)	-	-
TheWelcomeProject2	34,239	64,424	(81,135)	-	17,528
Flourish Activity	-	382	(8)	-	374
Festivals and conferences	427	-	(427)	-	-
DSG changed to MSE	4,270	(100)	(1,500)	-	2,670
Little Big Dance	122,593	152,931	(70,758)	-	204,767
Mid Career Artists	-	-	630	-	630
Mind the Gap	2,145	-	(2,145)	-	-
PCE Activity	-	629	-	-	629
Regional Networks Projects	950	-	(950)	-	-
YP - AALN	776	-	(296)	-	480
KickStart	-	41,151	(41,151)	-	-
Arts Council Grant - CRF	152,000	12,044	(12,044)	-	152,000
<b>Total Programmes</b>	<b>321,476</b>	<b>276,125</b>	<b>(214,844)</b>	<b>-</b>	<b>382,758</b>
The Dance Space -capitalised asset	905,988	361,636	-	67,745	1,335,369
The Dance Space - revenue	93,624	-	(17,341)	(67,745)	8,538
<b>Total restricted funds</b>	<b>1,321,088</b>	<b>637,761</b>	<b>(232,185)</b>	<b>-</b>	<b>1,726,665</b>
<b>General funds</b>	<b>234,151</b>	<b>601,868</b>	<b>(594,996)</b>	<b>-</b>	<b>241,023</b>
<b>Total unrestricted funds</b>	<b>234,151</b>	<b>601,868</b>	<b>(594,996)</b>	<b>-</b>	<b>241,023</b>
<b>Total funds</b>	<b>1,555,239</b>	<b>1,239,629</b>	<b>(827,181)</b>	<b>-</b>	<b>1,967,688</b>

#### Restrictions imposed:

- KickStart: The DWP Kickstart programme is a government funded scheme to support employers to create apprenticeships for young people between the ages of 16 and 24 who are on Universal Credit and at risk of long term unemployment. SED received funding through this scheme (via Gateway organisation Greater Brighton Metropolitan College) to offer six month apprenticeships to five dancers between June and October 2021. The aim of the SED programme was to equip these dancers to launch their careers as independent freelance artists. The apprenticeships included bespoke support, opportunities to create dance work individually and together, work experience within the South East Dance office and networking opportunities with similar apprentices in other dance organisations nationally.
- 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, due to Covid the programme was significantly postponed and is now scheduled to finish during 2022/23
- 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 2022

### 17 (b) Movements in funds 2021

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

# South East Dance Limited

## Notes to the financial statements

For the year ended 31 March 2022

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

	2022	2021
	£	£
<b>Net (expenditure) /income for the reporting period (as per the statement of financial activities)</b>	<b>412,449</b>	413,044
Depreciation charges	1,670	2,227
(Increase)/ Decrease in debtors	56,902	(95,861)
(Decrease)/ Increase in creditors	21,438	22,178
<b>Net cash provided by operating activities</b>	<b>492,459</b>	341,588

### 19 Analysis of cash and cash equivalents

	At 1 April 2021	Cash flows	At 31 March 2022
	£	£	£
Cash at bank and in hand	739,346	(51,835)	687,511
<b>Total cash and cash equivalents</b>	<b>739,346</b>	<b>(51,835)</b>	<b>687,511</b>

### 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 2022	2021
	£	£
Less than one year	-	2,082
	-	2,082

### 21 Capital commitments

At the balance sheet date, there were capital commitments of £49,544 (2021: £191,014).

### 22 Contingent assets or liabilities

At the balance sheet date, there were no contingent assets or liabilities (2021: £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 The Dance Space, 2 Market Square, Brighton, England, BN2 9AS.

The company is a registered charity, registration number 1064900.