



South East Dance

Our vision

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

Our mission

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

Trustees' Report and Financial Statements

For the year ended 31st March 2023

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

to receive a copy of our annual report in large format

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South East Dance Limited

Report of the Trustees for the year ended 31st March 2023

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 13th November 2018, South East Dance set up a wholly owned trading subsidiary, South East Dance Trading Limited. The trading subsidiary was dormant for the period to 31st March 2023.

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 2022/23)
Anna Christoforou	04.12.18	
Christine D'Cruz	08.03.12	06.06.22
Emma Thompson	02.12.19	
Eva Martinez	08.03.12	15.07.22
Gordon Mattocks	06.06.12	30.11.22
Isabel Mortimer	04.10.16	
John Struthers (Chair)	04.12.18	06.10.22
Lily Norton	06.10.22	
Louise Zandstra	06.10.22	
Maureen Salmon (Chair)	06.10.22	
Sian Thomas	22.01.15	
Subathra Subramaniam	06.10.22	
Vanessa Lefrancois	06.10.22	
Vicky Sword Daniels	06.10.22	

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Key management personnel	Cath James	Artistic Director
	Rachel Gibson	Executive Director

Bankers	Metro Bank, 82 North Street, Brighton BN1 1ZA
	Shawbrook Bank, Lutea House, Warley Hill Business Park, The Drive, Great Warley, Brentwood, Essex, CM13 3BE

Solicitors	Harbottle & Lewis, 7 Savoy Court, London, WC2R 0EX
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Auditor	Sayer Vincent LLP, Chartered Accountants and Statutory Auditors, Invicta House, 108-114 Golden Lane, London EC1Y 0TL
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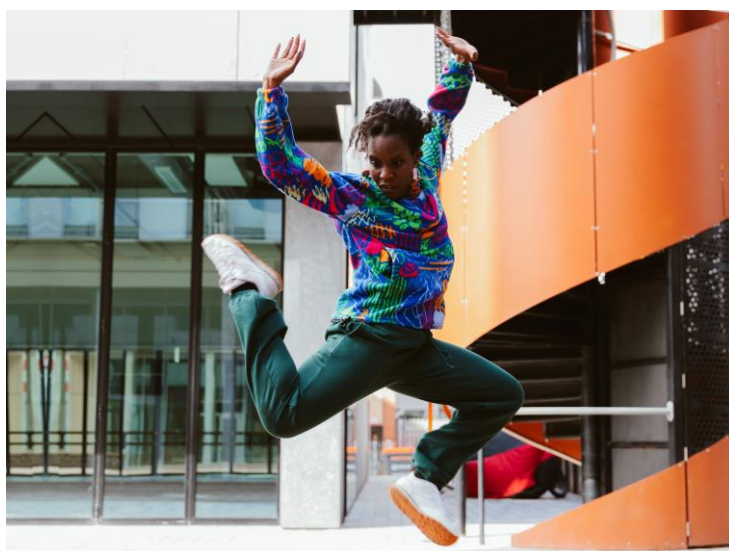
2 Welcome

Chair's welcome

Welcome to our Annual Report for 2022/23 including the financial statements for the charity for the year ending 31st March 2023.

The public launch of The Dance Space, coinciding with the opening night of Our City Dances festival in July 2022, was a key milestone this year for South East Dance. The launch weekend included performances by a host of companies including Gravity & Levity, Joseph Toonga, Folk Dance Remixed, StopGap Dance, Drishti Dance, Brighton Morris, Three Score Dance and Lila Dance. It was followed by a whole week of taster classes giving our communities the chance to try out a variety of different dance styles and which culminated in a sell-out performance by Thick & Tight. We have since gone on to host artist residencies, begin a wide-ranging and diverse dance classes programme, as well as commission and present bold new work in this brand-new space for dance in Brighton.

The year has been a momentous one for us as we moved into, opened and launched The Dance Space. It was also been a year of huge change amongst our Board and staff. In October 2022 I was delighted to take on the role of Chair of the Board of Trustees and we were joined by five more new Trustees: Lily Norton, Louise Zandstra, Vanessa Lefrancois, Vicky Sword-Daniels and Subathra Subramaniam. Four of our Trustees stood down during the year: John Struthers, our former Chair; and former Trustees Christine D'Cruz, Eva Martinez and Gordon Mattocks. We are enormously grateful to John, Christine, Eva and Gordon for all the support and guidance they gave to South East Dance during their time on the Board.



Artist: Valerie Ebuwa
Photograph: Rosie Powell

Of course, alongside all the work involved in opening and launching The Dance Space, we have also 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 commitment and all their work through the year.

Maureen Salmon, Chair, South East Dance

South East Dance Limited

Report of the Trustees for the year ended 31st March 2023

Artistic and Executive Directors' report

Artistic programme

The highlight of our year was the opening of The Dance Space, a fantastic new resource for the city, for the dance sector and our local dance communities. We were finally in a position to deliver on the promise of The Dance Space that we have been working towards for over ten years. During the TEST period, prior to the formal public launch, we put the building through its paces by trialling activity with a variety of users. We invited local and regional artists use the spaces for rehearsals, we invited our partner organisations Parable Dance Company, Flexer & Sandiland Dance, and Three Score Dance Company to start their classes programmes in the studios. On top of this we trialled four public performances during the May festival period, in order to test our audience welcome processes as well as our technical and theatrical equipment. We gathered all the feedback from our TEST pilots and took appropriate actions to make our systems and the building itself a more welcoming, accessible and usable place to work and dance.

The public launch on the 15th July 2022 was also the opening night of a week-long free festival Our City Dances where we invited local audiences in to try free taster dance classes and sign up for the programme that would commence in earnest from September 2022. The launch week had sell-out shows and over 2550 people took engaged with classes and performances across the week.

The Autumn season launched our new Brighton Screendance Festival, which will take place every two years, in partnership with Cinacity, University of Brighton School of Media and Arts, Worthing Theatres and with Brighton MET College supporting on the live streaming capacity for the conference and evening Q&A with Dame Siobhan Davies who presented her latest work as part of the festival.

Spring saw the return of *undisciplined festival*, which has been paused since 2018, awaiting the opening of The Dance Space. This festival was a sell-out, using Pay What You Can to encourage audiences to take a risk on edgy new work, and to return more than once during the festival week. We were delighted by the responses, with audience members reporting that the festival was of huge importance as a place to see this work that pushes the boundaries of dance and choreography and what performance could be. We worked in partnership with Attenborough Centre for Creative Arts on the University of Surrey Campus, The Old Market in Hove and Brighton Seafront. This programme will also be biennial.

Despite our focus on getting into and opening The Dance Space, we continued to deliver a wide-ranging programme of artist development, participatory projects and our performances and events programme. We achieved an impressive range of outputs impacting across and beyond the South East that included:

- Commissions to seven artists totalling £13,000
- Offering 18 residencies worth £29,700 to artists
- Piloting a new creative class for the under-fives and their parents/carers
- Over 3,800 people taking part in a diverse range of classes and participatory activity
- 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 89% of our 2022/23 commissioned artists identifying as having one of the protected characteristics

We also saw significant increases in our digital reach including:

- More than double the website visits over a year from 36,242 in 21/22 to 94,578 in 22/23
- More than double the unique visits to the website from 25,405 in 21/22 to 56,719 in 22/23
- Increase of 1,638 more Facebook friends and over 1,000 more Instagram followers

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Report of the Trustees for the year ended 31st March 2023

See section 6 for information on how we gather data.

Organisational developments

In November 2022 we received a conditional offer to be part of the 2023-26 Arts Council England National Portfolio. We were offered £580,660 per year for the three-year period (standstill on our 2022-23 NPO grant). This was followed by receipt of our three-year funding agreement from Arts Council England in February 2023. 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 what was a highly competitive funding round.

We also welcomed six new staff to South East Dance during the year: Victoria Fox Markiewicz as Assistant Producer, Makeda Whittaker as Receptionist & Operations Assistant, Anya Loudon as Communications and Ticketing Assistant, Jane Johnson as Finance Manager, Sian Willett as Studio and Hires Manager and Mark Fleming as Receptionist & Operations Assistant.

The steps South East Dance has taken in the past year to test and then open 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 our ambitions for the future. For this we must express our thanks to our Chair, to our Board of Trustees, our loyal and dedicated staff, our growing range of partners and collaborators and all those funders who supported our work over the course of the year.

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 transition to a new business model in The Dance Space. This will be particularly challenging in the wider climate of significant increases in energy prices and the cost of living.

Staffing capacity and staff wellbeing

The staff team was on a steep learning curve throughout 2022/23 as we launched the building and embarked on our first full programme from September 2022. We achieved a full complement of staff by January 2023. However, we remain a relatively small team running a building and busy programme and staff capacity continues to be stretched.

New Chair and Trustees:

Following a Trustee recruitment campaign in 2022 a new Chair and five new Trustees were recruited. Whilst this was an enormously positive step, there are risks associated with having a new Chair and predominantly new Board. These include ensuring proper time is devoted to inducting Trustees, embedding new processes and ensuring that the Board has a rounded understanding of its role and responsibilities, including those associated with statutory and Arts Council England oversight and reporting requirements.

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

4 Our work

South East Dance's vision is a world where everybody is empowered to create, take part in and enjoy dance in all its forms. Our mission is to make dance happen for everybody. 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 kinds 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.

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, originally those in Turner who are now our nearest neighbours, but now further across the city. 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 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.

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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, based 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. We seek to develop a culture of learning and exchange, working locally to impact nationally and internationally. Put simply, we are passionate about dance and we want to foster this passion in others.

Strategic aims

We reviewed and refreshed our Strategic Aims during the year, to ensure that they align with our new existence as a building-based organisation. They are:

- Aim 1: To be agile and sustainable so that we are fit, as an organisation, to achieve our aims and deliver and constantly review our activities to ensure they are relevant to our communities
- Aim 2: To continue to take significant steps towards our ambition of being fully diverse, inclusive and relevant in everything we do
- Aim 3: 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 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 a place-maker for dance in Brighton & Hove and the wider South East region

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.

Programme Areas

In line with the current business plan, in 2022-23 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:

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

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

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

Sector Leadership and Infrastructure: that, through coordinating and leading a range of networks, aims to support the wider dance ecology; to provide leadership through advocacy and challenge 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

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programmes in partnership with others. We continue to build on existing partnerships, including those with Brighton Dome & Brighton Festival, Attenborough Centre for Creative Arts, Brighton University, Worthing Theatres, The Place, FABRIC, Brighton Fringe, Strike a Light, Spark Arts, Paul Hamlyn Foundation, DanceEast, Yorkshire Dance, Take Art, Legal & General, Puffin Nursery, Brighton Unemployed Centre Families Project, Brighton Youth Centre, Brooke Mead Extra Care Facility and Turner Community Centre. These 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 Partner 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 2023 our staff team comprised 19 members. Of these 12 identified as female, four as male and one as non-binary; one was White and Black African, 12 were White British, one was White Irish, one was Gypsy, Roma or Irish Traveller, two were from any other White background and two preferred not to say. Of these staff, two identified as a D/deaf or disabled person or had a long-term health condition, 16 considered themselves to be not disabled and one preferred not to say.

Of our 10 Trustees at 31 March 2023 nine identified as female and one as non-binary. One was Black Caribbean, one was Indian, one was from any other ethnic group and seven were White British. Of these Trustees one as a D/deaf or disabled person or had a long-term health condition and nine considered themselves not to be 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 now confidently co-curating Our City Dances and other elements of our programme with us. This group ranges in age from 17-80 and are all from low socio-economic or marginalised backgrounds. Many of them also identify as having protected characteristics. There were nine members of the Steering Group at 31 March 2023. 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. 13 people voluntarily supported our programmed activity over the course of the year. We have started to extend volunteering opportunities with new roles, such as stewarding for performances, now that we have begun to establish ourselves in The Dance Space.

5 Achievements and case studies

Alongside opening The Dance Space, during 2022-23 we provided 74 artists with the chance to present their work, and commissioned nine artists to make new work. We supported freelance artists to the tune of £72,371 to deliver a wide range of performance and classes activity as well as commissioned work during 2022-23.

ORGANISATIONAL ACHIEVEMENTS

Fundraising

The last 12 months have been dominated by the process of moving and settling into The Dance Space. This has had a significant impact on the capacity of the entire team, specifically in supporting the development of new fundraising bids and proposals. For this reason, while progress has been slower than in previous years, it has provided us with an opportunity to review and consolidate previous activity, especially since the successful completion of our capital campaign.

We continue to enjoy considerable success in fundraising from trusts and foundations and have gained renewed support from: the Garrick Charitable Trust for our Rapport artist exchange programme; from the Chalk Cliff Trust and The Pebble Trust for Our City Dances 2023; from Ernest Kleinwort Charitable Trust for our Rise & Shine dementia-friendly dance class programme and from 29th May 1961 Charity (a former capital project funder) towards Propel.

We have also established new relationships with the Ragdoll Foundation, who are funding our new Emerging Creative Producer programme and with the Abderrahim Crickmay Charitable Settlement who are part-funding Mind The Gap.

In addition to our own fundraising, we supported Marlborough Productions in their successful bid to Postcode Society Trust for their year-long Radical Rhizomes initiative. As we co-led and hosted much of the delivery of this programme, a significant proportion of the grant awarded funded our involvement.

We were also delighted to secure two further years of funding from Brighton & Hove City Council for The Welcome Project. And, following a positive end of grant review with Esmée Fairbairn Foundation (after five years' support), we have just submitted a new Expression of Interest requesting their support for an expansion of our Creative Communities Participation programme.

In terms of corporate support, our relationship with Legal & General remains solid, despite a change in personnel, and they are keen to continue supporting our work in the local community. We have also established good relationships with our new business neighbours on Circus Street and look forward to cultivating these further in the coming months.

Whilst South East Dance has been reasonably successful in eliciting lower level donations from individuals in the past, one of our key priorities over the last year has been to establish a giving culture within The Dance Space. We have acquired several tools to help us with this, including a digital donation station in the reception area, the use of QR codes in other locations in the building and the ability to add donations when checking out of an online purchase. Initial results are encouraging – including a very successful Christmas appeal using QR codes - but we are continually reviewing our messaging to ensure that our case for support resonates with as many people as possible.

Looking ahead, our focus, given that we have a small fundraising operation of one dedicated person, will be on securing larger grants, preferably multi-year and ideally unrestricted. Smaller grant applications will be managed by Programming leads. We will, of course, also continue to cultivate major donors and corporate partners, as well as driving smaller individual donations through various channels.

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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 (Counting What Counts) that Arts Council England requires of National Portfolio Organisations. In addition, we were also required to undertake Audience Finder surveys for annual submission to Arts Council England. During 2022/23 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 using the Impact and Insights framework, to survey four different projects: The four areas of the programme we surveyed include Little Big Dance Lab (Artist Development), undisciplined festival (Presenting Bold New Work), Where are we now (local engagement with artists) Brighton Screendance Festival (presenting screendance for all ages, including Early Years audiences).

Two evaluations were filled out by most attendees (Little Big Dance and Where we are now) and two were not well responded to (undisciplined festival and Brighton Screendance Festival). This may be because the two well-responded to surveys were for artists opportunities that were either paid for or offered an ongoing relationship with South East Dance and so it was in the artists' interests to be seen to complete the surveys.

Our recent experience has been that audiences are increasingly reluctant to complete surveys as they are inundated not just from venues, but from every call centre they have ever had contact with. In light of this we have been strategic in when we deploy surveys and happy when they are returned, even if not in huge numbers.

South East Dance performed four evaluations using the Culture Counts™ platform. Feedback has been collected from three different respondent groups: Self, Peer and Public, who have been asked to respond to standardised questions that measure core cultural experiences. Prior to each evaluation commencing, individuals from South East Dance (Self respondent) are surveyed, establishing a baseline for their creative intentions. The Public audience and industry Peers are subsequently invited to participate in providing feedback after they have attended.

The four surveys were for new activity, so not building on any previous activity or data. In terms of age range, we learn that our activities seem to speak to different age groups depending on the specific activity. Our participants and audiences who responded are mostly female.

Most of the responses were in what we could call our expected range, with one or two outliers. We were pleased to note that the peer and self-assessments were broadly equivalent in some of our key dimensions which speaks to achieving the outcome we wanted from a professional perspective and we will continue to programme these areas with the current artistic programming policy. It is clear from the overall responses that people appreciated the quality of the work and that there is an appetite for the work to continue.

Digital Strategy

We continue to produce content for use on our digital platforms 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 2022-23, we:

- Launched a new festival of screendance as part of Cinecity, a citywide festival of independent films, with the first ever UK programme of screendance for Early Years and young people

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- Continued to support Pepa Uberta to create Charco – a vision of the future using projection and animation. This project is ongoing into 2023-24
- Continued to support the 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 2022-23 focused on extending our reach via our digital channels – using these to drive ticket sales for classes, workshops and performances; spread the word about our hires proposition and to show what happens at The Dance Space.

In 2022-23, visits to our website almost tripled, with 58,336 more visits than the previous year. In our first year in The Dance Space and a much-increased offer, we would expect to see much higher website visits. We are encouraged by this figure nonetheless, which suggests an increase in interest in us and our work. Our most visited web page continues to be our What's On page.

Our newsletter continues to be a successful digital communication for us. The average open rate of newsletters in the arts & culture industry is 34%; whereas our average open rate is 43%. Our most successful newsletters continue to be those which highlight artist opportunities suggesting that our mailing list is still largely made up of artists and sector professionals.

In terms of social media, our following has increased as follows: our Twitter following has increased from 9341 to 9374; our Facebook following has increased from 3,462 to 5100; and our Instagram following has increased from 3520 to 4598.

We have begun to use Illuminate, the Arts Council's new audience data gathering system, to create, distribute and monitor audience survey data. Compared with the previous tool, Audience Finder, Illuminate is a much more labour-intensive tool, requiring us to input and survey for every event, class and performance we present. It remains to be seen whether our audiences respond to the surveys, as we have found it increasingly difficult to secure survey responses. Unfortunately, as the surveys are anonymous, we are unable to provide incentives. We will continue to monitor the situation.

Accessibility continues to be at the forefront of all our digital communications. In 2022-23 we started creating Alt Text and image descriptions on all of our social media channels as standard and we started producing an audio version of all of our callouts and recruitment packs. We also plan to carry out another assessment of our website accessibility with specialists The Shaw Trust later this year.

PROGRAMME CASE STUDIES

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

Case Study 1

mASCot; funded by the Maria Bjornson Memorial Fund

mASCot is a parent led peer-to-peer support network for families who are a parent or carer of a child/children or young person with an Autism Spectrum Condition.

In September 2019, we started running weekly dance sessions for young people who attend mASCot (<https://asc-mascot.com/>). Many of the young people would find attending a mainstream dance session challenging. We worked (and continue to work) closely with mASCot's directors (many of whom are parents of the children or young people) to carefully and sensitively recruit the right professional dance artists and ensure that the sessions meet the additional needs that these young people have.

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We provided online dance classes for mASCot during the first lockdown. Some of the young people had become very isolated and developed mental health problems as they had not met for almost two years, while others found the option to access dance classes online more comforting as they could participate from the safety of their own home.

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

mASCot Coordinator

“X is just 7 years old. She joined last term and absolutely loved the sessions. Her mum explained that as a newly diagnosed autistic child this was the first time she’d taken part in a creative programme that was just for autistic kids. It had such a positive effect on her sense of self, not only in terms of her enjoyment of the sessions - she was new to dancing so her new-found skills were a real boost to her confidence - but in also terms of feeling she belongs to a community.”

mASCot Class Assistant

After lockdown, sessions were due to take place at The Dance Space. The programme was from April 2022 to July 2023. We had planned to work with a professional dance artist/choreographer and a class assistant to deliver weekly creative dance sessions with a group of up to 20 children and young people from mASCot.

Because of the complex needs of the children and young people, and with many classed as vulnerable, the group did not feel ready to take part in the regular weekly sessions as planned. This was mainly due to concerns about Covid as well as general anxiety. During this time, we held two online classes, four in-person dance sessions at mASCot meetings and one Silent Disco at The Dance Space. 105 people took part during this time.

We have been working closely with mASCot’s Director, Mimi Banks, on creating bespoke activity that the young people will benefit most from going forwards.

In November 2022 we started working with dance artist and holistic specialist Anna-Lisa Drew to create a bespoke set of activities to engage the mASCot children and their grown-ups. She delivered movement workshops in four different mASCot group meetings across Brighton & Hove and led some DJ and movement sessions. The aim of these sessions was to get to know the children and start to build up a playlist of the children’s favourite music.

Then on the 27th November 2022, we hosted a mASCot Silent Disco at The Dance Space. This was attended by 21 children between the ages of six and 21 years and 18 grown-ups. This two-hour intergenerational session was for everybody to take part in. It was a huge success with everyone saying how they would like to take part in the same activity again. Everybody danced together for two hours, and then we all had pizza together in a quiet space.

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We've had a lovely time, it's great to have the opportunity to dance together without it being too loud and overwhelming. My daughter pulled my headphones off to tell me it was the best 'Mummy-Daughter day' ever! Thank you

Parent participant

Space for me to be who I am, and my twins to be exactly, unapologetically, loudly and ridiculously who they are. Thank you!

Parent participant

What an amazing event! Thank you so much for organising such an inclusive and welcoming silent disco. So grateful to have access to things like this for our family. I don't know what we would do without it!

Parent participant

A beautiful space and an amazing event that allows our community to have fun in a safe environment. Super fun, thank you.

Parent Participant



After consultation with the mASCot service users, the group director, Mimi Banks said they would like to carry on with that model of activity going forwards.

We have since delivered:

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- 18 dance and DJ sessions with four different groups of children until July 2023. These took place in the mASCot club settings and reached over 60 children each month.
- Four Intergenerational Silent Discos at The Dance Space for up to 40 participants.
- One family outing for 60 people for a Dance and Wellbeing session in the woods at Stanmer Park, Brighton. We used a wellbeing centre in the park and the session ended with food and drink together.

The feedback was overwhelming with a desire from all attendees to have further access to this kind of event.

These dance sessions provide continuity and regular activity. They enable the children and young people to come together and interact with each other creatively, which has a positive impact on their mental and physical wellbeing. The intergenerational events provide, respite, support and much needed fun social activities for the grown-ups.



Feedback from Silent Disco in Stanmer Wellbeing Garden.

My son has always found social events difficult. The combination of outside, trees, shade, great tunes, lovely food and a great bunch of people meant that instead of exiting after 10 minutes, we stayed for two hours! Thank you SO much.

Lovely to enjoy time and have a space where my children could just do whatever they wanted and just BE. And because of that I could relax, chat, sit with my eyes shut, reconnect with adult friends and we knew we were safe because our children were understood and accepted. THANKS!!

Absolutely fabulous setting. Beautifully paced. So easy just to be there – no worrying about wandering off. Loved the fire, loved the food, love the people. Obviously needs weather, but full marks for arranging the sunshine as well!



So wonderful, thank you. It makes me shed a tear every time I see my daughter relaxing and being herself with the mASCot crew.

It was so wonderful.

Fantastic day, great idea in the woods, would love to go again. Thank you!

We all really enjoyed our time listening to music in the woods, really unique. Thank you so much for organising this!

An amazing day where all 4 of my children were able to be themselves and find areas of joy. Thank you.

It was very fun having cake and crisps. CR aged 6.

Case Study 2

Brighton Screendance Festival

in association with CINECITY The Brighton Film Festival, University of Brighton and Worthing Theatres.

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South East Dance presented a brand-new festival of dance on film, launched in our 25th anniversary year and in celebration of our origins as a screendance agency. Set over four days, this festival explored the past, present and future of the artform – including acclaimed international films, discussions with industry experts and a day for families and young people.

South East Dance was originally created as a screendance agency, to support the development and raise the profile of choreography and dance made specially for the screen. As we emerged from lockdown in 2022, and with the opening of The Dance Space, we wanted to celebrate our origins. And as so many dancers and choreographers really got to grips with dance for the screen during lockdown, as they had little to no opportunities to make and present work live in rehearsal spaces or theatres, and with so many more people interested in making dance films that it felt absolutely the right moment to launch the new festival.

Film is moving image – dance is also moving image, the body has this incredible ability to transmit emotion, feeling and sensation, it's so visceral, and with dance on screen, the camera can move in and get so close to parts of the body, to the detail, the uncurling of a finger, a slowly closing eyelid, that cannot be done in a more traditional theatre setting. The audience can immerse themselves in the music and the images without having to understand a narrative.

We are always keen to involve our Community Steering Group in our programming decisions and so asked them to co-curate the festival with the programming team. We gathered together to look at films from 2002 to 2012 – a 10-year period of our screendance history. We wanted to show the diversity of the films from the archive and the sheer range of artists' interests and practices in making films in that timeframe. We gathered a diverse range of films, from the age of the dancers on screen, to the genre of dance, the range of techniques used on screen and the length of films; so that we had something truly diverse and representative of the South East Dance archive. There were some local legends in there too – the likes of Lizagiss and Mim King.

South East Dance is a collaborative organisation so it was inevitable that we would work in partnership with other venues and organisations to make the most of this festival across Brighton. We worked in association with Cinecity, Brighton's independent international film festival, because it made absolute sense to do so.



Image: A Town with a Blue Hill, Directed by Joowon Song

The University of Brighton was also a key partner with their lecturer Claudia Kappenberg curating the afternoon conference *Screendancing Histories* and also the evening event *Acts of Memory*. The curator and director of London International Screendance Festival, Charles Linehan, a Brighton resident, curated the international evening – a sort of *the best of* his London festival. And with Worthing Theatres now programming more dance and building their dance audiences, we wanted to bring them into an experiment where we live-screened the same programme at the same time in The Dance Space and in the Connaught Theatre in Worthing.

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As part of our digital and inclusion strategy, we also live-streamed the Question & Answer session with choreographer Siobhan Davies, who presented her new film TRANSPARENT, to the audience at the Connaught as well.

Importantly, this screendance festival was the first UK festival to have a special day for screendance for young audiences. We presented five short films for the under-fives, with lots of props, pillows and bean bags for them to relax and respond to the films. Both children and parents got totally involved and requested something like this as a more regular offer.

Overall, audience responses were very positive, with many reflecting that it was fantastic to have this new festival in Brighton where there is a wealth of artists working in screendance.

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:

- (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 2022-23 to achieve these objectives and the public benefit thereof is outlined in sections 1-3 of this report.

Governing documents

South East Dance is a company limited by guarantee governed by its Memorandum and Articles of Association. The company was incorporated on 16th September 1997. In March 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

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Report of the Trustees for the year ended 31st March 2023

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

Trustees' responsibilities in relation to financial statements

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

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company, 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 Statements of Recommended Practice (SORP)
- Make judgments and estimates that are reasonable and prudent
- State whether applicable UK Accounting Standards and SORP have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on a 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 they are a member or within one year after they cease to be a member. The total number of such guarantees at 31st March 2023 was 10. 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 annually 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

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Report of the Trustees for the year ended 31st March 2023

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. The Board approved a Scheme of Delegation at its meeting on 21 February 2022. Within the terms of that delegated authority, the Artistic and Executive Directors work with the 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 the Scheme of Delegation or approved policies and procedures, is referred to Trustees for discussion and approval, usually through the 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.

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 a year and reports directly to the Board, the committee consists of five Trustees and is attended by three members of staff.

The Remuneration sub-committee meets once a year to oversee and approve staff remuneration levels.

Volunteers

Our engagement with volunteers in 2022-23 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 the remuneration policy, approve the salaries budget for the forthcoming year and scrutinise decisions. The salaries budget for 2022-23 was approved at the 19 January 2022 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 pay the Brighton 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 Risk Register at every meeting of the Finance and Audit sub-committee and the Board. The Risk Register is reviewed and updated by the Senior Leadership Team at least quarterly 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 2023/24		
Risk:	Likelihood/impact (pre-mitigation)	Mitigations:
Financial sustainability: There are particular risks around our financial sustainability as we develop a new business	High	1. The budget for 2023/24 is closely informed by actual income and expenditure in 2022/23 and the planned programme and hires

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Report of the Trustees for the year ended 31st March 2023

model in The Dance Space. This is exacerbated by high inflation, energy prices and cost of living. 2023/24 is our first full year of operation in the building and whilst we are able to benefit from what we have learnt through 2022/23, we are still developing our markets and building our income streams.		<p>schedule for 2023/24. Income targets are ambitious but achievable.</p> <ol style="list-style-type: none"> 2. SMT reviews management accounts monthly and Trustees receive the management accounts and review them quarterly at Finance & Audit Committee meetings 3. £152k additional reserves from CRF funding provides cushion in 2022/3 and 2023/24
Staffing shortages: Shortage of staff due to illness/holidays/other work commitments impacts on ability to run the building and the activity programme effectively	Medium	<ol style="list-style-type: none"> 1. Weekly monitoring of staff presence/availability 2. Volunteer pool in development to provide hosting cover for events. 3. Plans to recruit small pool of casual duty managers (finances permitting)
<p>Staff capacity:</p> <ol style="list-style-type: none"> 1. Staff too overstretched to perform their core work effectively, impacting on overall effectiveness and performance of SED 2. Burn-out 3. Disillusionment and consequent resignations 4. Workload/poor staff wellbeing leads to negative working environment that further lowers staff morale 	Medium	<ol style="list-style-type: none"> 1. Full Reception team provides cover 8am to 9pm, reducing need to other team members to cover Reception 2. Appraisals taking place between April and June will set clear objectives for the year, aligned to this plan 3. SMT focus on workload planning 4. Consideration given to wider staffing needs when new vacancies arise 5. Board committed to creating Trustee & Staff working group on well-being 6. Line managers maintain close dialogue with staff on workload management and ensure TOIL/balancing hours/annual leave are taken 7. SED subscribes to Employee Assistant Programme giving staff free access to advice on a range of work-related and personal issues and counselling
<p>New Chair and Trustees:</p> <p>Following Trustee recruitment campaign in 2022 a new Chair and five new Trustees were recruited. Risks associated with this are:</p>	Medium	<ol style="list-style-type: none"> 1. Trustees induction day took place in October 2022 2. Recruitment process for Chair of F&A role in progress

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Report of the Trustees for the year ended 31st March 2023

<ol style="list-style-type: none"> 1. Time requirement to induct and familiarise Trustees and embed new processes 2. Time requirement on Trustees to consistently achieve statutory and ACE oversight and reporting requirements 3. Inadequate financial oversight whilst Chair of F&A is being sought 		<ol style="list-style-type: none"> 3. Trustees action learning sessions planned April-September 2023 4. Chair in dialogue with Trustees about their individual and collective requirements 5. More succinct and streamlined Board papers in process of being created
<p>Health and safety and safeguarding: Risks associated with a major health and safety or safeguarding incident include:</p> <ol style="list-style-type: none"> 1. Legal proceedings and costs associated with these 2. Reputational damage 3. Damage to Trustee and staff morale 4. Loss of funding 	Low	<ol style="list-style-type: none"> 1. All relevant staff have first aid and fire evacuation training 2. SED produces RAMS for all activities and requires companies/artists, hirers, contractors to provide RAMS in advance of working in the building 3. Building Manager is expert and knowledgeable lead on H&S 4. Cyclical maintenance schedule in place to ensure all equipment is serviced, tested and maintained 5. Record-keeping (e.g. fire alarm tests, accident book) in place and regularly updated 6. Fire drills are carried out regularly 7. Safeguarding policy reviewed at least biennially or in response to changing legislation 8. All relevant staff have had safeguarding training 9. All artists, hirers, teachers etc. are required to read and abide by the Safeguarding policy 10. Designated Safeguarding lead, e-safeguarding lead and Trustee safeguarding lead named in policy and knowledgeable about their responsibilities

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

South East Dance Limited

Report of the Trustees for the year ended 31st March 2023

general public in any of our fundraising campaigns. Staff involved in fundraising, nevertheless, conversant with the Code of Fundraising Practice.

We have a Gift Acceptance policy which includes processes for due diligence on all donations and grants received. This policy is supported by a Gift Acceptance template, which ensures that clear parameters and responsibilities are formally agreed between partners. We have ensured we are in line with the GDPR data protection regulations and all other relevant codes of conduct. We received no complaints about our fundraising practices during the year.

Data Collection and Monitoring

Digital:

Our Communications Team take the lead in gathering analytics around our digital audiences. We use Google Analytics for the web and Google Search Console and Looker Studio to assess data from all of our social media platforms, which gives us a combined picture of the efficacy of our digital activity. We also have 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 enews opens and click throughs on content

Audiences/artists/shows:

Each activity within the SED programme has its project leader who ensures that data regarding each project is captured and entered into a bespoke spreadsheet. The 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. Monad)
- 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 records 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.

South East Dance Limited

Report of the Trustees for the year ended 31st March 2023

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

Across our whole artistic programme for 2022-23, we can demonstrate our percentage engagement with artists and participants from protected characteristics (age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation) or from low socio-economic or marginalised backgrounds:

- 100% for ALIGN Artists
- 100% for Commissioned Artists
- 100% for participants and lead artists in our Radical Rhizomes programme
- 36% for Little Big Dance artists from the global majority
- 100% for Little Big Dance Early Years 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 2021-22 showed just under 27% engagement with people from Global Majority backgrounds through our recruitment processes. Our recruitment monitoring data for 2022-23 showed applications from Global Majority candidates at 18% which is disappointing in comparison to the previous year. We believe the disparity between the two years is due in part to the fact that 2021-22 was an exceptional year as we were recruiting an unusually high number of new roles as we prepared to move into The Dance Space. We continue to strive for better engagement with a wider range of candidates and to gather data to monitor the extent to which our recruitment processes are supporting our Anti-Racism Commitment.

In line with our plan, that we will review each year:

- We will continue 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: Across all our programmes in 2022-23 our data shows 33% of all artistic activity was targeted at the Global Majority, with 36% achieved in Little Big Dance
- We will continue to 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 reviewed our recruitment processes using the Inc Arts Unlock tool and published our Inclusivity Commitment in 2020/21. Since then we have continued to find new places to advertise, including targeting grass roots Global Majority led organisations and networks, through 2022-23. This remains an ongoing process and commitment.
- 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. REPORT ON PROGRESS: We realised our 2022/23 commitment to whole-team anti-racism training during 2022/23 with a half-day Immersive Conversation on Anti-Racist Practice facilitated by Jenny Williams, Founding Director of Take the Space, in January 2023.

We continue our commitment to holding ourselves accountable by publishing our outcomes, learnings and progress every year in our Annual Report.

7 Financial review

Result for the year

Financially, South East Dance exceeded its financial projections. Operationally, the organisation incurred a deficit on unrestricted funds of £ (55,033) compared with a budgeted deficit of £ (95,125). General funds outturn was better than budgeted mainly due to staff working on the completion of the Dance Space capital project, when their time had been budgeted to The Dance Space operations.

Total income for the year amounted to £1,247,412 (2021/22 £1,239,629) and resources expended amounted to £1,259,192 (2021/22 £827,180), including those relating to The Dance Space capital project.

In addition, capital expenditure was incurred on The Dance Space capital project totalling £230,780 (2021/22 £429,381).

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 2023 general fund reserves amounted to £241,023 (2021/22 £241,023), including free reserves of £235,930 (2021/22 £236,013).

At 31st March 2023 restricted funds of £265,680 were held to fund specific projects and activities as agreed with the relevant funders (2021/22 £382,757). This includes the Cultural Recovery Fund £96,967 (2021/22 £152,000) is restricted against potential losses of The Dance Space post-opening.

In addition, restricted funds totalling £1,449,204 were held at 31st March 2023 in respect of capitalised TDS spend (2021/22 £1,335,369).

Reserves policy The Trustees updated the wording of the reserves policy in May 2023 to:

The Trustees of South East Dance have a policy of holding reserves to provide resilience, to enable the charity to respond to opportunities and protect it against situations in which it might be financially vulnerable such as the current economic climate or changes in funding. The level of reserves is calculated on the basis of three months' operating expenditure.

Based on the budgeted expenditure for 2023-24 the policy calls for general funds reserve of £222,326 compared with an actual current level of reserves of £241,023.

The Trustees are conscious of the potential impact of the operational cost of running The Dance Space on the charitable company and have through long-term financial planning sought to mitigate potential risks.

The award from the Cultural Recovery Fund received in 2020/21 enabled the Trustees to increase reserves by £152,000. The additional £152,000 has supported the planned budgeted deficit in 2022/23 and will continue to support the planned budget deficit for 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 increased additional reserve from the Cultural Recovery Fund 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>Funders, Donors and Supporters</p> <p>Public Funders Arts Council England Brighton & Hove City Council Nesta*</p> <p>Trusts and Foundations Abderrahim Crickmay Charitable Settlement Chalk Cliff Trust Ernest Kleinwort Charitable Trust Esmée Fairbairn Foundation Garfield Weston Foundation* Leche Trust Maria Björnson Memorial Fund Paul Hamlyn Foundation The Pebble Trust Ragdoll Foundation Rampion Community Benefit Fund* Wolfson Foundation* 29th May 1961 Charity</p>	<p>Corporate Partners Brighton & Hove Bus and Coach Company Legal & General plc</p> <p>Individuals Sir Rod & Lady Carol Aldridge* Joe Bates Theresa Beattie OBE Helena Bengé John Hird The late Bob Lockyer* Eva Martinez John Nicholls Kate Ormond Vicky Rainbow Lindsay & Sarah Tomlinson* and all those who wish to remain anonymous</p> <p>*supported The Dance Space capital campaign</p>
<p>Project Partners Arts Award Artsmark Artswork Attenborough Centre for the Creative Arts Brighton Fringe Brighton & Hove City Council - Seniors Housing & Active for Life Brighton Dome & Brighton Festival Brighton MET College Brighton Seafront Brighton Unemployment Centre's Families Project Brighton Youth Centre Cinecity Brighton Independent Film Festival DanceEast Dansehallerne Copenhagen Dance Makers Collective, Sydney Dance Reading Dance Woking Dance Umbrella FABRIC Festival Quartiers Danses, Montreal Flexer & Sandiland Imaginate Italian Cultural Institute Korean Cultural Centre Lighthouse London International Screendance Festival Marlborough Productions Motus, MK Move South East National Youth Dance Company New Italian Dance Platform National Youth Ballet Company</p>	<p>One Dance UK Oxford City Council Parable Dance Pavilion Dance South West People Dancing Project Female Puffin Community Nursery Québec Government Office Roundabout Nursery Second Hand Dance Screen archive south east Spark Arts Starcatchers Strike a Light Festival Sydney Dance Company Take Art Tandemworks Tanner Children's Centre Tanner Community Project The Lowry, Salford The Old Market (TOM) The Place Three Score Dance Company Trust For Developing Communities UK Dance Network University of Brighton University of Chichester University of Christchurch Canterbury University of Sussex Warwick Arts Centre Worthing Theatres 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 5 October 2023 and signed on behalf of the charitable company by:

Name:

Title: Chair of the Board of Trustees

Signed by order of the charity Trustees
South East Dance

5 October 2023

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

For the year ended 31st March 2023

Opinion

We have audited the financial statements of South East Dance Limited (the 'charitable company') for the year ended 31 March 2023 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 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

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

Conclusions relating to going concern

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

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

Other information

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

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

For the year ended 31st March 2023

information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees

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

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

For the year ended 31st March 2023

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

Use of our report

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

Judith Miller (Senior statutory auditor)

Date : 1 November 2023

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 2023

		Unrestricted	Restricted	2023 Total	Unrestricted	Restricted	2022 Total
	Note	£	£	£	£	£	£
Income from:							
Donations and legacies	3	598,805	-	598,805	600,691	12,044	612,735
Charitable activities							-
Artists development programme	4	10,777	15,074	25,851	-	194,465	194,465
Community and participation programme	4	114,424	85,858	200,282	-	68,352	68,352
Performances and events	4	4,262	9,952	14,214	-	1,264	1,264
The Dance Space Capital Project	4	-	407,057	407,057	-	361,636	361,636
Investments	5	1,203	-	1,203	1,177	-	1,177
Total income		729,471	517,941	1,247,412	601,868	637,761	1,239,629
Expenditure on:							
Raising funds	6a	47,471	-	47,471	52,254	-	52,254
Charitable activities							-
Artists development programme	6a	225,705	103,369	329,074	307,656	114,381	422,037
Community and participation programme	6a	370,309	61,662	431,971	163,024	85,755	248,779
Performances and events	6a	141,018	7,899	148,917	54,100	2,663	56,763
The Dance Space Capital Project	6a	-	301,759	301,759	17,962	29,385	47,347
Total expenditure		784,503	474,689	1,259,192	594,996	232,184	827,180
Net income for the year and net movement on funds before transfers		(55,033)	43,252	(11,781)	6,872	405,577	412,449
Transfers		55,033	(55,033)	-	-	-	-
Net net movement on funds	7	-	(11,781)	(11,781)	6,872	405,577	412,449
Reconciliation of funds:							
Total funds brought forward		241,023	1,726,665	1,967,688	234,151	1,321,088	413,044
Total funds carried forward		241,023	1,714,884	1,955,907	241,023	1,726,665	1,967,688

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 16 (a) to the financial statements.

South East Dance Limited

Company no. 03434501

Balance sheet

As at 31 March 2023

	Note	£	2023 £	£	2022 £
Fixed assets:					
Tangible assets	12		1,454,297		1,340,379
			<hr/>		<hr/>
			1,454,297		1,340,379
Current assets:					
Debtors	13	47,068		62,945	
Cash at bank and in hand		547,600		687,511	
			<hr/>	<hr/>	
			594,668	750,456	
Liabilities:					
Creditors: amounts falling due within one year	14	93,058		123,147	
			<hr/>	<hr/>	
Net current assets			501,610		627,309
			<hr/>		<hr/>
Total assets less current liabilities			1,955,907		1,967,688
			<hr/>		<hr/>
Total net assets	15		1,955,907		1,967,688
			<hr/> <hr/>		<hr/> <hr/>
The funds of the charity:	16 (a)				
Restricted income funds			1,714,884		1,726,665
Unrestricted income funds:					
General funds		241,023		241,023	
			<hr/>	<hr/>	
Total unrestricted funds			241,023		241,023
			<hr/>		<hr/>
Total charity funds			1,955,907		1,967,688
			<hr/> <hr/>		<hr/> <hr/>

Approved by the trustees on 5 October 2023 and signed on their behalf by

Maureen Salmon
Chair Trustee

South East Dance Limited

Statement of cash flows

For the year ended 31 March 2023

	Note	2023 £	2022 £
Cash flows from operating activities	17		
Net cash provided by operating activities		125,613	492,459
Cash flows from investing activities:			
Purchase of fixed assets		(235,889)	(429,381)
Net cash (used) provided by investing activities		(235,889)	(429,381)
Cash flows from financing activities:			
Repayments of borrowing		(29,635)	(114,913)
Net cash provided by financing activities		(29,635)	(114,913)
Change in cash and cash equivalents in the year		(139,911)	(51,836)
Cash and cash equivalents at the beginning of the year		687,511	739,346
Cash and cash equivalents at the end of the year	18	547,600	687,511

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2023

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.

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.

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.

Notes to the financial statements

For the year ended 31 March 2023

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	36%
▣ Community and participation programme	48%
▣ Performances and events	16%

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 £750. 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 IT equipment	3 years
• Equipment & Furniture	5 years
• Fixtures & Fittings	10 years
• The Dance Space Building Costs	39 years

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 2023

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 £	2022 Total £
Income from:			
Donations and legacies	600,691	12,044	612,735
Charitable activities	-	625,717	625,717
Investments	1,177	-	1,177
Total income	601,868	637,761	1,239,629
Expenditure on:			
Raising funds	52,254	-	52,254
Charitable activities	524,780	202,799	727,579
The Dance Space	17,962	29,385	47,347
Total expenditure	594,996	232,184	827,180
Net income before gains / (losses) on investments	6,872	405,577	412,449
Transfers	-	-	-
Net expenditure for the year and net movement in funds	6,872	405,577	412,449
Total funds brought forward	234,151	1,321,088	1,555,239
Total funds carried forward	241,023	1,726,665	1,967,688

3 Income from donations and legacies

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
<i>Grants receivable for core activities:</i>						
Arts Council England - National Portfolio	580,660	-	580,660	580,661	-	580,661
Arts Council Grant - Cultural Recovery Fund	-	-	-	-	12,044	12,044
Paul Hamlyn	-	-	-	20,000	-	20,000
Legal & General	18,000	-	18,000	-	-	-
Other donations	145	-	145	30	-	30
	598,805	-	598,805	600,691	12,044	612,735

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2023

4 Income from charitable activities

	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Artists development programme						
Paul Hamlyn Foundation	-	-	-	-	84,000	84,000
Arts Council England	-	-	-	-	47,920	47,920
Chalk Cliff Trust	-	-	-	-	3,000	3,000
Department for Work and Pensions	-	-	-	-	37,504	37,504
Ragdoll Foundation	-	12,000	12,000	-	-	-
Little Big Dance Performance Fees	10,777	-	10,777	-	-	-
Abderrahim Crickmay Charitable Settlement	-	1,500	1,500	-	-	-
Jamie Watton Fund Donations	-	1,088	1,088	-	-	-
Donations	-	148	148	-	-	-
Other project income	-	338	338	-	22,041	22,041
Sub-total for Artists development programme	10,777	15,074	25,851	-	194,465	194,465
Community and participation programme						
Studio and Room Hires	104,664	-	104,664	-	-	-
Curated Classes and Events	7,760	-	7,760	-	-	-
Brighton & Hove City Council	-	44,376	44,376	-	44,376	44,376
Esmée Fairbairn Foundation	-	-	-	-	20,000	20,000
Maria Bjornson Memorial Fund	-	12,954	12,954	-	-	-
Marlborough Productions	-	10,822	10,822	-	-	-
Chalk Cliff Trust	-	5,000	5,000	-	-	-
Ernest Kleinworth Charitable Trust	-	5,000	5,000	-	-	-
The 29th 1961 Charitable Trust	-	5,000	5,000	-	-	-
D'Oyly Carte Charitable Trust	-	-	-	-	3,000	3,000
Legal & General	2,000	-	2,000	-	-	-
Pebble Trust	-	2,000	2,000	-	-	-
Donations	-	380	380	-	-	-
Other project income	-	326	326	-	976	976
Sub-total for Community and participation programme	114,424	85,858	200,282	-	68,352	68,352
Performances and events						
Garrick Charitable Trust	-	5,000	5,000	-	-	-
Tickets Events	4,262	-	4,262	-	-	-
Other project income	-	4,952	4,952	-	1,264	1,264
Sub-total for Performances and events	4,262	9,952	14,214	-	1,264	1,264
The Dance Space						
Arts Council England	-	406,157	406,157	-	303,551	303,551
Garfield Weston	-	-	-	-	25,000	25,000
Marina Kleinwort Trust	-	-	-	-	32,500	32,500
Own Your Seat	-	900	900	-	450	450
Jamie Watton Fund	-	-	-	-	-	-
Donations	-	-	-	-	135	135
Total Jamie Watton Fund	-	-	-	-	135	135
Sub-total for The Dance Space	-	407,057	407,057	-	361,636	361,636
Total income from charitable activities	129,463	517,941	647,404	-	625,717	625,717

South East Dance Limited

Notes to the financial statements
For the year ended 31 March 2023

5 Income from investments

	2023			2022		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
UK bank interest	1,203	-	1,203	1,177	-	1,177

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2023

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 £	2023 Total £	2022 Total £
Staff costs (Note 8)	46,728	93,833	201,057	35,473	66,854	-	122,528	566,473	499,069
Freelance costs	-	-	-	-	-	-	13,536	13,536	12,302
Other staffing costs	-	-	-	-	-	-	9,443	9,443	6,458
Building overheads	-	-	-	-	-	-	146,872	146,872	30,385
Operational overheads	743	-	-	-	-	-	36,496	37,239	36,174
Communications	-	-	-	-	-	-	28,461	28,461	24,748
Projects and activities	-	100,568	54,130	52,500	-	-	-	207,199	176,819
Other	-	-	-	-	-	-	3,927	3,927	3,798
Audit fee	-	-	-	-	-	6,084	-	6,084	13,948
Legal costs	-	-	-	-	-	-	-	-	-
Trustee and Board costs	-	-	-	-	-	4,806	-	4,806	1,520
The Dance Space	-	-	-	-	234,905	-	-	234,905	17,341
Finance costs	-	-	-	-	-	-	248	248	4,618
	47,471	194,401	255,187	87,973	301,759	10,890	361,511	1,259,193	827,180
Support costs	-	130,735	171,614	59,162	-	-	(361,511)		
Governance costs	-	3,938	5,170	1,782	-	(10,890)	-	-	
Total expenditure 2023	47,471	329,074	431,971	148,917	301,759	-	-	1,259,193	827,180
Total expenditure 2022	52,254	422,037	248,779	56,763	47,347	-	-	827,180	

Of the total expenditure, £784,503 was unrestricted (2022: £594,996) and £474,689 was restricted (2022: £232,184).

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2023

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 £	2022 Total £
Staff costs (Note 8)	51,530	155,355	132,970	16,948	30,006	-	112,260	499,069
Freelance costs	-	-	-	-	-	-	12,302	12,302
Other staffing costs	-	-	-	-	-	-	6,458	6,458
Building overhead	-	-	-	-	-	-	30,385	30,385
Operational overhead	724	-	-	-	-	-	35,450	36,174
Communications	-	-	-	-	-	-	24,748	24,748
Projects and activities	-	124,286	31,870	20,663	-	-	-	176,819
Other	-	-	-	-	-	-	3,798	3,798
Audit fee	-	-	-	-	-	13,948	-	13,948
Legal costs	-	-	-	-	-	-	-	-
Trustee and Board	-	-	-	-	-	1,520	-	1,520
The Dance Space	-	-	-	-	17,341	-	-	17,341
Finance costs	-	-	-	-	-	-	4,618	4,618
	52,254	279,641	164,840	37,611	47,347	15,468	230,019	827,180
Support costs	-	133,424	78,650	17,945	-	-	(230,019)	-
Governance costs	-	8,972	5,289	1,207	-	(15,468)	-	-
Total expenditure	52,254	422,037	248,779	56,763	47,347	-	-	827,180

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2023

7 Net income for the year

This is stated after charging:

	2023 £	2022 £
Depreciation	121,971	1,670
Interest payable	248	4,618
Auditors' remuneration (excluding VAT): Audit - current year fee	10,800	8,850

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

Staff costs were as follows:

	2023 £	2022 £
Salaries and wages	508,569	441,135
Social security costs	40,759	30,070
Employer's contribution to defined contribution pension schemes	14,292	13,429
Other staff costs	2,853	14,435
	566,473	499,069

No employee earned more than £60,000 during the year (2022: nil).

The total employee costs including pension contributions and employers NIC for the key management personnel were £119,701 (2022: £116,534).

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2022: £nil). No charity trustee received payment for professional or other services supplied to the charity (2022: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £2,684 (2022: £253.56) incurred by 6 (2022: 3) 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:

	2023 No.	2022 No.
Raising funds	1	1
Artists development programme	4	8
Community and participation programme	8	6
Performances and events	2	1
The Dance Space Capital Project	3	2
Support	3	5
	21	23

The average number of full time equivalent employees during the year was 17 (2022: 16).

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2023

10 Related party transactions

At 31 March 2023 there are no transactions to disclose for 2023. There were no transactions to disclose for 2022.

Aggregate donations from trustees were £458 in 2023 (2022: £450). There were no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

11 Taxation

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

12 Tangible fixed assets

	Computer IT equipment £	Equipment & Furniture £	Fixtures & Fittings £	Building Costs The Dance Space £	Total £
Cost or valuation					
At the start of the year	38,595	15,099	-	1,335,369	1,389,063
Additions in year	-	-	5,109	230,780	235,889
Transfers - The Dance Space	28,369	164,531	337,441	(530,341)	-
Disposals in year	(35,409)	(12,736)	-	-	(48,145)
At the end of the year	31,555	166,894	342,550	1,035,808	1,576,807
Depreciation					
At the start of the year	34,675	14,009	-	-	48,684
Charge for the year Unrestricted	3,920	592	514	-	5,026
Charge for the year Restricted TDS	23,730	32,905	33,744	26,566	116,945
Charge for the year	27,650	33,497	34,258	26,566	121,971
Eliminated on disposal	(35,409)	(12,736)	-	-	(48,145)
At the end of the year	26,916	34,770	34,258	26,566	122,510
Net book value					
At the end of the year	4,639	132,124	308,292	1,009,242	1,454,297
At the start of the year	3,920	1,090	-	1,335,369	1,340,379

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.

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2023

13 Debtors

	2023 £	2022 £
Trade debtors	9,886	9,261
Prepayments	18,560	12,891
VAT Receivable	3,653	-
Accrued Income	14,969	40,793
	47,068	62,945

14 Creditors: amounts falling due within one year

	2023 £	2022 £
The Arts Impact Fund (see note 15)	-	29,635
Trade creditors	23,399	57,096
Taxation and social security	11,156	10,961
Other creditors	24,948	4,184
Accruals	33,555	21,271
	93,058	123,147

The Nesta Arts Impact Fund loan was fully repaid on 1st July 2022.

15 (a) Analysis of net assets between funds 2023

	General unrestricted £	Restricted £	Total funds 2023 £
Tangible fixed assets	5,093	1,449,204	1,454,297
Net current assets	235,930	265,680	501,610
	241,023	1,714,884	1,955,907

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2023

15 (b) 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
Net assets at the end of the year 2022	241,023	1,726,665	1,967,688

16 (a) Movements in funds 2023

	At the start of the year £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At the end of 2023 £
Restricted funds:					
Little Big Dance	204,767	153	(103,276)	-	101,643
TheWelcomeProject2	17,528	49,756	(51,939)	-	15,345
Emerging Creative Producers	-	12,000	-	-	12,000
Maria Bjornson Memorial Fund	-	12,954	(1,793)	-	11,161
Radical Rhizomes	-	10,822	(4,330)	-	6,492
Propel - Young Talent Programme	-	5,000	-	-	5,000
Chalk Cliff Our City Dance	-	5,000	-	-	5,000
RAPPORT	-	8,260	(4,939)	-	3,321
Networks MSE	2,670	-	(519)	-	2,151
Pebble Trust Our City Dance	-	2,000	-	-	2,000
Flourish Activity	374	1,359	-	-	1,733
Mind the Gap	-	1,500	-	-	1,500
Mid Career Artists	630	-	(30)	-	600
YP - AALN	480	-	-	-	480
YP U.Dance	-	100	186	-	286
Festivals and conferences	-	1,150	(1,150)	-	-
ADP Activity	-	63	(63)	-	-
Aldridge Dance Programme	3,560	227	(3,786)	-	-
P&E Activity	629	-	(629)	-	-
Brighton Screen Dance Festival	120	-	(120)	-	-
The Dance Space performances	-	542	(542)	-	-
Arts Council Grant - CRF	152,000	-	-	(55,033)	96,967
Total Programmes	382,757	110,885	(172,930)	(55,033)	265,680
The Dance Space -capitalised asset	1,335,369	230,780	(116,945)	-	1,449,204
The Dance Space - revenue	8,538	176,276	(184,814)	-	()
Total restricted funds	1,726,665	517,941	(474,689)	(55,033)	1,714,884
General funds	241,023	729,471	(784,503)	55,033	241,023
Total unrestricted funds	241,023	729,471	(784,503)	55,033	241,023
Total funds	1,967,688	1,247,412	(1,259,192)	-	1,955,907

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2023

Restrictions imposed:

- 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 in February 2024
- The Welcome Project 2 is a continuation of Esmée Creative Communities project - in 2022/23 funds are from Brighton & Hove City Council and the Ernest Kleinworth Charitable Trust, funds are restricted to activities and events designed to encourage more people to dance.
- 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.

16 (b) Movements in funds 2022

	At the start of the year £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At the end of 2022 £
Restricted funds:					
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)	-	-
Networks 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)	-	-
P&E 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
Total Programmes	321,476	276,125	(214,844)	-	382,758
The Dance Space -capitalised asset	905,988	429,381	-	-	1,335,369
The Dance Space - revenue	93,624	(67,745)	(17,341)	-	8,538
Total restricted funds	1,321,088	637,761	(232,185)	-	1,726,665
General funds	234,151	601,868	(594,996)	-	241,023
Total unrestricted funds	234,151	601,868	(594,996)	-	241,023
Total funds	1,555,239	1,239,629	(827,181)	-	1,967,688

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2023

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

	2023	2022
	£	£
Net (expenditure) /income for the reporting period (as per the statement of financial activities)	(11,781)	412,449
Depreciation charges	121,971	1,670
(Increase)/ Decrease in debtors	15,877	56,902
(Decrease)/ Increase in creditors	(454)	21,438
Net cash provided by operating activities	125,613	492,459

18 Analysis of cash and cash equivalents

	At 1 April 2022	Cash flows	At 31 March 2023
	£	£	£
Cash at bank and in hand	687,511	(139,911)	547,600
Total cash and cash equivalents	687,511	(139,911)	547,600

19 Operating lease commitments

At the balance sheet date, there were no operating lease commitments (2022: £nil).

20 Capital commitments

At the balance sheet date, there were no capital commitments (2022: £49,544).

21 Contingent assets or liabilities

At the balance sheet date, there were no contingent assets or liabilities (2021: £nil).

22 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.