



South East Dance

Trustees' Report and Financial Statements

For the year ended 31st March 2025

Our vision is a world where everybody is inspired to enjoy, take part in and create bold, brave, pioneering dance.

Our mission is to transform lives through dance. Dance that brings people together, dance that helps us make sense of the world we live in, dance that makes a difference.

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 2025

1 Reference and administrative information

Registered Company & Charity Name: South East Dance Limited

Registered Company no: 03434501

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 2025.

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 2024/25 and up to the date of signing the accounts in October 2025)
Amanda Sangster	19.06.25	
Anna Christoforou	04.12.18	
Isabel Mortimer	04.10.16	09.10.24
Lily Norton	06.10.22	
Louise Zandstra	06.10.22	
Maureen Salmon (Chair)	06.10.22	
Sally Domingo-Jones	19.06.25	
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	
	CAF Charity Deposit Platform, provided by Flagstone : 1st Floor, Clareville House, 26-27 Oxendon Street, London, SW1Y 4EL	
Solicitors	Harbottle & Lewis, 7 Savoy Court, London, WC2R 0EX	
Independent Examiner	Sayer Vincent LLP, Chartered Accountants and Statutory Auditors, 110 Golden Lane, London EC1Y 0TG	

2 Our programme 2024-25

In line with the current operational plan, in 2024-25 our artistic activities were clustered within four programme areas, which seek to effectively communicate our offer and how our constituents might engage with South East Dance: Supporting Artists, Community and Participation, Presenting bold new work, and Advocacy and Leadership.

During 2024-25 we provided free and discounted studio space worth £37,700 to artists and partner organisations. We also supported 259 artists with advice or residencies. We commissioned ten artists to make new work. We paid freelance artists a total of £67,000 to deliver a wide range of performances and classes and paid commissions. We held regular post-class informal coffee chats, as part of our artist support programming, networking opportunities that also allow us to gently consult with artists. We continue to work with our Community Steering group to help inform our community programme and to ensure that the work we do continues to be relevant. Through these, and via our regular Artist Support sessions, we continue to acknowledge a need for more residency space, more financial support via commissioning and seed funding for artists, as well as continuing professional development for artists in order to support them to develop their practice.

CASE STUDIES

Case Study 1: HATCH



We presented our first HATCH Scratch night at The Dance Space in July 2024. We did a call out to south east based dance artists, at any stage of their career, to test early ideas for performance work with a live audience; and to engage in facilitated feedback with audiences.

We presented work by four local makers, at various stages of creation, including:

Camille Cooper (early career artist) presented a version of her work *Portraits of Perversity* with six ex-mapdance (University of Chichester MA performance company) performers

Jennifer Irons (mid-career artist) presented scratch sections of her new work *Bad Immigrant*, which was to be premiered later in the year at Worthing Theatres (also supported by South East Dance)

Will Timpson (early career artist) presented early sections of a new (unnamed) work about his early life growing up, which had strong commercial/hip hop influence

Anna Des Clayes (early-mid career artist) presented an outdoor, community performed, improvised and interactive performance that explored how the area around The Dance Space can be re-purposed, re-imaged and transformed through playful exploration.

The event was well attended, attracted curious and engaged audiences from a real cross section of the community (including the dance sector as well as family and friends).

The feedback was vital for artists and continued informally as artists and audiences met in a local venue after the event.

Case Study 2: Residencies and Production Weeks



The Dance Space was busy throughout the year, with residencies for works at various stages of their creation, as well as production weeks. Residencies included regional, national and international artists such as Jean Abreu (UK), Naishi Wang (Canada), Joao Paulo Lima (Brazil), Liam Francis (UK), Annie Edwards (UK), Iole La Sala (UK/Italy), Dance Makers Collective (AUS), Lucy Clark (UK), Sahar Damoni (Palestine), Elisa Sbaragli (Italy) and Zoe Demoustier (Belgium).

We are an ideal space for companies to test their production elements, including lights, sound and projections and artists are well supported from both a production and producing aspect. Companies test and share their work with us and then go on to premiere at larger theatre spaces. We hosted a broad range of companies and artists across the year, who have brought their works to life in the Jamie Watton Creation Space, supported by our team in the building, including: Jennifer Irons, Georgia Tegou, Akshay Sharma, Eva Recacha, Ceyda Tanc, Secondhand Dance, Becky Namguads, Chess Dillion-Reams, Neve Harrington and Ebony Rose Dark. As an accessible venue, we were able to work closely with and host residencies and production time by companies such as Stopgap, Gravity & Levity and National Youth Ballet.

Case Study 3: Big Give, Dance for Vulnerable Women



With support from Big Give Arts for Impact, we began offering regular fortnightly and monthly movement sessions to vulnerable women who access the services of JustLife and RISE in October 2024. Since then we have regularly welcomed up to 10 women each month to The Dance Space for a diverse range of creative movement sessions from Charleston to yoga dance. Following each session we provide refreshments and a space for the group to come together to socialise, reflect and share.

The feedback from the participants is that the women have loved trying something new each time. Providing a safe trauma-informed space for women to enjoy an activity offers an opportunity to connect with others and reconnect with themselves. It has taken them out of their comfort zones and into feelings of satisfaction and achievement which has helped with confidence building. It has got them out of their homes and into safe social situations which has helped with overcoming feelings of isolation.

"These sessions have helped me to learn a new skill and feel connected to others. Thank you for these classes"
JustLife participant

"I have really enjoyed and found them beneficial as a way to move emotions through my body – It's like a reclamation of my body- I feel a sense of freedom afterwards." RISE participant



Case Study 4: Evolve Dance Collective

Launched in 2023, in partnership with Project Female, Evolve Dance Collective provides an alternative pathway dance programme, suitable for anyone aged 15-20yrs. The programme is for those who are interested in exploring their full potential in dance, prior to going on to full time dance training. The series of workshops provide:

- advanced dance training in a variety of styles
- help for young dancers to find their individual dance identity
- access to professional performance opportunities
- opportunities to work with like-minded creatives and build a network of peers.

Evolve Dance Collective is interested in supporting a more diverse cultural sector by championing non-traditional routes into dance. Some of the guest teachers include internationally renowned Kloe Dean and local Brighton based Gabby Sanders, alumni of London Contemporary Dance School. The first cohort consisted of 12 young dancers, who all identified as female, and the second cohort consisted of nine dancers, again, all of whom identified as female.

Evaluation

80% of participants said that they gained a better understanding of the creative approach of different dance artists

57% built their knowledge of what goes into a 'Creative Toolkit'

100% agreed that they now know how to select the best ideas to develop their dance practice

83% had developed their own individual artistry and unique movement style

78% felt more confident to take risks within the studio

63% said that they had improved their confidence to identify an authentic movement style

54% now understood how to identify the feeling that they want to give to their audience.

"It was amazing having so much creative freedom and chances to share our ideas" Participant Evolve Dance Collective 2024.

"Evolve is a really special opportunity that no other dance groups in Brighton provide" Participant Evolve Dance Collective 2024.

Evolve Dance Collective allowed me to present myself exactly as I am. I felt treated with respect and that my ideas were taken seriously. It was so good to work with Far From The Norm and feel as though Vicky was genuinely invested in our progress as dance artists. The experience has definitely inspired me to explore routes into dance in the future"

Participant Evolve Dance Collective 2024.

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 2024-25 we:

- Presented *Beyond the Darkness* for Dreamy Place festival, an interactive digital dance installation by CoDa Dance Company, inviting audiences to experience some of the symptoms associated with neurological disabilities
- Presented Flexer & Sandiland's immersive digital dance work *Imagining Otherwise* as part of Dreamy Place festival

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- Presented *Playscape* performances and workshops by Katie Dale Everett Dance as part of Dreamy Place festival, featuring motion capture technology.

Our Digital Strategy for 2024/25 focused on growing audiences, building our brand voice, raising awareness of our charitable status and reflecting the friendly, welcoming and inclusive atmosphere visitors can expect from The Dance Space through fun, informative and engaging content.

In terms of social media, we set ourselves a target of a 25% increase in Instagram engagement and have achieved 25% growth from 5746 to 7050 followers in 2024/25. Our Facebook following has remained steady increasing from 5300 to 5400 followers in 2024/25. Linked In has been an important platform in term of our digital strategy this year. We've been using it to raise awareness of our hires offer, supporting the Studios & Events Manager to create engaging content that will appeal to industry and commercial hires targets. We have seen our Linked In following increase to 561 followers.

Accessibility and inclusion continue to be at the forefront of all our digital communications. Alt Text and image descriptions remain a feature of our content, as does a commitment to demonstrating diversity. We continue to produce an audio version of all of recruitment packs.

With income generation being an organisational priority, promoting commercial hires is at the forefront of our digital strategy. Using tools such as organic SEO, paid search and targeted advertising, we have nearly doubled traffic to the Hire Our Space section of our website.

3 Principal risks and uncertainties in relation to future plans

Financial sustainability

Our biggest risk going forward is creating a sustainable financial model as we continue to establish ourselves in The Dance Space. Concerted work to increase income and reduce costs during 2024-25 improved our year-end position, resulting in a surplus movement of unrestricted funds. Figures that contributed to this outcome included a 25% increase in hires income compared with 2023-24, a 53% reduction in electricity costs saving £31k compared with 2023-24 and income from bank interest of £14k compared to £5k in 2023-24. However, this risk persists in the current economic climate, which remains challenging, with factors including the rises in Employers' National Insurance Contributions and the Brighton Living Wage impacting from April 2025.

Reputational damage

In the current climate, where there is tense public discourse around issues of freedom of expression, safe and inclusive spaces and personal identity, we remain mindful of the risk of our programming or the way in which we work leading to situations that put us at risk of reputational damage and ensure that we have strategies and procedures in place for dealing with any incidents that arise.

4 Organisational and operational outcomes

Environmental Responsibility

Through 2024-25 we continued our work to capitalise on The Dance Space's green credentials by further improving our environmental sustainability across all aspects of our operations and activity. During the year we retitled our Building Manager's role to Building & Sustainability Manager and they became our environmental sustainability lead. The work they carried out over the course of the year significantly accelerated our progress. It included:

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- Adjusting the building's systems, in particular heating and cooling, which achieved a 53% reduction in energy usage compared with 2023-24.
- Improving our waste recycling to include a wider range of items. We are now recycling cartons and composting food waste in addition to our paper, card, plastic and glass recycling
- Having our recycling waste collected by electric Z bike
- Achieving Theatre Green Book Preliminary and Intermediate certification
- 10 members of our Team completing Carbon Literacy Training
- Receiving a grant of £5,000 from the Backstage Trust to enable us to change some lighting in the Jamie Watton Creation Space from tungsten to LED
- Gaining assurance on the environmental responsibility of our insurance provider
- Beginning to check the credential of banks on our Flagstone investment platform with bank.green before investing or reinvesting cash reserves
- Presenting four environmentally themed performances/events over the course of the year: Some Times by Neve Harrington, Fault Lines by Lila Dance, Imagining Otherwise by Flexer & Sandiland and Our City Dances festival 2024 was sustainability themed and 100% curated by our Community Steering Group.

Fundraising

- Successful applications to Abderrahim Crickmay Foundation for our Wayfinding emerging artist support programme, Swiss Cultural Fund for our presentation of Swiss company Collectif Ouinch as part of Brighton Festival, Backstage Trust, to support the transition from high energy use Tungsten Lights to low energy use LEDs
- A corporate donation from Electric Square
- Our Big Give Arts for Impact campaign raised £4000, fully meeting our target; matched by Big Give, resulting in £4287 raised including Gift Aid.
- The fundraising landscape remains extremely challenging.

Data Collection, Evaluation and Monitoring

Digital:

Our Communications Team takes the lead in gathering analytics around our digital audiences. We use Google Analytics to gather stats on our website visitors and access data from Instagram, Facebook & Linked In to gain a combined picture of the efficacy of our digital activity. We also utilise survey data produced by Illuminate to help build a picture of our audience demographic and behaviours.

We currently report on the following statistics:

- Hits and unique visitors to our website plus more detailed analysis including 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 – Facebook, Linked In and Instagram
- Our monthly average enews opens and click throughs on content

Evaluation of our work is hugely important to us as a learning organisation. To ensure that our programmes are relevant, high quality and diverse, we use a range of tools most appropriate to each individual programme. Each activity within the SED programme has its project leader who is responsible for data capture and evaluation.

Our data allows us to track our commitment to diversity, to rethink our approach, diversify our networks and ensure equity is at the heart of what we do. Below are some of the statistics from our Artistic Programme that underpin our commitment to equality and diversity.

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Across our whole artistic programme for 2024-25, 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 under-represented backgrounds:

- 100% for Undisciplined festival March 2025 Artists (disability, pregnancy and maternity, race, sex and sexual orientation)
- 56% of our Creative Play (EY attendees) have English as an additional language, 81% live in areas of high deprivation (top 10% most deprived area in the city) and/or receive EYPP (early years pupil premium,) which is paid to children that come from families on low income and 6% of children have refugee status.
- 100% for Commissioned Artists (disability, race, sex and sexual orientation, neurodiversity)
- 100% of the attendees of our Vulnerable Women's programme are from low socio-economic or marginalised backgrounds, and age and disability characteristics
- 100% for Little Big Dance Legacy commissioned artists from the global majority
- 100% participants supported via Radical Rhizomes free space support (QTIBPoC community)
- 100% of Our City Dances programme targeted to participants from low socio-economic or marginalised backgrounds
- 90% of artists supported via our residency programmes, and in the final stages of creation, were female identifying or non-binary
- 55% of artists supported within our residency programme identify as D/deaf, disabled or neurodiverse

Our Anti-Racism Commitment

As a leader in dance development, we are dedicated to challenging perceptions of what dance is, who it is for and what it can achieve. Inclusivity is one of our core values and we believe that diversity in all its forms is the driving engine for creativity. We wrote our anti-racist statement in August 2020 and regularly renew our stated commitment to monitoring our progress and being held accountable.

In line with our Anti-Racism plan, that we review each year:

- We will continue our commitment to supporting ethnically diverse artists and commit to offering a minimum of 30% of all artist opportunities to ethnically diverse artists. REPORT ON PROGRESS: Data from our programmes in 2024-25 shows 33% of all artists who took part in our residency programme were from the global majority.
- 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 all candidates to present themselves to their best advantage. REPORT ON PROGRESS: Our staff recruitment monitoring data for 2024-25 showed applications from ethnically diverse candidates at 27%. This is an improvement on 25% in the previous year.

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

Human resources

Our activity programme and operations are delivered by our staff team and a variety of freelance contractors. On 31 March 2025 our staff team comprised 16 members. Of these 11 identified as female, four as male and one preferred not to say. Their gender identity was 11 as a woman, four as a man and one as non-binary. One was Black Caribbean, one was White & Black African, one was Gypsy, Roma or Irish Traveller, one was White Irish, one was from any other White background and 11 were White British. Three identified as D/deaf, disabled or having a long-term health condition, 12 considered themselves not to be disabled and one

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Report of the Trustees for the year ended 31st March 2025

preferred not to say. Two members of staff identified as neurodivergent. Eleven members of staff identified as heterosexual/straight, one as bisexual, two as gay men, one as queer and one preferred not to say.

Of our eight Trustees at 31 March 2025 seven identified as female and one as non-binary. One was Indian, one was from any other white background, five were White British and one preferred not to say. Of these Trustees, one identified as D/deaf or disabled or had a long-term health condition, six considered themselves not to be disabled and one preferred not to say. One Trustee identified as neurodivergent. Six Trustees identified as heterosexual/straight, one as queer and one preferred not to say.

Volunteers

Our volunteering programmes are twofold – the first through our Steering Group who meet monthly and have developed their curating skills to the point where they are now confidently curating Our City Dances and other elements of our programme with us. This group ranges in age from 20-75. Many of them also identify as having protected characteristics. There were eight members of the Steering Group at 31 March 2025.

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. 18 people voluntarily supported our programmed activity over the course of the year. We continue to extend volunteering opportunities with stewarding for performances, which has worked very well across our performance programme.

5 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 2024-25 to achieve its charitable objectives and the public benefit thereof is outlined in sections 2-4 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 Trustees nominate the Chair of the Trustees. Existing Trustees also nominate all potential Trustees. Nominees appointed by Trustees are subject to the appointment processes

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Report of the Trustees for the year ended 31st March 2025

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 and Artistic Directors to brief them South East Dance's activities and plans, their legal obligations, understanding of charity and company law, the content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the charity. 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 declaration of interests process. 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 information of which the charitable company's Independent Examiner is unaware
- The Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant information and to establish that the Independent Examiner 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 on 31st March 2025 was eight. 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.

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Independent Examiner

The Trustees review the re-appointment of the Independent Examiner annually. The Trustees agreed at their 12 December 2024 Board meeting that Sayer Vincent LLP be re-appointed as Independent Examiner for the charity for the ensuing year.

Management

Cath James as Artistic Director and Rachel Gibson as Executive Director are appointed by the Trustees to be jointly responsible for the management of the day-to-day operations of the company. To facilitate effective operations, the Artistic and Executive Directors have delegated authority, within terms approved by the Trustees, for delivering the agreed programme as defined within the current operational plan. This includes day-to-day responsibility for operational matters including finance, personnel and artistic activity. Within the terms of South East Dance's Scheme of Delegation, 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 operational 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 at least 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 & 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 has a rolling membership of at least three Trustees and meets once a year to review and approve staff remuneration levels for the coming year.

Remuneration policy for key management personnel

The Remuneration sub-committee is a sub-committee of Trustees, which meets annually to review the remuneration policy, and discuss and approve the salaries budget for the forthcoming year. No employee at South East Dance receives a salary above £60,000 p.a. We do not employ interns without pay and we pay the Brighton Living Wage as a minimum.

Risk management

The Trustees have a risk management strategy that comprises:

- A review of the Risk Register at every meeting of the Finance & Audit sub-committee and the Board. The Risk Register is reviewed and updated by the Executive Director 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

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 is carried out by our internal team and South East Dance does not currently use external professional fundraisers. We do not employ the services of any fundraising agencies or third parties, nor have we run telephone or door-to-door fundraising campaigns. Our relationship with our supporters is very important to us and we do not wish our supporters to feel under any undue pressure to donate to us. We do not make direct contact with the general public in any of our fundraising campaigns. Staff involved in fundraising are 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.

6 Financial review

Result for the year

Financially, South East Dance exceeded its financial projections. Operationally, the organisation incurred a surplus on unrestricted funds of £ 47,552 compared with a budgeted deficit of £ (27,434). General funds outturn was better than budgeted due to savings in electricity costs, increased hires income, an increase in bank interest received and The Dance Space Post Opening Fund £19,309 was transferred into unrestricted funds.

Total income for the year amounted to £902,403 (2023/24 £886,394) and resources expended amounted to £944,400 (2023/24 £1,176,805), including those relating to The Dance Space.

Restricted depreciation incurred on The Dance Space totalled £92,506 (2023/24 £105,363 depreciation).

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 3 to the accounts.

At 31st March 2024 general fund reserves amounted to £288,575 (2024/25 £241,023), including free reserves of £264,166 (2023/24 £231,863).

At 31st March 2025 restricted funds of £53,127 were held to fund specific projects and activities as agreed with the relevant funders (2023/24 £80,632), and a designated fund of £30,460 was established to ensure South East Dance has sufficient funds to maintain The Dance Space in good repair and condition.

In addition, restricted funds totalling £1,251,335 were held at 31st March 2025 in respect of The Dance Space capitalised assets (2023/24 £1,343,841).

Reserves policy

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 a range of three to six month's operating expenditure.

Based on the budgeted expenditure for 2025-26 the range is between £217,226 and £434,452 with the actual current level of unrestricted reserves of £288,575.

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.

Going concern

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

7 Thanks

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

Funders, Donors & Supporters Public Funders Arts Council England Brighton & Hove City Council Trusts & Foundations The Arts Society Backstage Trust Big Give Arts for Impact Fund Abderrahim Crickmay Charitable Settlement Chapman Charitable Trust Ernest Kleinwort Charitable Trust Fenton Arts Trust The Pebble Trust The 29 May 1961 Charitable Trust Corporate Supporters Electric Square Legal & General plc	The Dance Space Funders & Donors Arts Council England Brighton & Hove City Council Chalk Cliff Trust Esmée Fairbairn Foundation Garfield Weston Foundation NESTA (Arts for Impact) Paul Hamlyn Foundation The Pebble Trust Rampion Community Benefit Fund Wolfson Foundation The 29 May 1961 Charitable Trust Sir Rod & Lady Carol Aldridge The late Bob Lockyer OBE Lindsay & Sarah Tomlinson and all those who wish to remain anonymous
Project Partners Artisti.Associati: Gorizia IT Arts Award Artsmark 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 Unemployment Centre's Families Project Brighton Youth Centre Cinecity Brighton Independent Film Festival DanceEast Dance City Dance Makers Collective, Sydney Dance Reading Dance Woking Dance Umbrella FABRIC Festival Quartiers Danses, Montreal FilmHub SouthEast Flexer & Sandiland London International Screendance Festival Marlborough Productions Motus, MK Move South East National Youth Dance Company New Italian Dance Platform National Youth Ballet Company	One Dance UK Oxford City Council Parable Dance Pavilion Dance South West People Dancing Project Female Puffin Community Nursery Québec Government Office Second Hand Dance Screen archive south east Stuart Waters Sydney Dance Company Sydney De Haan Research Centre Take Art Tandemworks Tarnier Children's Centre Tarnier Community Project The Lowry, Salford The Old Market The Place Three Score Dance Company Trust For Developing Communities UK Dance Network University of Bath Spa University of Brighton University of Chichester University of Canterbury, Christchurch University of Sussex Worthing Theatres Yorkshire Dance

8 Financial statements and reports

The financial report and accounts follow, including:

- Independent examiner's 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 9 October 2024 and signed on behalf of the charitable company by:

Name: Maureen Salmon

Title: Chair of the Board of Trustees

Signed by order of the charity Trustees
South East Dance

9 October 2025

9 Independent examiner's report to the trustees of South East Dance Limited

I report to the trustees on my examination of the accounts of South East Dance Limited for the year ended 31 March 2025.

This report is made solely to the trustees as a body, in accordance with the Charities Act 2011. My examination has been undertaken so that I might state to the trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the trustees as a body, for my examination, for this report, or for the opinions I have formed.

Responsibilities and basis of report

As the charity trustees of the Company you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the /Company's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Charities Act 2011 ('the 2011 Act').

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
- 2 The accounts do not accord with those records; or
- 3 The accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- 4 The accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities.

South East Dance Limited

Report of the Trustees for the year ended 31st March 2025

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:

Name: Judith Miller, FCA

Address: Sayer Vincent LLP, 110 Golden Lane, London, EC1Y 0TG

Date: 15 October 2025

South East Dance Limited

Statement of financial activities (incorporating an income and expenditure account) For the year ended 31 March 2025

		Unrestricted	Designated	Restricted	2025 Total	Unrestricted	Designated	Restricted	2024 Total
	Note	£	£	£	£	£	£	£	£
Income from:									
Donations and legacies	2	587,474	-	-	587,474	581,951	-	-	581,951
Charitable activities									
Artists development programme	3	3,105	-	2,746	5,851	2,313	-	24,062	26,375
Community and participation programme	3	130,029	-	51,612	181,641	105,799	-	71,179	176,978
Performances and events	3	19,738	-	12,552	32,290	10,049	-	11,690	21,739
The Dance Space Capital Project	3	-	-	-	-	-	-	9,732	9,732
Investments	4	95,147	-	-	95,147	69,619	-	-	69,619
Total income		835,493	-	66,910	902,403	769,731	-	116,663	886,394
Expenditure on:									
Raising funds	5a	37,443	-	-	37,443	49,574	-	-	49,574
Charitable activities									
Artists development programme	5a	9,096	-	1,873	10,969	173,581	-	136,718	310,299
Community and participation programme	5a	598,569	-	54,910	653,479	519,092	-	74,256	593,348
Performances and events	5a	130,921	-	3,091	134,012	105,171	-	13,049	118,220
The Dance Space Capital Project	5a	-	-	92,506	92,506	-	-	105,363	105,363
Investments - Rental Costs	5a	15,991	-	-	15,991	-	-	-	-
Total expenditure		792,020	-	152,380	944,400	847,419	-	329,386	1,176,805
Net income for the year and net movement on funds before transfers		43,473	-	(85,470)	(41,997)	(77,688)	-	(212,723)	(290,411)
Transfers		4,079	30,460	(34,539)	-	77,688	-	(77,688)	-
Net movement on funds	6	47,552	30,460	(120,009)	(41,997)	-	-	(290,411)	(290,411)
Reconciliation of funds:									
Total funds brought forward		241,023	-	1,424,473	1,665,496	241,023	-	1,714,884	1,955,907
Total funds carried forward		288,575	30,460	1,304,464	1,623,499	241,023	-	1,424,473	1,665,496

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

South East Dance Limited

Company no. 03434501

Balance sheet

As at 31 March 2025

	Note	£	2025 £	£	2024 £
Fixed assets:					
Tangible assets	11		1,275,744		1,353,001
			<u>1,275,744</u>		<u>1,353,001</u>
Current assets:					
Debtors	12	23,694		36,537	
Short term deposits		83,000		-	
Cash at bank and in hand		336,201		347,842	
			<u>442,895</u>	<u>384,379</u>	
Liabilities:					
Creditors: amounts falling due within one year	13	95,140		71,884	
			<u>347,755</u>		<u>312,495</u>
Net current assets					
			<u>1,623,499</u>		<u>1,665,496</u>
Total assets less current liabilities					
			<u>1,623,499</u>		<u>1,665,496</u>
Total net assets	14		<u>1,623,499</u>		<u>1,665,496</u>
The funds of the charity:	15 (a)				
Restricted funds			1,304,464		1,424,473
Unrestricted income funds:					
Designated funds		30,460		-	
General funds		288,575		241,023	
			<u>319,035</u>	<u>241,023</u>	
Total unrestricted funds					
			<u>1,623,499</u>		<u>1,665,496</u>
Total charity funds					

For the year ending 31st March 2025, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476. The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime

Approved by the trustees on 9th October 2025 and signed on their behalf by

Maureen Salmon
Chair Trustee

South East Dance Limited

Statement of cash flows

For the year ended 31 March 2025

	Note	2025 £	2024 £
Cash flows from operating activities	16		
Net cash provided by / (used in) operating activities		91,190	(193,288)
Cash flows from investing activities:			
Purchase of fixed assets		(19,831)	(6,470)
Net cash (used in) investing activities		(19,831)	(6,470)
Change in cash and cash equivalents in the year		71,359	(199,758)
Cash and cash equivalents at the beginning of the year		347,842	547,600
Cash and cash equivalents at the end of the year	17	419,201	347,842

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2025

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.

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2025

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	2%
▣ Community and participation programme	81%
▣ Performances and events	17%

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) Short term Deposits

Short term deposits include cash balance that are invested in accounts with a maturity date of between 3 and 12 months.

o) 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 3 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 2025

1 Accounting policies (continued)

p) 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.

q) Pensions

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

r) 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 2024 and the year ended 31st March 2025 and accordingly its profit and loss account and balance sheet are not included in the accounts of South East Dance.

2 Income from donations and legacies

	Unrestricted	Restricted	2025 Total	Unrestricted	Restricted	2024 Total
	£	£	£	£	£	£
<i>Grants receivable for core activities:</i>						
Arts Council England - National Portfolio	580,660	-	580,660	580,660	-	580,660
Backstage Trust	5,000	-	5,000	-	-	-
Other donations	1,814	-	1,814	1,291	-	1,291
	<u>587,474</u>	<u>-</u>	<u>587,474</u>	<u>581,951</u>	<u>-</u>	<u>581,951</u>

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2025

3 Income from charitable activities

	Unrestricted £	Restricted £	2025 Total £	Unrestricted £	Restricted £	2024 Total £
Artists development programme						
Arts Council England	-	-	-	-	11,980	11,980
Ragdoll Foundation	-	-	-	-	3,000	3,000
Little Big Dance Performance Fees	-	-	-	2,064	6,032	8,096
The Arts Society	-	-	-	-	3,000	3,000
Abderrahim Crickmay Charitable Settlement	-	2,746	2,746	-	-	-
Jamie Watton Fund Donations	-	-	-	-	50	50
Tickets Events	240	-	240	-	-	-
Other project income	2,865	-	2,865	249	-	249
Sub-total for Artists development programme	3,105	2,746	5,851	2,313	24,062	26,375
Community and participation programme						
Studio and Room Hires	108,448	-	108,448	89,829	-	89,829
Curated Classes	11,839	-	11,839	14,173	-	14,173
Brighton & Hove City Council	-	39,938	39,938	-	44,376	44,376
Ernest Kleinworth Charitable Trust	-	-	-	-	10,000	10,000
The 29th 1961 Charitable Trust	-	5,000	5,000	-	5,000	5,000
Fenton	-	1,350	1,350	-	-	-
Big Give	-	4,124	4,124	-	-	-
The Chapman Charitable Trust	-	-	-	-	2,000	2,000
Legal & General	-	-	-	-	3,000	3,000
Pebble Trust	-	-	-	-	4,997	4,997
Electric Square	-	1,200	1,200	-	-	-
Tickets Events	2,609	-	2,609	-	-	-
Donations	-	-	-	-	8	8
Other project income	7,133	-	7,133	1,797	1,798	3,595
Sub-total for Community and participation programme	130,029	51,612	181,641	105,799	71,179	176,978
Performances and events						
Tickets Events	14,595	-	14,595	10,049	-	10,049
Fenton	-	3,650	3,650	-	-	-
Leche Trust	-	-	-	-	2,000	2,000
Other project income	5,143	8,902	14,045	-	9,690	9,690
Sub-total for Performances and events	19,738	12,552	32,290	10,049	11,690	21,739
The Dance Space						
3rd Party Insurance Claim	-	-	-	-	9,732	9,732
Sub-total for The Dance Space	-	-	-	-	9,732	9,732
Total income from charitable activities	152,872	66,910	219,782	118,161	116,663	234,824

South East Dance Limited

Notes to the financial statements
For the year ended 31 March 2025

4 Income from investments

	2025			2024		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Rental Income	80,730	-	80,730	64,261	-	64,261
UK bank interest	14,417	-	14,417	5,358	-	5,358
	95,147	-	95,147	69,619	-	69,619

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2025

5a Analysis of expenditure (current year)

	Charitable activities									
	Cost of raising funds £	Cost of Investments £	Artists development programme £	Community and participation programme £	Performances and events £	The Dance Space £	Governance costs £	Support costs £	2025 Total £	2024 Total £
Staff costs (Note 7)	36,565	-	2,680	365,348	35,653	-	-	99,750	539,996	571,473
Consultants	-	-	-	-	-	-	-	858	858	1,272
Other staffing costs	-	-	-	-	-	-	-	8,017	8,017	8,199
Building overheads	-	-	-	-	-	-	-	121,128	121,128	178,469
Operational overheads	879	-	-	-	-	-	-	33,066	33,945	34,377
Communications	-	-	-	-	-	-	-	16,413	16,413	23,250
Projects and activities	-	-	4,290	49,884	49,500	-	-	-	103,674	237,770
Bank Charges	-	-	-	-	-	-	-	1,607	1,607	1,294
Professional fee	-	-	-	-	-	-	5,649	-	5,649	5,899
Legal costs	-	-	-	-	-	-	-	-	-	6,372
Trustee and Board costs	-	-	-	-	-	-	4,616	-	4,616	3,066
The Dance Space	-	-	-	-	-	92,506	-	-	92,506	105,363
Investments - Rental Costs	-	15,991	-	-	-	-	-	-	15,991	-
	37,444	15,991	6,970	415,232	85,153	92,506	10,265	280,839	944,400	1,176,804
Support costs	-	-	3,858	229,846	47,136	-	-	(280,839)	-	-
Governance costs	-	-	141	8,401	1,723	-	(10,265)	-	-	-
Total expenditure 2025	37,444	15,991	10,969	653,479	134,012	92,506	-	-	944,400	1,176,804
Total expenditure 2024	49,574	-	310,299	593,348	118,220	105,363	-	-	1,176,804	

Of the total expenditure, £792,020 was unrestricted (2024: £847,419) and £152,380 was restricted (2024: £329,386).

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2025

5b 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 £	2024 Total £
Staff costs (Note 7)	48,614	82,361	307,410	22,089	-	-	110,999	571,473
Consultants	-	-	-	-	-	-	1,272	1,272
Other staffing costs	-	-	-	-	-	-	8,199	8,199
Building overheads	-	-	-	-	-	-	178,469	178,469
Operational overheads	960	-	-	-	-	-	33,417	34,377
Communications	-	-	-	-	-	-	23,250	23,250
Projects and activities	-	114,905	69,798	53,067	-	-	-	237,770
Bank Charges	-	-	-	-	-	-	1,294	1,294
Professional fee	-	-	-	-	-	5,899	-	5,899
Legal costs	-	-	-	-	-	6,372	-	6,372
Trustee and Board costs	-	-	-	-	-	3,066	-	3,066
The Dance Space	-	-	-	-	105,363	-	-	105,363
	49,574	197,266	377,208	75,156	105,363	15,337	356,900	1,176,804
Support costs	-	108,376	207,234	41,290	-	-	(356,900)	-
Governance costs	-	4,657	8,906	1,774	-	(15,337)	-	-
Total expenditure 2024	49,574	310,299	593,348	118,220	105,363	-	-	1,176,804

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2025

6 Net income for the year

This is stated after charging:

	2025 £	2024 £
Depreciation	97,085	107,766
Independent examiner's fee (excluding VAT):		
Independent examination - current & prior year fee	5,250	5,500
	102,340	113,272

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

Staff costs were as follows:

	2025 £	2024 £
Salaries and wages	485,521	513,931
Social security costs	39,268	41,393
Employer's contribution to defined contribution pension schemes	15,207	15,509
Other staff costs	-	640
	539,996	571,473

No employee earned more than £60,000 during the year (2024: nil).

The total employee costs including pension contributions and employers NIC for the key management personnel were £123,355 (2024: £121,366).

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2024: £nil). No charity trustee received payment for professional or other services supplied to the charity (2024: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £630 (2024: £742) incurred by 4 (2024: 4) members relating to attendance at meetings of the trustees.

8 Staff numbers

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

	2025 No.	2024 No.
Raising funds	1	1
Artists development programme	1	4
Community and participation programme	12	8
Performances and events	2	2
Support	2	3
	18	18

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2025

9 Related party transactions

Second Hand Dance are related to the charity by virtue of having a trustee in common. A South East Dance trustee is also related to Stopgap Dance Company as an employee. During the year the charity received income of £640 (2024:£1,813) and incurred expenditure of £4,315 (2024:£5,325) from the 2 (2024:4) related parties.

Aggregate donations from trustees were £60 in 2025 (2024: £150). There were no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

10 Taxation

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

11 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	34,094	168,423	335,219	1,035,808	1,573,544
Additions in year	4,122	-	15,709	-	19,831
At the end of the year	38,216	168,423	350,928	1,035,808	1,593,375
Depreciation					
At the start of the year	32,131	68,478	66,809	53,125	220,543
Charge for the year	2,226	33,211	35,089	26,559	97,085
At the end of the year	34,357	101,689	101,901	79,684	317,631
Net book value					
At the end of the year	3,859	66,734	249,027	956,124	1,275,744
At the start of the year	1,963	99,945	268,410	982,683	1,353,001

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 2025

12 Debtors

	2025 £	2024 £
Trade debtors	8,083	28,624
Prepayments	15,489	7,853
Accrued Income	122	60
	23,694	36,537

13 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	25,853	6,544
Taxation and social security	8,939	10,529
Other creditors	44,085	30,529
Accruals	16,263	24,282
	95,140	71,884

14 (a) Analysis of net assets between funds 2025

	General unrestricted £	Designated £	Restricted £	Total funds 2025 £
Tangible fixed assets	24,409	-	1,251,335	1,275,744
Net current assets	264,166	30,460	53,129	347,755
	288,575	30,460	1,304,464	1,623,499

14 (b) Analysis of net assets between funds 2024

	General unrestricted £	Designated £	Restricted £	Total funds 2024 £
Tangible fixed assets	9,160	-	1,343,841	1,353,001
Net current assets	231,863	-	80,632	312,495
	241,023	-	1,424,473	1,665,496

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2025

15 (a) Movement in funds 2025

	At the start of the year £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At the end of 2025 £
Restricted funds:					
Older Peoples Wellbeing	14,997	-	(4,425)	-	10,572
TheWelcomeProject2	11,413	60	(2,681)	-	8,792
BHCC Funding	-	39,939	(39,939)	-	-
Wayfinding - Dance Graduates	-	2,746	-	-	2,746
Propel - Young Talent Programme	6,669	5,000	(4,130)	-	7,539
Big Give Women's Project	-	4,124	(1,236)	-	2,888
Flourish Activity	3,283	137	(2,250)	-	1,170
Legal & General	2,607	-	(2,087)	-	520
Chapman Charitable Trust	2,000	-	(2,000)	-	-
Networks - MSE	1,794	-	-	-	1,794
RAPPORT	1,281	-	-	-	1,281
Young Film -Maker Commission	-	1,350	(1,350)	-	-
Mind the Gap	685	-	-	-	685
YP U.Dance	499	150	-	-	649
ADP Activity	-	240	-	-	240
Our City Dances Festival	-	1,245	(1,245)	-	-
Brighton Screen Dance Festival	-	3,656	(2,246)	-	1,410
Mapdance	863	-	(341)	-	522
P&E Activity	-	17,217	(4,898)	-	12,319
Restricted Building Fund	15,230	-	-	(15,230)	-
TDS Post Opening Fund	19,309	-	-	(19,309)	-
Total Programmes	80,630	75,864	(68,828)	(34,539)	53,127
The Dance Space -capitalised asset	1,343,843	-	(92,506)	-	1,251,337
Total restricted funds	1,424,473	75,864	(161,334)	(34,539)	1,304,464
Unrestricted funds:					
Designated funds:					
Designated building maintenance fund	-	-	-	30,460	30,460
General funds	241,023	835,493	(792,020)	4,079	288,575
Total unrestricted funds	241,023	835,493	(792,020)	34,539	319,035
Total funds	1,665,496	911,357	(953,354)	-	1,623,499

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2025

Purposes of restricted funds

- The Welcome Project 2 is a continuation of Esmée Creative Communities project, with funding from Legal & General, Brighton & Hove City Council and donations, funds are restricted to activities and events designed to encourage more people to dance.
- South East Dance is obliged, under the terms of the Arts Council England capital funding agreement, to maintain The Dance Space in good repair and condition. The trustees designated funds to The Restricted Building Fund to ensure South East Dance had sufficient funds to cover repairs and renewals as identified in the lifecycle cost plan. This fund has been transferred to the Designated building Maintenance fund.
- TDS Post Building fund was a fund to cover any losses following the opening The Dance Space. Funds have been transferred from restricted to unrestricted funds to cover this over the last couple of years. It was agreed at the Finance & Audit committee meeting on 12th May 2025 that a separate fund was too longer required and the funds should be to transferred to general funds.
- The Dance Space capitalised assets are restricted.
- All other restricted funds are restricted to the artistic project to which they relate.

Purposes of designated funds

- South East Dance is obliged, under the terms of the Arts Council England capital funding agreement, to maintain The Dance Space in good repair and condition. The Designated Building Maintenance fund is to ensure South East Dance has sufficient funds to cover repairs and renewals as identified in the lifecycle cost plan. The initial sum set aside for this in the 2023/24 accounts was interpreted as a restricted, however as this is the charity setting aside its own funds for this purpose it is considered to be more appropriate that this is described as a designated fund. Hence the transfer of funds in 2024/25 which includes the opening balance plus this year's sum set aside from general funds.

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2025

15 (b) Movement in funds 2024

	At the start of the year £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At the end of 2024 £
Restricted funds:					
Little Big Dance	101,643	18,012	(119,655)	-	-
Older Peoples Wellbeing	-	14,997	-	-	14,997
TheWelcomeProject2	15,345	44,383	(46,250)	(2,065)	11,413
Emerging Creative Producers	12,000	3,000	(15,000)	-	-
Maria Bjornson Memorial Fund	11,161	-	(11,161)	-	-
Radical Rhizomes	6,492	-	(4,512)	(1,980)	-
Propel - Young Talent Programme	5,000	5,000	(2,998)	(333)	6,669
Chalk Cliff Our City Dance	5,000	-	(5,000)	-	-
Flourish Activity	1,733	3,050	(1,500)	-	3,283
Legal & General	-	3,000	(393)	-	2,607
Chapman Charitable Trust	-	2,000	-	-	2,000
Networks - MSE	2,151	-	(357)	-	1,794
RAPPORT	3,321	6,562	(8,602)	-	1,281
Pebble Trust Our City Dance	2,000	-	(2,000)	-	-
Mapdance	-	-	863	-	863
Mind the Gap	1,500	-	(565)	(250)	685
Mid Career Artists	600	-	(600)	-	-
YP - AALN	480	-	(480)	-	-
YP U.Dance	286	120	93	-	499
Ark School Dance	-	1,559	(1,559)	-	-
C&P Activity	-	120	(120)	-	-
Commissions	-	-	500	(500)	-
Festivals and Conferences	-	2,702	(2,702)	-	-
Brighton Festival (May)	-	1,750	(1,750)	-	-
P&E Activity	-	676	(676)	-	-
Curated Events	-	-	400	(400)	-
Restricted Building Fund	-	-	-	15,230	15,230
TDS Post Opening Fund	96,967	-	-	(77,658)	19,309
Total Programmes	265,679	106,931	(224,024)	(67,956)	80,630
The Dance Space -capitalised asset	1,449,204	9,732	(105,361)	(9,732)	1,343,843
Total restricted funds	1,714,884	116,663	(329,386)	(77,688)	1,424,473
General funds	241,023	769,731	(847,419)	77,688	241,023
Total unrestricted funds	241,023	769,731	(847,419)	77,688	241,023
Total funds	1,955,907	886,394	(1,176,805)	-	1,665,496

South East Dance Limited

Notes to the financial statements

For the year ended 31 March 2025

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

	2025	2024
	£	£
Net (expenditure) for the reporting period (as per the statement of financial activities)	(41,997)	(290,411)
Depreciation charges	97,085	107,766
Decrease in debtors	12,846	10,531
Increase/(Decrease) in creditors	23,256	(21,174)
Net cash provided by operating activities	91,190	(193,288)

17 Analysis of cash and cash equivalents

	At 1 April 2024	Cash flows	At 31 March 2025
	£	£	£
Cash at bank and in hand	347,842	71,359	419,201
Total cash and cash equivalents	347,842	71,359	419,201

18 Operating lease commitments

At the balance sheet date, there were no operating lease commitments (2024: £nil).

19 Contingent assets or liabilities

At the balance sheet date, there were no contingent assets or liabilities (2024: £nil).

20 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.