

Company number 03651554

Charity number 1079943

Live Art Development Agency

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2024

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

Live Art Development Agency
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Reference and Administrative Details

Constitution

The company is incorporated under the Companies Act, company number 03651554 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1079943.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association the trustees are appointed by members of Live Art Development Agency at our Annual General Meeting (AGM). Any member so appointed shall retain his office only until the next AGM, but he shall then be eligible for re-election.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end were:

Professor Angela Bartram	appointed 16 May 2023
Katy Baird	appointed 1 February 2024
Gillian Lloyd	appointed 16 February 2024
Frances Cooper	resigned 14 July 2023
Robin Mark Deacon	appointed 16 July 2023
Gillian Elizabeth Lloyd	appointed 8 June 2023
Robin Deacon	resigned 16 May 2023
Christopher Samuel	resigned 15 July 2023
Andrew Wansell	appointed 15 January 2024
Aaron Wright	appointed 17 July 2023

Secretary

Chief executive/day to day management

Chinasa Vivian Ezugha	ceased 17 July 2023
Ria Righteous	appointed 17 July 2023

Independent examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

HSBC plc, Lion House, 25 Islington High Street, London N1 9JL.
Wise, 56 Shoreditch High Street, London E1 6JJ

Registered office and operation address

The Garrett Centre, 117a Mansford Street, London E2 6LX.

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Trustees' Report

The trustees present their report together with the financial statements for the year ended 31 March 2024.

The legal and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (2005).

Structure, governance and management

The Live Art Development Agency (LADA) is a company limited by guarantee and registered charity. It is governed by its Memorandum and Articles of Association dated 16 October 1998 and amended to allow for current governance arrangements on 22 February 2000.

Directors of the Company appoint members as new Company Directors either to fill a casual vacancy or by way of addition to their members. Induction of new Company Directors is provided through a meeting with the Chair of the Board and staff, who provide up-to-date information on the organisation and its finances.

The Board of Directors administer the Charity. The Board meets quarterly. A Director is appointed by the Board of Directors to manage the day-to-day operations of the Charity. To facilitate effective operations, the Director has delegated authority, within terms of delegation approved by the Board of Directors, for operational matters including finance, employment and artistic performance related activity.

The Board of Directors has a risk management strategy which comprises:

- An annual review of the risks the charity may face;
- The establishment of systems and procedures to mitigate those risks identified in the plan; and
- The implementation of procedures designed to minimise any potential impact on the charity should those matters materialise.

The risk management work has identified only a few minor risks, but it has resulted in better emergency procedures and contingency plans and has given the impetus for better governance and financial planning, particularly during Q1 2023.

Objectives and activities for the public benefit

The Board of Directors confirm that they have complied with the duty in section 17 of the Charities Act 2011 and referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

The objectives for which the charitable company was established, as defined in the Memorandum and Articles of Association, are to advance the education of the public by promoting the arts, particularly by facilitating the development of the Live Art sector in London.

LADA is committed to supporting contemporary artists who engage in risk-taking and experimental practices, particularly those who may be emerging and reflect communities that have been historically excluded. With the arrival of new Co-Directors in 2021, LADA was focused on intersectionality, disability culture, access, and resources for this work through to June 2023, whereby the Interim Director Ria Righteous took over leadership.

The Board of Directors have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the Board of Directors consider how planned activities will contribute to the aims and objectives they have set.

The charity relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees and in deciding on those who are to be supported, the Board of Directors give careful consideration to the accessibility of the charity to all members of the public.

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Organisational developments

In 2023/24, LADA continued to serve the needs and interests of artists working in Live Art in London and the UK, and completed its first year of Investment Principles as an Arts Council England National Portfolio Organisation (2023-2026), laid out by LADA Directors Barak adé Soleil & Chinasa Vivian Ezugha.

Barak adé Soleil & Chinasa Vivian Ezugha had begun their roles in September 2021 with a strong intention to address the urgent need for greater racial equity and representation in the leadership of Live Art. On 21 January 2023, LADA's Co-Director, Barak adé Soleil left their role, and on 25 April 2023 Co-Director Chinasa Vivian Ezugha resigned.

This led to significant challenges that the leadership staff and board had to navigate. As a consequence, in May 2023 LADA's National Portfolio Organisation (NPO) funding was temporarily withheld by Arts Council England (ACE) under a set of conditions to be met by September 2023. Following this announcement, a significant organisational review was undertaken with the assistance of experts and advisors from across the sector (including LADA's patrons and consultants Something to Aim For), assessing the leadership needs of LADA. A series of meetings were set up by Chinasa Vivian Ezugha to recruit an Interim Director, whilst LADA Patrons and the LADA Board (including Gill Lloyd as Treasurer) supported LADA to recruit a new Chair, Robin Deacon.

The priorities for leadership recruitment were determined to remain a) advocacy for artists and practices historically underrepresented in our organisation and sector, and b) the positioning of artists at the centre of organisational decision-making. Lead Consultant Ria Righteous was selected internally by Chinasa Vivian Ezugha and the LADA Board in May 2023 to undertake the Interim Director role for a one year period from June 2023. Ria Righteous was chosen by Ezugha because of her connections and commitment to Live Art as a respected and established artist, and her ability to honour LADA's NPO focus on care and access. Further targeted additions were made to the LADA Board between May 2023 - February 2024, alongside a new staff structure and pay scale during this review.

From June 2023 onward, plans were laid out to strategise a return to the NPO portfolio led by the new LADA Board and interim leadership. Arts Council England (ACE) continued to provide running costs without confirming re-admittance to the national portfolio of regularly funded clients (on a three-year cycle 2023-2026). Fortnightly progress meetings were held with an ACE Relationship Manager, LADA's Board and Ria Righteous. The emphasis was on restoring LADA's relationship with its various stakeholders and the communities of the Live Art sector, as well as restoring operations and regular public communication, which had both been disrupted with the temporary loss of organisational leadership.

Consistent operational oversight during the transition was achieved, and LADA signed a Funding Agreement with Arts Council England (ACE) regaining its National Portfolio Organisation (NPO) status, confirming funding for 2023 - 26 in October 2023. A one-year extension to this agreement, to March 2027, is expected by 2025, following the extension of Arts Council England's support in response to the challenges faced by NPOs following the years of the Covid-19 pandemic.

2023 - 24 was LADA's seventh full year in The Garrett Centre, Bethnal Green. LADA continued to benefit from the 'Small Capital' grant received from Arts Council England at the start of this current lease, in 2017, which has helped support the purchase of a seven year leasehold interest on the new facility, and equipment/fittings for the space. There will be a break clause for the lease in early summer 2024. The forward payment of rent will end at the end of December 2024, with then rent being due to Chalice Foundation from January 2025 through to the end of 2027. A new lease will need to be negotiated from 2027.

During April - September 2023 there was limited reopening at the Garrett Centre which had been a challenge during a period of staff departures and absences. As a consequence limited Study Room bookings were possible. Further stability returned to the organisation when ACE NPO funding was fully reinstated in October 2023 and a new Operations Manager Willy Amott started in the same month. In addition to the Study Room being reopened, a series of film and discussion events for the public in the space took place.

During 2023 there was a delay in re-launching LADA's live art Unbound shop online due to some issues with the digital site and payment method, and having lost access to its payment processes in February 2023 during

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the leadership crisis. In person sales continued, but these were limited. From September 2023 Unbound was updated with plans to migrate it so that it was within LADA's core website, with the intention to make the site operational by early summer 2024.

Achievements and Performance

LADA's activities fall into five areas: resources; opportunities; projects; a live art shop; and publishing. Activities in each of these areas work towards enabling artists working in Live Art, developing the audiences who engage with Live Art and sustaining the infrastructure that supports Live Art. Our future priorities, and the way we organise our projects, will be reviewed by a new Director to be recruited and appointed in summer 2024 by LADA's Board.

1. Resources:

Access to a wealth of material about Live Art.

LADA continues to add resources and artist content to our Study Room and website, including screenings, event documentation and relevant media with the goal of broadening the reach of our in-person events to an online audience. LADA has also hosted a number of LADA Screens online screenings between 2023-2024 by artists Lucy Sheen, Lateisha Davine Lovelace-Hanson, Maxima Smith, Sahera Khan, Caroline Williams, Hannah Ballou and Sarah le Quang Sang. In 2024, we built a new webshop for Unbound within LADA's core website, which works to increase website traffic across both LADA and Unbound and provide better integration between the two.

Study Room

LADA's Study Room re-opened in October 2023, with the appointment of General Manager Willy Amott, whose role includes management of the Study Room. We welcomed back 390 visitors between 7th October 2023 and 31 March 2024, which included 14 group visits from Higher Education/ Universities and Arts Organisations. Groups included Heart of Glass, BA Fine Art students from Goldsmiths University, Reading School of Art, Boston University, Rose Bruford, and Central School of Speech & Drama.

LADA launched one new Study Room Guide in March 2023-24: *Uninstalling Normality: A LADA Study Room Guide on Madness, Mad Pride & Questioning Normality* by Dolly Sen; this was bound and added to the Study Room at the Garrett Centre, as well as our online catalogue.

Jasmine Lee visited to catalogue items into the LADA archive in early December 2023. Over 20 new items were added. She visited again in January 2024.

A call for proposals for our subsidised Desk Scheme for artists, producers, curators and researchers was posted in November 2023. The deadline was extended to the end of January 2024 after a smaller initial response than expected. LADA welcomed 5 new Desk Scheme users from February 2024 onwards including Bullyache and Delaine Le Bas.

Unbound

Unbound was out of operation throughout 2023. LADA regained access to the Unbound accounts in October 2023, and it remained dormant whilst we built a new webshop that was integrated within LADA's main website. The plan was to relaunch it in July 2024 with a 20% off sale to mark its return. Unbound has proven to be an effective extension of LADA's work in publishing, critical discourse and increasing access to Live Art; a valuable resource nationally and internationally; and a source of earned income to reinvest in LADA's activities.

A core resource of LADA is the extensive knowledge and experience within the staff. We continued to offer information and advice to artists, students, and national and international promoters through email and online meetings, even when in-person advisory sessions have not been possible.

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2. Opportunities:

Support strategies and services for established and emergent artists, organisations, and those working in Higher Education.

Black Scholars in Residence - summer/ autumn 2023

LADA was delighted to announce that the first Black Artist in Residence was Madinah Farhannah Thompson, and the second was Malik Nashad Sharpe. Launched in March 2023, the Study Room Residencies for Black Scholars and Artists aimed to expand LADA's Study Room resources and introduce our audiences and communities to artists and scholars from the Global Majority.

Madinah Farhannah Thompson, July 2023

Madinah Thompson - during Q2 & Q3 Madinah visited the study room to work on a Study room guide and a performance lecture about spectatorship, fetishisation and the objectification of the black body. Her research is looking at this trauma, its impact on the body and what it is to share that with a majority white audience. The Performance lecture event was due to take place on 14th March 2024, but for personal reasons was postponed to autumn 2024.

Malik Nashad Sharpe, September 2023

Malik Nashad - during Q3 Malik visited the study room to research and gather information around the genre of horror experiential resonances of live art practice in the U.K. His study room guide will contextualise works with LADA's archive underneath a genre of horror. The project will gather documentation of live works made by global majority practitioners in the U.K, with a plan to share this research in early 2025.

Live Art in Rural UK

Live Art in Rural UK was a year-long programme conceived by LADA's former Director, Vivian Chinasa Ezugha in early summer 2023. It focuses on amplifying the embodied practices of artists living and working in rural locations across England, Wales, Scotland and Northern Ireland. Artists Miranda Whall and Poppy Jackson were chosen as part of Live Art in Rural UK.

Miranda Whall

When Earth Speaks is a series of durational and relational drawing performances made during 2023-2024 in which Miranda Whall translated raw data from various sources. In *When Earth Speaks* Miranda represents the high-resolution soil sensor technology data beyond traditional statistics, so that the data might have a wider meaning and greater impact. During the performances in 2023-2024, Miranda was drawing and reciting a continuous stream of raw 'dirty' data emitted from an agri-sensor network installed in the Cambrian Mountains in West Wales. The 12 agri-sensors register and record the fluctuations in soil temperature and soil moisture every 15 minutes. In August 2023 Miranda presented the online 24-hour performance *Soil Voices* during which she immersed her body into the landscape in order to embody and give voice to the soil. In June 2024 the series will culminate in a live improvisational performance titled *When Earth Speaks; A Dirty Ensemble* that will take place at the Theatr Y Werin, Arts Centre Aberystwyth in West Wales.

Poppy Jackson

Poppy lives and works from an isolated Suffolk flint cottage with her two young children, Elora and Wanda, surrounded by acres of meadows and woods that are mentioned in the Domesday Book. Through Live Art in Rural UK, Poppy proposed to develop a year-long series of performances and actions in the surrounding landscape and further afield into Norfolk and Suffolk. The live works will explore performance as a marker of presence in the land that connects embodied discovery of its history with its potential. During the *Pathways Home* programme, Poppy will also connect with performance artists based in the region, through which she aims to deepen East Anglian public and arts audiences' understanding of current local performance and Live Art practices. It was proposed that Live Art in Rural UK will enable the transformation of the artist's home, studio and workspace into an 'arts centre' that can host artists workshops, residencies and events, whilst nurturing and amplifying the artist's embodied practice. The programme and final public performance was postponed to autumn 2024, due to personal reasons.

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DIY programme

The DIY Programme provides opportunities for artists working in Live Art to conceive and run unusual training and professional development projects for other artists was not activated in 23/24 due to the organisational crisis, and interim leadership being in place. The intention is to reactivate the DIY programme once a new permanent Director is in place in autumn 2024.

Previous DIY partner organisations include: Artsadmin (London), Artshouse Jersey (Jersey), Cambridge Junction (Cambridge), Chapter (Cardiff), Colchester Arts Centre (Colchester), Compass Live Art (Leeds), hAb (Manchester), Fermynwoods Contemporary Art (Kettering), Folkestone Fringe (Folkestone), Heart of Glass (St Helens), HOME Manchester (Manchester), ICA (London), Ideas Test (Kent), Lancaster Arts (Lancaster), Metal Peterborough (Peterborough), Museum of London (London), National Theatre (London), Norwich Arts Centre (Norwich), Sick of the Fringe (London), Something To Aim For (London), Scottish Sculpture Workshop (Aberdeenshire), The Place (Bedford), and Wellcome Collection (London).

3. Projects:

Activities and events to increase the profile of Live Art, further critical debates, provide opportunities for artists, develop new audiences, and lobby for change.

Live Art UK

LADA'S role as the lead organisation for Live Art UK, the national network of 30 Live Art promoters was dormant in 23/24 due to organisational crisis, with a plan to re-activate this when a new permanent Director would be appointed in summer 2024. However, Interim Director Ria Righteous regularly updated members on the progress of LADA. The members historically work with LADA collectively and individually on new models and partnerships for the promotion of Live Art; on new ways to increase the national and international visibility of Live Art through writing, publishing and audience development initiatives; on strategies for a more sustainable future for Live Art practitioners and promoters.

LADA Screens

We continued LADA Screens, which is a screening programme of seminal performance documentation, works for camera, short films/video and archival footage. An open call was made in November 2023 inviting proposals for four existing films or videos to run from January to autumn 2024. Each film/video was available to view for a month on LADA's [Live Online video channel](#) and launched with a live event at our space in Bethnal Green. The open call was centred around the themes of voice, care and healing. A copy of the films/videos were included in LADA's Study Room after the completion of the online screenings to be accessed for research purposes. Five films were selected from 93 applications.

The selected films were, and were described in the programme thus:

1. *A Love Letter to Penelope Cruiser* by Caroline Williams, Thursday 25 January

A Love Letter to Penelope Cruiser (2021) was made a year into Caroline's struggle with Long Covid, when the condition was just starting to come into the medical vocabulary. The artist caught Covid in early March 2020 and didn't get better. For years. In 2021, Caroline had finally accepted that her walking wasn't going to increase quickly and that she was ultimately housebound. She spent some time on Google and spent all the money she had on a mobility scooter which she called Penelope Cruiser'.

2. *My Glow* by Sahera Khan, 1st March 2024

A mature, Deaf, Muslim, British Sign Language (BSL) mother shares her pregnancy journey through the pandemic, and how she coped with limited communication with others such as the health service.

3. *Crying with my Family* by Maxima Smith, 22 March 2024

Crying with my Family questions the authenticity of emotion as well as how non-verbal somatic processing can lead to corporeal catharsis and collective healing. The film is set within the artist's family home, where they were joined around the kitchen table by their brother and parents. As they follow the direction to cut onions, they begin to produce tears and silently cry. Whilst it is clear to the audience that these are not 'real' tears, the work oscillates between absurdity, a performative act, finding a way to cry together, and an intimate moment of collective sadness.

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4. *The Gift* by Lateisha Davine Lovelace-Hanson, scheduled for 26 April 2024

The Gift is a single-take film - weaving direct to camera performance, original sound composition and poetic story-telling that fuses speculative fiction and autobiography. Audiences are invited into Lateisha's home, to witness them playfully uncover (and reclaim) stories of their grief, body, nature and home-making as a site to explore what it means to survive, what it means to live and what it means to love.

5. One other film was selected, to be screened in Summer 2024. This was *Abandoned Adopted Here* by Lucy Sheen. Lucy Sheen wrote, directed and produced the film, and was one of the 106 Hong Kong foundlings that were transracially adopted by predominantly white families in the UK in the 50s and 60s, as part of the Hong Kong Project. *Abandoned Adopted Here* explores the nature of belonging in British society and the unheard, silenced, and often erased voices of British East and Southeast Asians with mixed heritages and complex identities.

In addition to these, other screened films in 2024 included:

LADA Screens Double Bill: GOO:GA (2021) & HBAC Performance Manifesto, June-July 2023

LADA presented this double bill on motherhood, two online screenings showcasing the journey into motherhood from conception, pregnancy and act of birthing. Featuring HBAC Performance Manifesto and GOO:GA.

GOO:GA: Hannah Ballou's comic live art performance for film, shot toward the end of a traumatic pregnancy. It takes a palimpsestic approach to re-performance, subjectivity in pregnancy, and the maternal comic body. The performance was one of the finalists for the 2022 Mother Art Prize, awarded by the Procreate Project.

HBAC Performance Manifesto is an artist film by SLQS. This work is a documentation of HBAC Performance Manifesto, written during the last term of her pregnancy and the Home Birth After Cesarean performed on 04-05 November 2018 by the artist with the support of two independent midwives. This film is autobiographical and created in response to the artist's lived experience of being assessed by the NHS as 'high risk' having previously had a caesarean and denied her birthing rights to having a home birth. The Manifesto declares the artist views on birth as a performative act of everyday life and was published by the Association for Improvements in the Maternity Services in 2020 and M.A.M.A Publication in 2022.

Call When You Reach, Madinah Farhannah Thompson July 2023

This film explores racial trauma, *"in an effort to overcome the burden and weight of whiteness as it impacts Black bodies"*. The film was created by Madinah Farhannah Thompson, with cinematography by Joy Kisuka, and sound design by Joshua Banham. Following the screening, a Q&A session took place with Madinah Farhannah Thompson and artist Lydia Newman.

LADA's work in digital and web-based technologies was held by an external company Hex Productions during 23/24 due to the instability in leadership and staffing in 23/24, and as a consequence the work was to maintain LADA's digital presence and website, rather than improved digital accessibility as originally planned.

INTERSECT Series

Intersect was a series of gatherings, making space for creative communities to share insights into embodied practices that reflect intersectional ways of being. Affirming the 'liveness' of the process, each gathering is unique, allowing for the featured participant(s) to co-design how they might imagine what the exchange with those who attend may look like: an embodied dialogue between artists; a sharing of a new experimental work in progress witnessed virtually and/or in-person; or an open forum where key research questions of interest are explored and discussed.

1. Ecologies of Care, Ria Righteous, 25 May 2024 [online]

This was an online gathering with ecologies of care, who invited audiences *"to join a personal and collective (R)evolution"*. The event considered how at this time of great uncertainty, we need more than ever to gather and build our resources, but how can we achieve this in lack and scarcity? *"Without a basic foundation of care for ourselves in our lives, we are drowning in a sea of chaos – treading water at best. The last few years have been the hardest for many of us. We have lived through a global pandemic, which many of us are still in recovery from. Ecologies of care proposes to eradicate the trope of the 'starving or struggling artist, and instead something that is centred on our individual and collective health, care and wellbeing. Something that shifts us*

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from surviving to thriving. The event invited audiences to begin by gathering again to share resources and to change our mindsets." This online event held a space for a proposal on 'ecologies of care' and invited people, artists, and arts workers to come along and gather.

Workshops

1. Bring Your Own Baby, 6th July, led by Dr. Hannah Ballou, at LADA

As part of LADA Screens Double Bill, centred on motherhood, LADA invite audiences to BYOBaby Live Art Workshop. BYOBaby Live Art Workshop was an artist-led exploration facilitated by Dr. Hannah Ballou, welcoming artist-parents and their little ones.

2. Birth Performance Manifesto - Zine Making Workshop, 13th July, at LADA

As part of our LADA Screens Double Bill, centred on motherhood, LADA invited audiences to a Manifesto Zine Workshop: the Performance of Birth. This workshop was designed for participants to manually make a zine expressing their views on birth as a performative act. The artist SLQS created a safe and mindful space where individual zines were made and collectively shared. The techniques used include writing, collage and mindfulness practices. Working in the tradition of DIY zine making by marginalised communities, no prior experience was required to join the session.

Long Table, with Lois Weaver

LADA curated a series of four Long Table events running from February 2024 until June 2024. Exactly ten years after the Long Table on Live Art and Feminism held at the White Building in Hackney Wick, Lois Weaver returned with an invitation to think collectively about what it means to gather again after some extraordinary years of distance and separation, to explore some of our griefs and possible grievances, and to imagine new directions and possibilities. The Long Table, developed by artist and academic Lois Weaver, experiments with the private form of a dinner party as a structure for public debate where anyone has a seat at the table.

These Long Table events ran alongside our LADA Screens programme centred around voice, care and healing.

1. *A Long Table on Returning*, with Lois Weaver, invited guests and you, 2 February 2024
2. *A Long Table on Continuing the Conversation*, 8 March 2024
3. *A Long Table on Letting Go and Moving Forward*, 8 May 2024
4. *A Long Table on Fragility, Festivals, Funding and other F-words... One Year On*, presented by LADA and Peopling the Palace(s) Festival, scheduled for 7 June 2024

4. Publishing:

Advancing engagement with Live Art through partnering major publishers on key critical titles; publishing our own books and DVDs; and co-publishing artists' books and DVDs.

LADA has established itself as one of the world's leading Live Art publishers, specialising in critical titles on influential ideas and practitioners; artist-led publications and editions; Box Set artworks, resources and critical tools; free online publications; and on-demand DVDs.

2023-24 saw significant achievements in our publishing work. We published a range of titles in collaboration with artists and publishing partners in the UK and internationally, including:

- *Taroni-Cividin: Performance, Video, Expanded Cinema (1977-1984)*, a new bilingual monograph published by Silvana Editoriale and edited by Jennifer Malvezzi and Flora Pitrolo, which for the first time comprehensively chronicles and sets into today's context the extraordinary practice of Roberto Taroni and Luisa Cividin;
- *Dee Jumbie Dance: a resurrection* by Jamal Gerald, is based on Jamal Gerald's work and research for JUMBIE, a performance aiming to resurrect the Jumbie dance of the Caribbean island of Montserrat;
- *Study Room Guide on Madness, Mad Pride & Questioning Normality* by Dolly Sen reflections on the power of language relating to mental health conditions, the tyranny of normality, double consciousness, and much more;

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- *Notes from Isolation: A Logbook of Thoughts and momentum Conversations in Times of Plagues* by Andrea Pagnes (VestAndPage) a collection of considerations and reflections, series of momentum transcribed video conversations on subjects of humanity such as time, care, dualisms, love, transformation, consciousness, conflict, nature, and art was agreed to be published for summer 2024

The Dee Jumbie launch event took place in person at LADA on Friday 22nd September 2023.

Plans for future periods

The resignation of Co-Directors, Barak adé Soleil and Chinasa Vivian Ezugha during 2023 disrupted some of LADA's programming plans and activities throughout 2023/24. However Interim Director Ria Righteous committed to the ongoing success and development of LADA's projects and programmes offering continued support for those which were initiated by our former Directors.

Plans laid out to the Arts council during LADAs re-entry into the NPO in October 2023 included:

- Resources: Study Room reopening will prioritise artists, students and academics access as well as increasing the accessibility of our collection (physically and digitally); A relaunch of the Unbound Bookstore
- Opportunities: a development of LADA Screens programme, and in person gatherings through Lois Weavers Long Table events, to ensure that future professional development opportunities are appropriately responding to the needs of artists today;
- Organisational: the development and resourcing of sector-leading access policies and practices, ensuring LADA's work is accessible to all.

LADA's Board planned to recruit for a new Director in spring 2024, with additional interim Executive/ Artistic support from Ruth Holdsworth May - autumn 2024.

Financial review

The company had net incoming resources of unrestricted funds, a surplus, of £15,972 for the year. Together with the accumulated surplus brought forward from the previous year, the company now has an accumulated surplus of unrestricted funds of £147,652 (2023, £131,680). Restricted funds carried forward at 31 March 2024 amounted to £10,401 (2023, £60,275). This is sufficient for the activities for which the funds were provided.

Risk analysis and reserves policy

The Board of Directors undertakes an annual review of the risks the Charity may face for the purpose of establishing what level of reserves the Company needs to hold. The liabilities have been identified as the likelihood of having to pay redundancies in the event of a large funding cut and the commitment to the office licence agreement. The strategic reserve position at the end of 23/24 remains at £80,000.

The financial impact of the Covid pandemic was managed through prudent spending decisions, and minimal use of the government's Coronavirus Job Retention Scheme. LADA did not apply for emergency cultural recovery funds available from DCMS via Arts Council England.

LADA was awarded standstill ACE NPO three year funds (2023-2026), but this came under scrutiny when the organisation faced a difficult period of upheaval and leadership change in the first quarter of the 2023 as described in the Organisational Developments section of this document. It should be noted that following the period of review and negotiation that led to LADA's readmission to the ACE portfolio in October 2023 our ACE risk rating was decreased from the high risk level it was given in May 2023.

LADA moved to new premises in September 2017, and its new office lease is for a ten year period. The lease excludes sub-letting, unless agreed in advance with its landlord The Chalice Foundation. LADA's Arts Council England 'Small Capital Grant' award allowed the organisation to make a lump sum leasehold interest payment in 2017/18 to its new landlord, representing seven years of rent.

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Rent waivers and discounts applied by LADA's landlords during the Covid-19 pandemic in 2020/21 have meant that this leasehold interest payment is now expected to cover approximately 5 additional months.

In March 2024, the Board Chair was contacted by the Charity Commission regarding a post made by staff on LADA's social media channels that was understood to be in variation from the organisation's charitable objectives. The post in question was not pre-approved by the Trustees and had already been removed at the Trustees request by the time contact was made by the Charity Commission. The Commission is undertaking a regulatory assessment regarding the post with the full cooperation of the Board Chair.

LADA's Board has agreed that in the event of ACE deciding not to extend their funding to 2027, there would certainly be a reasonable notice period given (likely to be no less than six months). This notice period would enable LADA to issue redundancy notices to staff, and it is likely that redundancy payments could be met by the final instalments of funding from ACE. However, there may be a need to maintain staff beyond that to complete commitments to LADA projects, and the Board has therefore determined the need to maintain a strategic reserve to cover these costs.

LADA's strategic reserve at 31st March 2024 is £82,000, the equivalent of six months' rent and an allocation for staff costs

Small company exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 17 December 2024 and signed on its behalf by



Gillian Lloyd
Trustee



Robin Deacon
Chair of Trustees

Independent Examiner's Report to the Trustees of Live Art Development Agency

I report on the accounts of the company for the year ended 31 March 2024, which are set out on pages 12 to 25.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Richard Nelson

Richard Nelson FCCA
Breckman & Company Ltd
Chartered Certified Accountants

49 South Molton Street
London W1K 5LH

17 December 2024

Live Art Development Agency

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2024

	Notes	Unrestricted funds £	Restricted funds £	2024 Total £	Unrestricted funds £	Restricted funds £	2023 Total £
Income and endowments from:	2						
Donations and legacies - page 13		240,973	-	240,973	240,315	-	240,315
Charitable activities							
Charitable income - page 13		2,842	-	2,842	7,446	3,607	11,053
Investments		1,694	-	1,694	1,527	-	1,527
Total		245,509	-	245,509	249,288	3,607	252,895
Expenditure on:							
Raising funds:							
Fundraising		-	-	-	20,196	-	20,196
Charitable activities:							
Charitable expenditure - page 14		258,254	21,157	279,411	265,699	150	265,849
Total		258,254	21,157	279,411	285,895	150	286,045
Net income / (expenditure)	3	(12,745)	(21,157)	(33,902)	(36,607)	3,457	(33,150)
Transfers between funds	13, 14	28,717	(28,717)	-	33,790	(33,790)	-
Net movement in funds		15,972	(49,874)	(33,902)	(2,817)	(30,333)	(33,150)
Reconciliation of funds:							
Total funds brought forward		131,680	60,275	191,955	134,497	90,608	225,105
Total funds carried forward	13, 14	147,652	10,401	158,053	131,680	60,275	191,955

The notes on pages 17 to 25 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Live Art Development Agency

(Limited by Guarantee)

Year ended 31 March 2024

	2024	2023
	£	£
Income from donations and legacies		
Grants		
Arts Council England (ACE) - NPO	240,186	240,186
Donations		
Donations	787	129
	<u>240,973</u>	<u>240,315</u>
Income from charitable activities		
Charitable income		
Commission/partnership fees	1,833	1,586
Seminars/talks	550	150
Bookshop/publishing income	459	5,710
	<u>2,842</u>	<u>7,446</u>
Project specific funding		
Grants/Donations		
Partnerships	-	3,607
	<u>-</u>	<u>3,607</u>

Live Art Development Agency**(Limited by Guarantee)****Year ended 31 March 2024**

	2024	2023
	£	£
Expenditure on raising funds		
Fundraising and publicity of the charity	-	20,196
	<u>-</u>	<u>20,196</u>
	<u>-</u>	<u>20,196</u>
Expenditure on charitable activities		
Production/project costs		
Stock	128	1,571
Salaries	59,692	86,327
Artist fees	38,378	9,201
Technical/production/design	95	140
Other fees	1,945	3,509
Social security costs	1,796	5,055
Access cost	280	470
Staff pension scheme costs	1,212	2,976
Print/distribution	369	570
Website/internet	1,111	1,499
Travel/transport	807	922
Printing/postage/stationery	-	1,073
Books/DVDs	150	-
Depreciation	33,565	41,753
	<u>139,528</u>	<u>155,066</u>
Support costs - page 15	136,883	107,744
Governance costs - page 15	3,000	3,039
	<u>279,411</u>	<u>265,849</u>

Live Art Development Agency**(Limited by Guarantee)****Year ended 31 March 2024**

	2024		2023	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Rent	6,739		5,474	
Light/heat	2,784		3,290	
Telephone/fax	8,880		8,415	
Insurance	3,354		3,205	
Website/internet	33,595		7,300	
Equipment/maintenance	715		514	
Cleaning	33		-	
		56,100		28,198
Administration costs				
Salaries	56,699		41,659	
Social security costs	2,615		1,491	
Staff pension costs	1,763		594	
Staff training	1,174		-	
Access cost	468		3,365	
Travel/transport	1,348		-	
Hospitality	662		-	
Printing/postage/stationery	99		797	
Advertising	38		-	
Sundries	67		522	
		64,933		48,428
Professional/financial				
Consultancy fees	8,170		24,677	
Legal/professional/bookkeeping	6,168		6,216	
Bank charges	155		225	
Bad debts	1,357		-	
		15,850		31,118
		136,883		107,744
Governance costs				
Accountancy/consultancy	3,000		2,880	
Trustees' expenses	-		159	
		3,000		3,039
		139,883		110,783

Live Art Development Agency**(Limited by Guarantee)****Balance Sheet
31 March 2024**

		2024		2023	
	Notes	£	£	£	£
Fixed assets					
Tangible assets	8		18,850		49,367
Current assets					
Stocks	9	19,688		19,816	
Debtors	10	2,326		9,463	
Cash at bank and in hand		146,328		137,448	
		<u>168,342</u>		<u>166,727</u>	
Liabilities					
Creditors: amounts falling due within one year	11	(29,139)		(24,139)	
Net current assets			<u>139,203</u>		<u>142,588</u>
Total assets less current liabilities			<u>158,053</u>		<u>191,955</u>
The funds of the charity:					
General fund			56,850		40,878
Designated funds			90,802		90,802
Unrestricted funds	13		<u>147,652</u>		<u>131,680</u>
Restricted income funds	14		<u>10,401</u>		<u>60,275</u>
Total charity funds			<u>158,053</u>		<u>191,955</u>

For the year ending 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- 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 financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 17 December 2024 and signed on its behalf by



Gillian Lloya
Trustee



Robin Deacon
Chair of Trustees

The notes on pages 17 to 25 form an integral part of these financial statements.

Live Art Development Agency

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2024

1. Accounting policies

1.1. Basis of preparing the financial statements

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) (effective 1 January 2019) - (Charities SORP (FRS 102)), and the Companies Act 2006.

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.3. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

Live Art Development Agency

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2024

- Charitable activities

Charitable income - income from box office, performance fees and sundry artistic income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Investment income

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.

1.4. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Charitable activities

Project/production costs - costs associated with art-making and artist support.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to artistic production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.5. Tangible fixed assets and depreciation

Individual fixed assets costing £2,000 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Leasehold properties	-	Straight line over six years
Office equipment	-	Straight line over four years
Website	-	Straight line over six years

1.6. Stock

Stock is included at the lower of cost or net realisable value. Donated items of stock are recognised on receipt at fair value which is the amount the charity would have been willing to pay for the items on the open market.

Live Art Development Agency

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2024

1.7. Debtors

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

1.8. Cash at bank and in hand

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

1.9. 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.

1.10. Pensions

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

1.11. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.12. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually. Further information about key assumptions concerning the future, and other key sources of estimation of uncertainty, are set out in the notes.

2. Incoming resources

The total artistic income for the year has been derived from the principal activity. The proportion of artistic income derived from outside the UK amounted to 0% (2023 - 1%%).

3. Net income/(expenditure) for the year is stated after charging:

	2024	2023
	£	£
Depreciation of tangible fixed assets	33,565	41,753
Independent Examiners' fees:		
- examination	3,000	2,880
	<u> </u>	<u> </u>

Live Art Development Agency
(Limited by Guarantee)

Notes to the Financial Statements
for the year ended 31 March 2024

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2023 - £nil).

The aggregated amount reimbursed to trustees during the year was £287 (2023 - £nil).

5. Staff costs and numbers	2024 £	2023 £
Staff costs		
Salaries and wages	116,391	127,986
Social security costs	4,411	6,546
Pension costs	2,975	3,570
	<u>123,777</u>	<u>138,102</u>

No employee earned £60,000 or more during the year (2023 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £43,948 (2023 - £nil).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2024 Number	2023 Number
Production	2	2
Support	1	2
	<u>3</u>	<u>4</u>

6. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £2,975 (2023 - £3,570).

Live Art Development Agency

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2024

7. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

8. Fixed assets - tangible assets	Long leasehold property	Office equipment	Fixtures/ fittings/ equipment	Website	Total
	£	£	£	£	£
Cost					
1 April 2023	177,796	5,176	51,837	12,000	246,809
Additions	-	3,048	-	-	3,048
31 March 2024	177,796	8,224	51,837	12,000	249,857
Depreciation					
1 April 2023	132,429	5,176	51,837	8,000	197,442
Charge for year	31,248	317	-	2,000	33,565
31 March 2024	163,677	5,493	51,837	10,000	231,007
Net book values					
31 March 2024	14,119	2,731	-	2,000	18,850
31 March 2023	45,367	-	-	4,000	49,367

9. Stocks	2024 £	2023 £
Stocks	19,688	19,816

10. Debtors	2024 £	2023 £
Trade debtors	570	4,269
Prepayments and accrued income	1,756	5,194
	2,326	9,463

Live Art Development Agency

(Limited by Guarantee)

Notes to the Financial Statements
for the year ended 31 March 2024

11.	Creditors: amounts falling due within one year	2024	2023
		£	£
	Trade creditors	13,358	6,602
	Other taxation/social security	1,577	2,102
	Other creditors	90	663
	Accruals	14,114	14,772
		<hr/>	<hr/>
		29,139	24,139
		<hr/>	<hr/>

12. **Limited by guarantee**

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2024 there were 7 members.

Live Art Development Agency

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2024

13. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	40,878	245,509	(258,254)	28,717	56,850
Designated funds:					
Publishing	1,610	-	-	-	1,610
Live Art UK	7,192	-	-	-	7,192
Rent and staffing	80,000	-	-	-	80,000
@ LADA	-	-	-	-	-
Server Fund	2,000	-	-	-	2,000
	<u>131,680</u>	<u>245,509</u>	<u>(258,254)</u>	<u>28,717</u>	<u>147,652</u>

Publishing

Designated funds towards a number of planned publishing projects, to be carried forward.

Live Art UK

Designated funds related to small enhancement grants for member organisations, to be carried forward.

Rent and staffing

A strategic reserve, equivalent to six month's rent and an allocation for staff costs; see Trustees' Report for more detail.

Server Fund

Designated funds towards appropriate replacement of LADA's digital file management system, to be carried forward.

Live Art Development Agency

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2024

14. Restricted funds	Brought forward £	Outgoing resources £	Transfers £	Carried forward £
Fixed assets	39,118	-	(28,717)	10,401
LAUK	-	-	-	-
Study Room	10,000	(10,000)	-	-
Miscellaneous projects	11,157	(11,157)	-	-
	<u>60,275</u>	<u>(21,157)</u>	<u>(28,717)</u>	<u>10,401</u>

Fixed assets

This fund relates to a grant from Arts Council England, to help support the purchase of a leasehold interest on our new facility for a six year period and equipment/fittings for the space.

The balance at 31 March 2024 is attributable to:

Leasehold land and buildings	<u>10,401</u>
------------------------------	---------------

Study Room

The balance of this fund was written back as completed, with confirmation from the funder, and reassigned to support 2 Black Scholars residencies.

Miscellaneous projects

The balance of this fund was written back as completed, with confirmation from the funders.

15. Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2024 are represented by:				
Tangible fixed assets	8,449	-	10,401	18,850
Net current assets	<u>48,401</u>	<u>90,802</u>	<u>-</u>	<u>139,203</u>
	<u>56,850</u>	<u>90,802</u>	<u>10,401</u>	<u>158,053</u>

Live Art Development Agency

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2024**

16. Transactions with trustees

Frances Cooper, a trustee, was paid consultancy fees totalling £3,383 by the charity during the year.

Robin Deacon, a trustee, was paid travel expenses of £287 by the charity during the year.

17. Related party transactions

During the year there were no related party transactions.