VINCENT DANCE THEATRE

England & Wales · Charity number 1091615

Details

Status	Registered
Legal form	Charitable company
Company number	04259502
Registered	2002-04-12
Register	View on the Charity Commission register

Contact

Address	Vincent Dance Theatre Community Base 113 Queens Road Brighton BN1 3XG
Phone	01273911616
Email	admin@vincentdt.com
Website	www.vincentdt.com

Activities

Objects: THE OBJECTS FOR WHICH THE COMPANY IS FORMED ARE:-1. TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE EDUCATION IN AND APPRECIATION OF DRAMATIC AND VISUAL ARTS, IN PARTICULAR, BY THE PRODUCTION AND PERFORMANCE OF DANCE AND SIMILAR CHOREOGRAPHIC ARTS;2. TO ADVANCE PUBLIC EDUCATION IN THE TEACHING AND CHOREOGRAPHY OF DANCE;3. TO PROVIDE OR ASSIST IN THE PROVISION OF TRAINING AND THE PRESENTATION OF EDUCATIONAL PERFORMANCES.

Activities: The main areas of activity are to:- produce and tour new work in the UK and internationally- engage in research and development and cross artform work with collaborators who share the Artistic Director's vision- develop audiences and encourage participation in dance through the delivery of classes, workshops and residencies within a diverse range of education and community settings.

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Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- **Area of benefit:** WORLDWIDE
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£262,556	£295,762	-	-
2024-03-31	£318,712	£326,257	-	-
2023-03-31	£324,077	£357,717	-	-
2022-03-31	£280,200	£270,023	-	-
2021-03-31	£298,267	£204,082	-	-

Trustees

Name	Role	Appointed
Alexandra Fowler		2025-02-03
Casey Scott-Songin		2022-03-23
Lyna Zaim		2023-08-09
Rebecca Wilson Green		2025-03-31
Tasneem Bhopalwala		2023-07-13

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VINCENT DANCE THEATRE

England & Wales - Charity number 1091615

Accounts

Charity registration number 1091615

Company registration number 04259502

VINCENT DANCE THEATRE

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025



VINCENT DANCE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	C Scott-Songin	
	T Bhopalwala	
	L Zaim	
	A K Fowler	(Appointed 3 February 2025)
	R E Wilson Green	(Appointed 31 March 2025)
Secretary	K A Bough	
Charity number	1091615	
Company number	04259502	
Registered office	Community Base 113 Queens Road Brighton BN1 3XG	
Independent examiner	M Mealing UHY Hacker Young 6 Broadfield Court Broadfield Way Sheffield S8 0XF	
Bankers	Lloyds Bank PLC 25 Gresham Street London EC2V 7HN	

VINCENT DANCE THEATRE

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VINCENT DANCE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

The Trustees present their annual report and financial statements for the year ended 31 March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Vincent Dance Theatre's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

The registered office of the company is Community Base, 113 Queens Road, Brighton, BN1 3XG.

Vincent Dance Theatre's company number is 04259502 and charity number is 1091615.

Objectives and activities

The **objectives** of Vincent Dance Theatre (VDT), as defined in the Memorandum of Association, are:

- to promote, maintain, improve and advance education and appreciation of dramatic and visual arts, in particular by the production and performance of dance and similar choreographic arts;
- to advance public education in the teaching and choreography of dance;
- to provide or assist in the provision of training and the presentation of educational performances.

Please see VDT's Vision, Mission and Values below:

Vision

Dance theatre that actively interrogates who we are and how we live, is a platform for people whose voices might not otherwise be heard, and a space to promote equality of opportunity and social change.

Mission

We produce and distribute collaborative, socially-engaged feminist dance theatre work on stage, on film and across online platforms. We create opportunities for people whose voices are usually less well heard. We move people to think differently.

Values

- Socially engaged: the voices of people who might not otherwise be heard are audible at every stage of our creative process.
- Practice led: we embed new learning and development in all areas of our activity and operation; safeguarding, trauma awareness and trust are at the heart of our practice.
- Relevant: we promote equality of opportunity and inclusion in all aspects of our practice; our work consciously challenges the status quo.
- Opportunity driven: we enable employment, training and development opportunities for trustees, staff members, freelance collaborators and non-professionals participants.

Company Information

VDT is based in Brighton, a registered charity focusing on the arts and education/training with direct delivery to the public. VDT is an Arts Council England National Portfolio Organisation (NPO) and Associate Company of Brighton Dome and Brighton Festival.

Founded in 1994, VDT produces the work of Choreographer and Director Charlotte Vincent, who conceives, directs and designs the company's productions on stage, on film and online. Vincent has developed a unique and confident approach to integrating professional and non-professional practice in the research and making of the company's production work, whilst maintaining the visually striking, physically compelling and high-quality aesthetic that audiences have come to expect.

Vincent's productions are politically provocative and make significant claims for gender politics and equality, and increasingly for wider social change and the representation of marginalised voices.

The Trustees have paid due regard to the guidance on public benefit issued by the Charity Commission in deciding what activities Charity should undertake.

Achievements and Performance
2024/25 represents Year 2 of VDT's latest Arts Council England National Portfolio funding agreement (2023 – 2026).

In this year, VDT continued to make the most of its existing work **on film**, screening **5 film titles 14 times** to a live, **in person audience of 261**. VDT's AD/CE additionally presented at a **national symposium** to an **in person audience of 12 partners/arts sector contacts**.

VDT worked with **223 participants** through its **participation & engagement programme**, including delivering movement based classes for professional dance artists, working with local partners, Oasis Project and Quiet Down There, to deliver craft-based introductory workshops for women at risk, delivering workshops with youth community groups reflecting on the benefits of using art for well-being, running career development workshops for school pupils through the ESCC Open Doors programme, and developing a partnership with The Royal Ballet school delivering a seminar for their second year students based on VDT's work Broken Chords.

Over the course of the year, VDT created and distributed **17 online products** to an **online audience of 4,465**. VDT's **YouTube** channel received **23,159** views across the year, 29.7% under the age of 25, +494 new subscribers. VDT's works on **Digital Theatre + (DT+)** were seen by **45,390** teachers and students, with VDT's resource packs on DT+ receiving **1845** views.

1. VDT ON FILM

With no on stage production planned or delivered in 2024/25, VDT focussed on distributing its existing work on film; screening short and long form versions to a wide range of audiences. VDT's assets allow for flexible distribution, and much was delivered through facilitated engagement diversifying distribution, with VDT taking its work to schools, colleges, youth, community and arts spaces.

Film Screenings
Long and short-form film screenings of VDT works (*Art of Attachment*, *PLAY*, *Virgin Territory* and *Shut Down*) were delivered at the following venues/with the following groups throughout the year:

- VDT Studio, New England House
- Canterbury Christ Church University
- Turing School
- Brighton Youth Centre
- Northease Manor School
- Peacehaven Community School
- Lindfield School
- Hazel Court School

VDT reached a **total audience of 231** through these film screenings.

VDT's work on film was seen mainly by non-traditional, non-dance audiences; many of whom were young people (aged between 12 – 19) or HEI students, including those studying on Social Work courses. VDT's ability to offer bespoke packages to audiences and participants who then become audiences, continues to broaden the company's reach and take high quality arts to communities less likely to access such work.

> *'I enjoyed being able to explore gender stereotypes by watching the performances... Being able to see how society can impact people.'Open Doors Pupil*

> *'I learnt about Mental Health and how drama/dance can help you with that.' Open Doors Pupil*

VDT & Royal Ballet School Partnership
In 2024/25, VDT's film of 'Broken Chords' (2005) was studied as part of the Royal Ballet School BA (Hons) Degree in Classical Ballet and Dance Performance, second year module Contemporary Context. As part of this, VDT delivered an in-person 2-hour seminar to x30 Royal Ballet School students. The workshop included Charlotte Vincent discussing her choreographic methodology, the role of the director / choreographer, live music and creative collaboration, working with 'autobiography' and lived experience in performance. CV then showed a clip from ***Broken Chords*** for the students to discuss in more detail, specifically focussing on looking at work from a feminist / female led perspective.

Feedback from **Andy Granville, Senior Teacher: Upper School, Head of Degree** Programme at Royal Ballet School:

> *'The students really enjoyed being challenged, and lots of them have responded very positively to the debates that took place and the discussion of Broken Chords. They have all said they really enjoyed the session!"*

VDT will continue this partnership with the Royal Ballet School in 2025/26 with the licensing of *Motherland* (2012).

2. VDT ONLINE

In 2024/25 VDT continued its programme of work online through DT+ and YouTube:

Digital Theatre +

Virgin Territory (On Stage and On Film versions) was the first contemporary dance work to be streamed on Digital Theatre + (DT+) in 2017/18 with associated contextualising materials, and remains on the platform, accessed by peer artists, teachers and students across the world. In 2022/23 VDT added *Shut Down* (On Stage and On Film versions) to the platform along with an updated *Virgin Territory* Resource Pack. Across the 2024/25 year, **45,390** people watched *Virgin Territory* and *Shut Down* via DT+ and **1,845** viewed the available resource packs.

These assets have a global reach, and in 2024/25 were viewed by audiences from **52 different countries**, listed here in order of highest to lowest engagement; United Kingdom, United States, Australia, Canada, Portugal, Sweden, Ghana, India, Hong Kong, Ireland (Republic), Spain, Cambodia, China, United Arab Emirates, Malaysia, Singapore, Turkey, Poland, Netherlands, Germany, Armenia, Indonesia, South Africa, Romania, Thailand, Fiji, Swaziland, Taiwan, Switzerland, Israel, Hong Kong SAR, Japan, Nigeria, Qatar, Lithuania, Peru, Czech Republic, Brazil, Austria, New Zealand, Denmark, Italy, Finland, Bangladesh, Norway, Zambia, Luxembourg, Kenya, Mauritius, Korea South, Slovakia, Vietnam.

YouTube

In 2024/25 VDT continued to distribute film assets via its YouTube channel, including adding further content to the VDT PRACTICES playlist (short videos reflecting on VDT's practice and creation processes).

A total of **23.2k** people viewed VDT's work on YouTube across the year, with a total watch time of 226.5 hours. The live capture of *PLAY* (2024) performed the best in terms of audience retention. 29.7% of VDT's audience was under the age of 25, +494 new subscribers.

VDT Website

In 2024/25 VDT started the process of developing and designing a new website and online resource/archive with long term collaborator/web agency HdK. Charlotte Vincent worked with HdK on a 'Discovery' phase; conducting an inventory of existing assets, planning the most effective way of presenting assets to optimise for users including agreeing on a tag system, exploring and costing CRM options for customer management sales and services and exploring commercialising the archive. The website development and archive work continues into 2025/26.

VDT's current website was visited by **8.8k active users** in 2024/25 with the average engagement time of **40 seconds**. **4.5k** of VDT's website users found VDT's website through an organic google search.

3. PARTICIPATION

VDT's Participation & Engagement programme reached a wide range of participants in 2024/25. See below activities:

Art of Recovery Workshops

VDT worked with new partner Quiet Down There (QDT) and their experienced facilitators Emily Atkinson and Saj Fareed, as well as Charlotte Vincent, to offer a programme of free Introductory Creative Workshops followed by free Creative Research Workshops for VDT's Art of Recovery project. The project began in September 2024 and concluded at the end of February 2025.

The workshops were structured as open / drop in creative laundry sessions for women on Thursday and Friday mornings at QDT's Harriet's Press in the Open Market Brighton, and closed sessions on Tuesday mornings for women in recovery from domestic violence and substance misuse with VDT's long term partner Oasis Project. Craft sessions included creating soap dishes and other objects from clay, soap-making, jelly printing, paper quilling, doodling and embroidery/stitching, whilst research sessions started to introduce some movement and chair-based yoga. The workshops contained a mix of taught skills and experimentation with techniques.

VDT delivered a total of **52 workshops** over this period with women. Total attendances at the workshops from September '24 – February '25 = **141 attendances**.

Survey results and Feedback:
61% of survey respondents stated that the workshops **exceeded their expectations**
78% of survey respondents saw the benefit of **using art for emotional self-regulation**
78% of survey respondents **felt more self-confident** when leaving the sessions

See a selection of feedback from participants below:

> *'I cannot believe I got up this early. I feel good, I am trying to keep boundaries and break the patterns. Coming here gives me emotional strength'*
>
> *'I feel proud of myself. This group has really helped me.'*
>
> *'I've enjoyed the last 12 weeks immensely- all the creative stuff has helped me to focus and take my mind off all my stress. I've learned to better deal with overwhelming situations. I've loved learning all the yoga exercises and will take everything I've learned forward on my recovery journey.'*
>
> *'Feel strengthened physically and emotionally. Thank you so much.'*
>
> *'Art reaffirms positive feelings. It changes how I feel for the better. Always.'*
>
> *'I never want it to end. A complete break from overthinking.'*
>
> *'I consider myself an artist now.'*

Eastbourne Recovery Café
As part of VDT's longstanding relationship with Oasis Project, a recovery service organisation in Brighton, VDT was invited by East Sussex Service Manager Louise Owen-Thomas to deliver **x5 workshops** in their Eastbourne Recovery Café for women from January – February 2025. A total of **76 participants** were engaged throughout these sessions. The participants were women at risk and at the very early stages of their recovery journeys. Feedback from Oasis Service Manager:

> *'It has been an absolute pleasure working with you over the last 5 weeks. You have brought a really special perspective to recovery and the women really enjoyed your activities. I really enjoyed working with you. Thanks again for all your kindness in supporting our clients.'*
> Louise Owen-Thomas Open Doors Schools Workshops

From November 2024 – March 2025, VDT's Participation and Digital Development Director, Sian Williams, delivered **x 5 free schools workshops** as part of the East Sussex County Council Open Doors scheme for young people to experience local workplaces and find out about the various careers available in the arts.

VDT worked with:

- Turing School (Eastbourne)
- Northease Manor School (co-educational independent school for primarily autistic students and/or students with dyslexia)
- Peacehaven Community School
- Lindfield School (The Lindfield is a secondary special school for students aged 11-16 years. All students have an EHCP and a range of additional needs: Moderate learning difficulties, Autism, Speech, Language and Communication difficulties)

- Hazel Court School (Eastbourne) (Secondary and 6th Form Special School for students from 11-19 who need the support of a unique and specialised curriculum to enable them to reach their full potential. All students have an EHCP and their identified needs will be complex and significant in the area of cognition and as described in the SEN Code of Practice)

VDT worked with a total of **86 participants** on this programme and engaged a total **on film audience of 145**.

Survey results and Feedback:
94% of survey respondents agreed or strongly **agreed that they found it useful to hear from staff about their jobs**
49% of survey respondents agreed or strongly **agreed that they saw a job they might want to do in the future**
79% of survey respondents agreed or strongly **agreed that they learnt about how they could get a job in the future**

What was your favourite part of the trip?
'Reflecting on gender stereotypes. The lessons learnt and evaluations.'
'I enjoyed seeing the environment of the work because it gives an insight into the real world.'
'I really liked learning about all the jobs that you could get in the creative arts industries.'

What did you learn about jobs and careers on the trip?
'That everyone needs to work as a team, for it all to run smoothly.'
'That the creativity of a job doesn't have to be limited. Be open to other things.'
'I learnt that dance jobs aren't just the dancers, but the people behind the scenes as well.'

Teacher feedback – Hazel Court
'What an amazing Open Doors first experience this year we had! Thank you to Sian who was able to communicate so effectively and deliver such a relevant and interactive session.' Karen Lindsey

Teacher feedback - The Turing School:
'Thank you Sian, that was great. I was really impressed by some of the sophisticated responses you drew from some of the students. For others in the group, it has been a real eye opener to explore a different arts organisation in this way.' Lead Teacher

Brighton Youth Festival – B-Fest 2024
On Thursday 31 October 2024, VDT's Participation and Digital Development Director, Sian Williams, delivered x2 2-hour workshops for B-Fest 2024 curated by Brighton Youth Centre. The sessions focussed on craft/creative activities, including individual doodling, while reflecting on the benefits of using art for well-being, alongside watching and listening to clips from VDT's work *Virgin Territory*. VDT engaged a total of **41 participants** over the two sessions.

Professional Class at South East Dance
Charlotte Vincent was invited to teach 3 x 1.5 hour sessions as part of South East Dance's Professional Class at The Dance Space. The sessions were for established, professional dance artists and focussed on grounding, authentic, release-based readiness, avoiding entrenched habits and authentic learning through layering. Feedback was positive:

'It's so nice to think in a different way – to discover your body because I'm so used to doing my own thing. When I change my mentality like this – it's a totally different mind work – I love it.'

'The whole class was working from the inside out – it's different – going back to basics…'

'It feels authentic – there is often a cultural conversation in technique classes, but this connects me back to my body and what it is speaking.'

'I feel in your facilitation there was also a conversation between you and us.'

'It brings up that sense of curiosity – in life it tends to be about input but with this there are a lot of things that are already in us – stuff within you to bring up….'

4. PROFESSIONAL DEVELOPMENT

Mentoring
In 2024/25 Charlotte Vincent continued to be in demand as a paid mentor. The Company also shared its resources and space with the local arts community.

Charlotte Vincent worked with **Sylvie Holder,** a Northern School of Contemporary Dance graduate, as part of her Arts Council funded DYCP project. Charlotte spent three days mentoring at Sylvie Holder's Yorkshire Dance residency with her collaborators. Charlotte also offered ad hoc support to **Melonie** Poole who is an experienced film maker and performance artist.

> *'Thanks for all your support, insight and reflection. It was really inspiring.' Melonie*

> *'I always feel that I have such clarity after our mentoring sessions… I am tremendously grateful for your support over the past few months.'* Sylvie

VDT supported the following freelancers/organisations with free space at VDT's studio in New England House: Lucy Clark, Tia, the Orange Collective, Kate Darach and Katie Dale Everett.

Supporting Young Performers
In 2024/25, VDT supported exceptionally talented Ukrainian young performer Veronika (PLAY) to continue her dance training. Encouraged by fellow PLAY performer Sorrel, Veronika successfully auditioned for Lee Smikle's Dance Academy in Hove. VDT negotiated a reduced annual fee for Veronika for one academic year of contemporary training on Sundays with Smikle Dance Academy in Hove and covered the cost of this.

VDT Trainees
In 2024/25 VDT offered paid training opportunities to two practitioners supporting Artistic Director Charlotte Vincent with VDT's Archive project.

Trainee Archivist- Catherine Adams
Dr Angela Pickard at the De Haan Centre for Arts and Health at Canterbury Christ Church University employed Catherine Adams via Unitemps to work on digitising and cataloguing VDT's paper-based materials – including Charlotte Vincent's choreographic sketchbooks, previews, posters and programmes from past productions. This work ensured that Charlotte Vincent can start work on VDT's archive project in autumn 2025.

Digital Archive Collaborator- Phil Sanger
Former VDT collaborator, Phoenix Dancer, NSCD senior lecturer and PhD student, Phil Sanger, was secured to work with Charlotte Vincent in September/October 2024 to research VDT's archiving processes and start cataloguing and digitising VDT's hardware including VHS, Beta and DV tapes, floppy discs, DVD's, Mini discs and CD-ROMs. Phil Sanger documented this process for his PhD studies with one chapter of his final thesis based on VDT's work.

Safeguarding CPD Training
In 2024/25 VDT offered a professional development opportunity for arts organisations and individuals to book a Safeguarding in the Arts CPD Workshop. The workshop is based on an online resource: 'Safeguarding Questions for Working in the Arts' that emerged from reflective discussions between VDT and Playing ON Theatre Company. The resource encourages artists, facilitators, gatekeepers, producers, programmers, creative leaders and arts organisations to develop their approach to safeguarding and wellbeing within the planning, creation and delivery stages of projects, productions and programmes. The CPD Workshop and peer to peer learning opportunity explores the practical application of this resource, facilitated by Charlotte Vincent.

VDT delivered 1 x workshop with Rochdale Development Agency on 28 February 2025 to a total of 7 x participants made up of dance/art/theatre practitioners and administrative staff. See below for feedback:

How did the event compare to your expectations?

- 67% MET
- 17% SOMEWHAT EXCEEDED
- 17 % EXCEEDED

How would you rate your experience overall?

- 50% EXCELLENT
- 33% GOOD
- 17% NEUTRAL

'I just wanted to take a moment to thank you for your time, flexibility, and for leading such an incredible session. Everyone certainly took something valuable away from the discussion and learnings, whether for their organisation or personal development. Thank you for also sharing all VDT own safeguarding recourses, policies and practices.'
Louis Lisle, Cultural Project Manager

5. DIALOGUE & DEBATE

Parenting and Dance Network Symposium

Charlotte Vincent delivered a presentation based on her PhD findings at a Parenting and Dance Network Symposium at Canterbury Christ Church University on 12 April 2024. As part of the discussion, Charlotte introduced issues around attachment, the impact of domestic violence/substance misuse on attachment and childhood developmental trauma, the emotional wellbeing and labour of birth mothers, adoptive parents and the children themselves and PACE parenting – which offered an alternative view to the presentations that looked more at dancers and post-partum physiology.

The presentation included a screening of the *Art of Attachment* short film to 26 attendees (12 in person / 14 online) as well as discussion around the creative process and production.

6. SECTOR LEADERSHIP

SE NPOs/Sector Round Table Discussion

Charlotte Vincent was invited along with other South East NPO Executives to join ACE Executive Board members Laura Dyer, Hazel Edwards and Peter Heslip in a round table discussion on Thursday 13th February 2025 at The Royal Pavilion to discuss some of the interesting opportunities and challenges facing the NPO sector in Brighton currently alongside Chenine Bhathena MBE, Director Culture and Environment and Howard Barden, Head of Culture and Events from Brighton & Hove City Council.

London Road Network Development

At the latter end of 2024/25, VDT became a lead partner in developing the London Road Network (LRN) - a nascent consortium of Brighton based arts organisations and individuals engaged in a cultural enquiry to promote systemic change along Brighton's London Road area.

VDT started to work alongside Quiet Down There, Dr. Cara Courage, Phoenix Arts Space, Lighthouse, Sew Fabulous, The Rose Hill, the London Road Area Trust, B&H City Council's Culture & Creative Industries Officer and University of Sussex to identify, develop and expand relationships between cultural and grass roots organisations and the communities who live in, and transit in and out of, the London Road area.

The consortium will continue to build collaborative partnerships between organisations, share resources and raise funds to support the development of a strategic action plan for the area and design and deliver meaningful interdisciplinary, intergenerational cultural pathways/activities between existing organisations, individuals and populations to create a significant step change for cultural provision in the area.

7. TRAINING & DEVELOPMENT

During this period, staff and trustees undertook the following: NSPCC's Introduction to Safeguarding Training, Level 2 Safeguarding Adults Training, Level 1 Charity Trustee Safeguarding Training, Impact Initiatives -Trauma Informed Practice Training, Designated Safeguarding Lead Training- Young People, St John's Ambulance Emergency First Aid at Work Training.

Staff also attended events including: The Big Debate: Is Brighton's creative sector an undervalued powerhouse? a symposium at BHASVIC, National Centre for Academic and Cultural Exchange conference at Bayes Business School, Clore Leadership/ACE 'Leadership Now' assembly in Birmingham, ACE's Place Based Peer Learning Programme Webinar, What's Next – Creative Health & Wellbeing Session, Coastal Catalyst Development session.

Financial review

The statement of financial activities included in the report presents a turnover of £262,556 for 2024/25 (2024: £318,712) against expenditure of £295,762 for 2024/25 (2024: £326,257).

Arts Council England remains VDT's principal funder. 2024/25 represents year two of a three year funding agreement for ACE NPO funding of £254,599 per year until March 2026. At the time of writing ACE have confirmed an extension to the funding agreement for 2026/27 with an intention to extend the current portfolio for another year (2027/28), subject to confirmation by ACE.

In addition to ACE funding £6,487 (2024: £50,785) of earned income was achieved through the distribution of existing and new assets On Stage, On Film and Online and the delivery of services within the charitable activities of VDT. £1,470 (2024: £1,696) was received as bank interest.

Total resources expended for the year was £295,762, supported by designated funds brought forward totaling £40,128 for **ART OF RECOVERY (AoR)**, **HOME TRUTHS** (including **ART OF ATTACHMENT), PLAY** and **VDT+.**

Of the £295,762 total expenditure £97,747 was directly allocated to charitable project activity relating to specific artistic productions. £188,610 of total expenditure was on support activity, including administration staff, staff training, office and storage, telecommunications, training, insurance and accountancy. A further £2,125 on governance and remaining £7,280 on raising funds.

As at 31 of March 2025, total reserves represented by unrestricted general funds were £132,974, in line with the current reserves policy. In addition to the general fund VDT holds unrestricted designated funds of £6,922 earmarked for ongoing projects and are being spent down over a number of years. There are no restricted funds as at 31 of March 2025.

Reserves Policy

It is the policy of incidence later that unrestricted funds which have not been designated for a specific use should be maintained at a minimum level equivalent of three months' unfunded operating costs, including statutory and enhanced redundancy payments, in line with employment contract annexures. The trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue Vincent Dance Theatre's core activities for up to a period of three months, or consideration is given to ways in which additional funds may be raised, or in the event of winding up that employees are protected by ensuring sufficient resources are in place to support redundancy payments and notice periods. Reserves Policy and calculations are reviewed annually by the finance sub-committee.

Structure, governance and management
Vincent Dance Theatre is a company limited by guarantee, governed by its Memorandum and Articles of Association, dated 3 July 2001 and registered as a charity with the Charity Commission.

Artistic Director/CE Charlotte Vincent leads the company full-time and is responsible for the company's artistic policy. The management team is small and, at the time of writing, comprises of Finance and Operations Director (0.6p/t) and Administrator (0.7p/t), a Freelance Strategic Associate and Participation Producer.

Other roles during 2024/25 year are no long in post. General Manager (returned from maternity leave November 2024 and left post July 25), Participation and Digital development Director (not in post after 31 March 2025) and Executive Director (in post until July 2024).

The Artistic Director, General Manager and Finance and Operations Director have delegated authority, within the terms and conditions approved by the Trustees, for operational matters including finance and employment. In addition to the salaried staff team VDT engaged a number of freelancers with expertise in marketing, fundraising and project management to build capacity when needed and enhance the team. The company has weekly meetings to map and monitor workload and monthly meetings focused on activity delivery planning and outputs against agreed targets.

At writing, Vincent, Dance Theatre has a five strong board of trustees who monitor the company's progress in line with Charity Commission guidance and to ensure effective delivery of VDT's funding agreement with the principal funder Arts Council England.

The Board of Trustees administers the charity, meeting four times each year with additional sub group meetings as required (for HR, governance, finance and environmental). A board away day is held annually to discuss policy, strategy and future artistic activity. All Trustees are encouraged to take up external training on offer to ensure they are fully aware of the responsibilities of trustees.

The Trustees, who are also the directors for purpose of company law, and who served during the year and up to the date of signature on the financial statements were:

E Burns	(Resigned 1 May 2024)
P A Rutter	(Resigned 1 May 2024)
C Scott-Songin	
T Bhopalwala	
J Ironside	(Resigned 8 July 2025)
L Zaim	
A K Fowler	(Appointed 3 February 2025)
R E Wilson Green	(Appointed 31 March 2025)

Induction and training of new trustees
New trustees are briefed on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the business plan and accounts. Prospective Trustees meet the Chair, Artistic Director and staff and are invited to attend at least one Board meeting as observers before joining.

Risk management
The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The Trustees have assessed the major risks to which the Vincent Dance Theatre is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

None of the Trustees has any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The Trustees' report was approved by the Board of Trustees.

C Scott-Songin
Chair
Dated: 2 December 2025

VINCENT DANCE THEATRE

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2025

The Trustees, who are also the directors of Vincent Dance Theatre for the purpose of company law, are responsible for preparing the Trustees' 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 Charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF VINCENT DANCE THEATRE

I report to the Trustees on my examination of the financial statements of Vincent Dance Theatre (the Charity) for the year ended 31 March 2025.

Responsibilities and basis of report

As the Trustees of the Charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the Charity 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 Charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Charity'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 ACCA, which is one of the listed bodies.

I have completed my examination. I confirm that no 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 Charity as required by section 386 of the 2006 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements 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 financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

M Mealing

Chartered Accountants
FCCA

Dated: 2 December 2025

VINCENT DANCE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds general 2025 £	Unrestricted funds designated 2025 £	Total 2025 £	Unrestricted funds general 2024 £	Unrestricted funds designated 2024 £	Restricted funds 2024 £	Total 2024 £
Income from:								
Grants and donations	2	254,599	-	254,599	264,599	-	1,632	266,231
Charitable activities	3	6,487	-	6,487	50,785	-	-	50,785
Investment income	4	1,470	-	1,470	1,696	-	-	1,696
Total income		262,556	-	262,556	317,080	-	1,632	318,712
Expenditure on:								
Raising funds	5	7,280	-	7,280	8,033	-	-	8,033
Charitable activities	6	253,694	34,788	288,482	307,102	-	11,122	318,224
Total resources expended		260,974	34,788	295,762	315,135	-	11,122	326,257

VINCENT DANCE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds general 2025 £	Unrestricted funds designated 2025 £	Total 2025 £	Unrestricted funds general 2024 £	Unrestricted funds designated 2024 £	Restricted funds 2024 £	Total 2024 £
Net incoming/(outgoing) resources before transfers		1,582	(34,788)	(33,206)	1,945	-	(9,490)	(7,545)
Gross transfers between funds		(1,582)	1,582	-	18,372	(18,372)	-	-
Net income/(expenditure) for the year/ Net movement in funds		-	(33,206)	(33,206)	20,317	(18,372)	(9,490)	(7,545)
Fund balances at 1 April 2024		132,974	40,128	173,102	112,657	58,500	9,490	180,647
Fund balances at 31 March 2025		132,974	6,922	139,896	132,974	40,128	-	173,102

The statement of financial activities includes all gains and losses recognised in the year.

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

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

VINCENT DANCE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Current assets					
Debtors	12	46,757		79,374	
Cash at bank and in hand		117,881		114,096	
		164,638		193,470	
Creditors: amounts falling due within one year	13	(24,742)		(20,368)	
Net current assets			139,896		173,102
Income funds					
Unrestricted funds					
Designated funds	16	6,922		40,128	
General unrestricted funds		132,974		132,974	
			139,896		173,102
			139,896		173,102

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 2 December 2025

C Scott-Songin
Trustee

Company registration number 04259502

VINCENT DANCE THEATRE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Cash flows from operating activities					
Cash generated from/(absorbed by) operations	19		2,315		(26,173)
Investing activities					
Investment income received		1,470		1,696	
Net cash generated from investing activities			1,470		1,696
Net cash used in financing activities			-		-
Net increase/(decrease) in cash and cash equivalents			3,785		(24,477)
Cash and cash equivalents at beginning of year			114,096		138,573
Cash and cash equivalents at end of year			117,881		114,096

1 Accounting policies

Charity information

Vincent Dance Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is Community Base, 113 Queens Road, Brighton, BN1 3XG.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)" (as amended for accounting periods commencing from 1 January 2019). The Charity is a Public Benefit Entity as defined by FRS 102.

The accounts are prepared in sterling, which is the functional currency of Charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the accounts, the Trustees have a reasonable expectation that Charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees' continue to adopt the going concern basis of accounting in preparing the accounts.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when Charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once Charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid is recognised at the time of the donation.

Earned income is recognised when the activity relating to the income has been performed or goods have been delivered and is net of VAT.

1 Accounting policies **(Continued)**

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Fund-raising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in the support of the charitable activities.

Expenditure on raising funds

These are costs incurred in attracting voluntary income, and those incurred in supplying goods and services at a charge

Charitable activities

These are costs incurred on the company's charitable operations, including support costs and costs relating to the governance of the academy apportioned to charitable activities.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

Charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in Charity's balance sheet when Charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

1 Accounting policies **(Continued)**

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when Charity's contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when Charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Grants and donations

	Unrestricted funds general 2025 £	Unrestricted funds general 2024 £	Restricted funds 2024 £	Total 2024 £
Grants receivable	254,599	264,599	1,632	266,231
Grants receivable for core activities				
Arts Council England, South East	254,599	254,599	-	254,599
Postcode Society	-	10,000	-	10,000
Brighton and Hove City Council (PLAY)	-	-	1,632	1,632
	254,599	264,599	1,632	266,231

3 Charitable activities

	Core Activities	Virgin Territory/ Shut Down	Total	Total
			2025	2024
	£	£	£	£
Earned income within charitable activities	5,187	1,300	6,487	18,369
Other income	-	-	-	32,416
	5,187	1,300	6,487	50,785

3 **Charitable activities** **(Continued)**

For the year ended 31 March 2024

	Core Activities	Home Truths (Inc AoA)	Virgin Territory/Shut Down	Art of Recovery	In Loco Parentis	PLAY	Total 2024
	£	£	£	£	£	£	£
Earned income within charitable activities	567	7,730	1,485	300	667	7,620	18,369
Other income	-	-	-	-	-	32,416	32,416
	567	7,730	1,485	300	667	40,036	50,785
Analysis by fund							
Unrestricted funds - general	567	7,730	1,485	300	667	40,036	50,785

4 Income from investments

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Investment income	1,470	1,696

5 Raising funds

	Unrestricted funds general 2025 £	Unrestricted funds general 2024 £
Fundraising		
Staff costs	7,280	8,033
	7,280	8,033

6 Charitable activities

	Core Activities	VDT+	Art of Recovery	PLAY	Total 2025	Total 2024
	£	£	£	£	£	£
Staff costs	60,599	2,600	2,100	600	65,899	74,823
Travel	2,360	-	23	-	2,383	863
UK Touring and projects	-	15,905	8,482	5,078	29,465	95,910
	62,959	18,505	10,605	5,678	97,747	171,596
Share of support costs (see note 8)	188,610	-	-	-	188,610	144,578
Share of governance costs (see note 8)	2,125	-	-	-	2,125	2,050
	253,694	18,505	10,605	5,678	288,482	318,224
Analysis by fund						
Unrestricted funds - general	253,694	-	-	-	253,694	
Unrestricted funds - designated	-	18,505	10,605	5,678	34,788	
	253,694	18,505	10,605	5,678	288,482	

6 Charitable activities **(Continued)**

For the year ended 31 March 2024

	Core Activities	Home Truths (inc AoA)	Virgin Territory/ Shut Down	Art of Recovery	PLAY	Total 2024
	£	£	£	£	£	£
Staff costs	46,536	2,500	-	8,960	16,827	74,823
Travel	863	-	-	-	-	863
UK Touring and projects	-	1,186	1,050	743	92,931	95,910
	47,399	3,686	1,050	9,703	109,758	171,596
Share of support costs (see note 8)	144,578	-	-	-	-	144,578
Share of governance costs (see note 8)	2,050	-	-	-	-	2,050
	194,027	3,686	1,050	9,703	109,758	318,224
Analysis by fund						
Unrestricted funds - general	194,027	3,686	1,050	213	108,126	307,102
Restricted funds	-	-	-	9,490	1,632	11,122
	194,027	3,686	1,050	9,703	109,758	318,224

7 Description of charitable activities

Core Activities
Organisation cost, support and development activity outside scope of artistic costs linked to specific named projects.

Home Truths (inc AoA)
Development, production, distribution and participation activity for Home Truths.

VDT+
Development of online resource and new archive that catalogues and shares 30 years of socially engaged/ choreographic practice and productions alongside new and existing online learning resources and assets.

Virgin Territory/Shut Down
Making, distribution and engagement activity for Virgin Territory and Shut Down on stage, on film and online.

Art of Recovery
All activity related to the Art of Recovery project, including foundation and research workshops, creative development, production, distribution and participatory activity.

PLAY
Development, making, distribution and participatory activity for Play, including all live on stage, on film and online elements.

8 Support costs allocated to activities

	2025 £	2024 £
Staff costs	116,370	87,313
Premises	27,089	27,680
Insurance	1,778	2,102
Communications	5,869	7,307
Management and consultancy fees	27,475	7,500
Bank charges	133	273
Legal and professional fees	1,110	4,204
Training	917	830
Sundry expenses	7,869	7,369
Governance costs	2,125	2,050
	190,735	146,628
Analysed between:		
Charitable activities	190,735	146,628

Governance costs comprise:	2025 £	2024 £
Independent examiners fees	2,125	2,050
	2,125	2,050

9 Trustees

None of the Trustees (or any persons connected with them) received any remuneration during the year and £776 (2024: £162) was reimbursed relating to travelling expenses during the year.

10 Employees

The average monthly number of employees during the year was:

	2025 Number	2024 Number
Creative team	1	1
Management team	3	3
Total	4	4

Employment costs	2025 £	2024 £
Wages and salaries	178,429	157,159
Social security costs	7,757	9,527
Other pension costs	3,363	3,483
	189,549	170,169

The average full time equivalent number of employees during the year was 3.83 (2024: 3.2)

There were no employees whose annual remuneration was more than £60,000.

11 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

12 Debtors

Amounts falling due within one year:	2025 £	2024 £
Other debtors	1,508	924
Prepayments and accrued income	45,249	78,450
	46,757	79,374

13 Creditors: amounts falling due within one year

	2025	2024
	£	£
Other taxation and social security	2,766	2,849
Other creditors	45	11,490
Accruals and deferred income	21,931	6,029
	24,742	20,368

14 Retirement benefit schemes

	2025	2024
Defined contribution schemes	£	£
Charge to profit or loss in respect of defined contribution schemes	3,363	3,483

Charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of Charity in an independently administered fund.

15 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	Balance at 1 April 2023	Incoming resources	Resources expended	Balance at 1 April 2024	Incoming resources	Balance at 31 March 2025
	£	£	£	£	£	£
SCF (Sussex Community Foundation)	3,583	-	(3,583)	-	-	-
Lottery Community Fund	5,907	-	(5,907)	-	-	-
Brighton and Hove City Council (PLAY)	-	1,632	(1,632)	-	-	-
	9,490	1,632	(11,122)	-	-	-

16 Designated funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	Balance at 1 April 2023	Transfers	Balance at 1 April 2024	Resources expended	Transfers	Balance at 31 March 2025
	£	£	£	£	£	£
PLAY	58,500	(53,282)	5,218	(5,678)	460	-
Home Truths (inc AoA)	-	4,500	4,500	-	-	4,500
Art of Recovery	-	10,410	10,410	(10,604)	194	-
VDT+	-	20,000	20,000	(18,506)	928	2,422
	58,500	(18,372)	40,128	(34,788)	1,582	6,922

17 Analysis of net assets between funds

	Unrestricted funds	**Unrestricted funds designated**	**Total**	Unrestricted funds	Unrestricted funds designated	Restricted funds	Total
	2025	**2025**	**2025**	2024	2024	2024	2024
	£	**£**	**£**	£	£	£	£
Fund balances at 31 March 2025 are represented by:							
Current assets/(liabilities)	132,974	6,922	139,896	132,974	40,128	-	173,102
	132,974	6,922	139,896	132,974	40,128	-	173,102

18 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).

19 Cash generated from operations	**2025**	**2024**
	£	**£**
Deficit for the year	(33,206)	(7,545)
Adjustments for:		
Investment income recognised in statement of financial activities	(1,470)	(1,696)
Movements in working capital:		
Decrease/(increase) in debtors	32,617	(25,748)
Increase in creditors	4,374	8,816
Cash generated from/(absorbed by) operations	2,315	(26,173)

20 Analysis of changes in net funds

The Charity had no material debt during the year.

VINCENT DANCE THEATRE

England & Wales - Charity number 1091615

Accounts

Charity registration number 1091615

Company registration number 04259502

VINCENT DANCE THEATRE

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

UHY Hacker Young
Chartered Accountants

VINCENT DANCE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	C Scott-Songin	
	T Bhopalwala	(Appointed 13 July 2023)
	J Ironside	(Appointed 13 July 2023)
	L Zaim	(Appointed 9 August 2023)
Secretary	K J Johnson	
Charity number	1091615	
Company number	04259502	
Registered office	New England House Unit C Level 8 North New England Street Brighton BN1 4GH	
Independent examiner	M Mealing UHY Hacker Young 6 Broadfield Court Broadfield Way Sheffield S8 0XF	
Bankers	Lloyds Bank PLC 25 Gresham Street London EC2V 7HN	

VINCENT DANCE THEATRE

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VINCENT DANCE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

The Trustees present their annual report and financial statements for the year ended 31 March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Vincent Dance Theatre's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

The registered office of the company is New England House Unit C, Level 8 North, New England Street, Brighton BN1 4GH.

Vincent Dance Theatre's company number is 04259502 and charity number is 1091615.

Objectives and activities

The **objectives** of Vincent Dance Theatre (VDT), as defined in the Memorandum of Association, are:

- to promote, maintain, improve and advance education and appreciation of dramatic and visual arts, in particular by the production and performance of dance and similar choreographic arts;
- to advance public education in the teaching and choreography of dance;
- to provide or assist in the provision of training and the presentation of educational performances.

Please see VDT's Vision, Mission and Values below:

Vision

Dance theatre that actively interrogates who we are and how we live, is a platform for people whose voices might not otherwise be heard, and a space to promote equality of opportunity and social change.

Mission

We produce and distribute collaborative, socially-engaged feminist dance theatre work on stage, on film and across online platforms. We create opportunities for people whose voices are usually less well heard. We move people to think differently.

Values

- Socially engaged: the voices of people who might not otherwise be heard are audible at every stage of our creative process.
- Practice led: we embed new learning and development in all areas of our activity and operation; safeguarding, trauma awareness and trust are at the heart of our practice.
- Relevant: we promote equality of opportunity and inclusion in all aspects of our practice; our work consciously challenges the status quo.
- Opportunity driven: we enable employment, training and development opportunities for trustees, staff members, freelance collaborators and non-professionals participants.

Company Information

VDT is based in Brighton, a registered charity focusing on the arts and education/training with direct delivery to the public. VDT is an Arts Council England National Portfolio Organisation (NPO) and Associate Company of Brighton Dome and Brighton Festival.

Founded in 1994, VDT produces the work of Choreographer and Director Charlotte Vincent, who conceives, directs and designs the company's productions on stage, on film and online. Vincent has developed a unique and confident approach to integrating professional and non-professional practice in the research and making of the company's production work, whilst maintaining the visually striking, physically compelling and high-quality aesthetic that audiences have come to expect.

Vincent's productions are politically provocative and make significant claims for gender politics and equality, and increasingly for wider social change and the representation of marginalised voices.

The Trustees have paid due regard to the guidance on public benefit issued by the Charity Commission in deciding what activities Charity should undertake.

Achievements and Performance
2023/24 represents Year 1 of VDT's latest Arts Council England National Portfolio funding agreement (2023 – 2026).

In this year VDT made 1 new **on stage** production, *PLAY*, which premiered live on stage at Brighton Dome Corn Exchange, and delivered 1 in person post-performance discussion, engaging a live, **in person audience of 360**.

VDT continued to make the most of its existing work **on film**, screening **3 film titles 25 times** to a live, **in person audience of 722**.

VDT worked with **756 participants** through its **participation & engagement programme**, including delivering university seminars, running research and development workshops for PLAY, delivering workshops in schools and youth community groups using VDT's work to look at the negative impacts of social media on young people, running career development workshops for students through ESCC Open Doors and Creative Cafe programmes, and working with local service providers, Oasis Project and Survivors Network, to deliver craft-based workshops.

Over the course of the year, VDT created and distributed **16 new online products** to an **online audience of 1,518**. VDT's **YouTube** channel received **13,589** views across the year. VDT's works on **Digital Theatre + (DT+), Routledge** & in **NSCD's library** were seen by **58,455** audience members, with VDT's resource packs on DT+ receiving **2280** views.

1. ON STAGE

PLAY was the central creative and participation project of Vincent Dance Theatre's Business Plan for 2023/24 supported by Arts Council England NPO funding and commissioned by Brighton Dome and Festival. PLAY premiered live on stage at **Brighton Dome Corn Exchange** on **Thursday 14 March 2024**, for one night only, to an **audience of 290**. A post-show discussion also took place following the performance to an audience of around 70 people.

The work emerged from an extensive programme of workshops with young people across Brighton and Sussex, taking place between February and November 2023. These workshops initially served to inform the creative concept of the work and to identify four young people to join the company as young performers employed to devise and perform in the production.

The creation of PLAY took place over 8 weeks from **Monday 15 January – Friday 8 March 2024** at The Studio, Whippingham Road, Brighton, led by Artistic Director Charlotte Vincent with support from Artistic Associates Robert Clark and Aurora Lubos.

The project also created 14 new film assets for VDT's online PRACTICES series on YouTube, providing new resources offering insight into Vincent's methodology, including in-depth interviews with collaborators, trainees and Artistic Director.

PLAY employed 14 freelance arts professionals over the course of the project, including a lighting designer, composer, production manager and filmmakers, among others.

Collaborators
Director & Designer: Charlotte Vincent
Artistic Associates: Robert Clark & Aurora Lubos
Composer: Jules Maxwell
Lighting Designer: Nigel Edwards
Production Manager: Mat Ort
Rehearsal Director & Stage Manager: Robert Clark
Photographer & Filmmaker: Bosie Vincent
Trainee Facilitators: Lucy Clark & Catherine Sleeman
Chaperones: Katie Barnatt & Gemma Morris
Wellbeing Support for Young Performers: Mimi Banks

Performers
Aurora Lubos
Sorrel Barnes
Tegwen Edwards
Veronika Holenko
Tia Irons La Corbiniere

Feedback from PLAY audience:
'It was amazing, just beautiful, touching, eerie and generous. Your best yet'
'What an incredible evening. Very emotive. Those girls have a future on the stage'
'Epic! Well done for a brilliant idea very well executed'
'Really beautiful, interesting and inspiring What a privilege to have enjoyed this. Thank you'
'Well done VDT. A wonderful production to a full house. So glad I had a chance to see the work'
'It was really great to see PLAY, such powerful and moving performances all round'
'The work is really outstanding, and I've been thinking about it a lot since'
'Under the direction of Charlotte Vincent, the young dancers brought energy, spirit and skill to this timeline of past works that shows young women, moving towards adulthood with the thrill and excitement of children at play. The set design perfectly matches the sense of drawing on former shows, bringing props and part of the set forward, from the back of the stage to the foreground for each scene in a kind of looping that brings past, present and future together. An inspired production'
'I thought the cast was very strong and the set was beautiful in that huge, gorgeous space. Movement was thought provoking and beautifully choreographed'

2. ON FILM

VDT continued to distribute work on film; screening short and long form versions of existing works. VDT's assets allow for flexible distribution and much was delivered through facilitated engagement diversifying distribution, with VDT taking its work to schools, colleges, youth, community and arts spaces through its Participation Programme.

Film Screenings
Long and short-form film screenings of VDT work (*Shut Down*, *Virgin Territory* and *Art of Attachment*) were delivered at the following venues/with the following groups throughout the year:

- VDT Studio, New England House
- Oasis Group
- Survivors Network
- University of Brighton
- Priory School
- Saxon Mount Special Education School
- St Leonard's Academy
- Hazel Court School
- Breaking the Cycle, Birmingham

VDT reached a **total audience of 478** through these film screenings.

VDT's work on film was seen mainly by non-traditional, non-dance audiences; many of whom were young people (aged between 12 – 19) or staff/service users in the family intervention sector. VDT's ability to offer bespoke packages to audiences and participants who then become audiences, continues to broaden the company's reach and take high quality arts to communities less likely to access such work.

Feedback from the Art of Attachment Film Screening at Brighton University which took place in May 2023 to an audience of 75 students is as follows:

'Inspiring, brave, creative'

'Powerful, emotional, thought-provoking'
'My takeaway: that everyone has a story and a lot of people carry different traumas'

'My takeaway: I will be mindful about the language I use in my professional career and the impact on service users'
'Powerful performance that has improved my understanding of trauma and working with and supporting people who struggle with substance misuse'
'Inspirational. The power of theatre – told authentic real stories'

3. ONLINE

In 2023/24 VDT continued its programme of work online through DT+ and YouTube as follows:

Digital Theatre +
Virgin Territory (On Stage and On Film versions) was the first contemporary dance work to be streamed on Digital Theatre + (DT+) in 2017/18 with associated contextualising materials and remains on the platform, accessed by peer artists and students across the world. *Shut Down* (On Stage and On Film versions) was added in 2022/23 to the platform along with an updated *Virgin Territory* Resource Pack (written in collaboration with external consultant Jane Woolley). Across the year 2023/24, **58,425 people watched *Virgin Territory* and *Shut Down*** via DT+ and **2,280 viewed the available resource packs**.

These assets have a global reach, and in 2023/24 were viewed by audiences from **39 different countries**, listed here in order of highest to lowest; United Kingdom, United States of America, Australia, Canada, Sweden, Portugal, Hong Kong, Cambodia, India, Malaysia, China, Spain, Singapore, Poland, United Arab Emirates, Thailand, Hong Kong SAR, Ireland (Republic), Switzerland, Japan, Indonesia, Turkey, Austria, South Africa, Lithuania, Brazil, Italy, Israel, Denmark, Netherlands, New Zealand, Vietnam, Armenia, Nigeria, Mauritius, Peru, Luxembourg, Qatar, Slovakia.

YouTube
In 2023/24 VDT continued to distribute film assets via its YouTube channel, including adding further content to the VDT PRACTICES playlist (short videos reflecting on VDT's practice and creation processes).

A total of **21.3k** people viewed VDT's work on YouTube in 2023/24. Of these views 35.5% came via video links embedded in websites and 23.6% came through YouTube searches. The most watched videos were various clips from *Virgin Territory*.

VDT & University of Warwick Community Values Resource
VDT previously collaborated with the University of Warwick, funded by IATL, the Community Values Education Programme and the Centre for the Study of Women and Gender to produce an online resource using VDT works *Virgin Territory* & *Shut Down* to sit online alongside the Community Values Programme at Warwick (& support groups information). The new resource launched in February 2022 on the university website.

256 students engaged with the online resource over this year 2023/24.

Online Safeguarding Questions Resource
VDT and Playing On Theatre Company launched 'Safeguarding Questions for Working in the Arts' in 2022/23, an online resource that aims to act as a series of prompts – for arts organisations and practitioners to consider the range of issues at play and scrutinise options for supporting / safeguarding participants, the creative process and audience. The Safeguarding Questions resource is available on the VDT website and was accessed by approximately 60 people across the year 2023/24. The resource will inform a CPD Training Day delivered to arts organisations and NPOs in the year 2024/25, led by Charlotte Vincent.

4. PARTICIPATION

VDT's Participation & Engagement programme reached a wide range of participants in 2023/24, with VDT offering schools-based workshops for young people focussed on career development in the arts, workshops for young people looking at the negative impacts of social media, craft-based workshops for adults in recovery, seminars and resources for university students and production-based movement workshops:

Schools & Universities Activity
In 2023/24 VDT delivered the participatory sessions in the following schools and universities, some of which were in partnership with Creative Cafes (Culture Shift) and Open Doors (East Sussex Careers Hub) which aimed to build employability skills, confidence and knowledge around the available routes into different industries and professions:

- Hazel Court SEND School
- Priory School
- Saxon Mount Special Education School
- St Leonard's Academy
- Brighton University

Feedback from staff and participants is as follows:

Staff:
'Thank you for your support at today's Creative Careers Cafe event. You are all stars. The school and the students as well as ourselves were very appreciative of the effort and time you put into engaging with the students'
'We had a really great Open Doors trip to Vincent Dance Theatre in Brighton today. Sian, who ran the session put on a very engaging and creative workshop which got the pupils creating art and covered topics of gender and identity, well worth it!'

Participants:
'I liked it because I learnt about art and social media'
'Interesting, really good, amazing'
'The videos and kickboxing were really amazing'
'It was fun and I loved making the hearts and drawing the girl or boy'

Holding Safe Spaces Workshop at Goldsmiths University
On Monday 26 June 2023 VDT delivered a safeguarding seminar informed by the 'Safeguarding Questions for Working in the Arts' resource in partnership with Playing ON, at Goldsmiths, University of London. The event was led by Charlotte Vincent and Jim Pope from Playing ON, who co-developed the resource with VDT. A total of 8 participants took part in the seminar, which ran from 10:00 – 14:00.

Feedback from participants:
'I found it very helpful in making me assess and suggest ways forward to improve current policies and practice. Thank you!'
'Collaborative, sharing, open and invigorating'
'Blue sky thinking meets practical framework'
'Insightful. Really thought provoking and feels like accessible and practical advice that can be actioned'
'A really informative, nuanced seminar. I have felt challenged and inspired!'

Production related workshops- PLAY

VDT delivered **37 workshops** with **14** different youth and community groups and partners across Brighton and Sussex, as part of the research and development phase of ***PLAY***. A total of **406 young people** aged between 11-18 took part. Of the workshop participants, over 20% came from areas of low engagement and over 30% had identifiable protected characteristics.

Workshops were delivered to the following groups:

- Allsorts Youth Project
- B-Fest at Brighton Youth Centre
- B Starz Academy
- Brighton Aldridge Community Academy
- Cavendish School, Eastbourne
- Ceyda Tanc's Youth Dance Group
- Haven Young Creatives Drama Group, Newhaven
- Hazel Court School, Eastbourne
- Hummingbird Refugee Group
- Sir Robert Woodard Academy, Lancing
- South East Dance Boys Group
- Theatre Workshop
- ThirdSpace Youth Theatre
- VDT's 2023 Summer School, supported by Brighton Holiday and Food (HAF) Scheme

Feedback from PLAY workshop participants:
'Made us feel empowered'
'I liked the style and the movement, it was really fun and I found it a blast'
'I enjoyed learning things I didn't know how to do before and feeling more connected to my peers'
'I liked that we learnt a different way to move and express yourself and a new type of communication'
'I enjoyed learning a different, more free style of dance'

Workshops with Survivors Network & Oasis Project

In 2023/24 VDT continued delivery of the successful foundation workshop programme with Brighton-based support organisations Survivors Network and Oasis Project, funded by The National Lottery Community Fund & Sussex Community Foundation.

The funded programme consists of small-group, participatory, 2-hour, in-person 'creative first-aid' workshops, using craft-based activities designed to facilitate reflective conversations, foster a sense of belonging and develop personal creative strategies to support long-term recovery.

Between April – October 2023, VDT delivered 20 x sessions to 120 participants.

Feedback from participants included the following statements:
'Beautiful, transformative, balancing. In the beautiful room with beautiful people, I have transformed and rebalanced my emotions using creativity'
'Calming, the workshop calmed my frazzled mind at the end of a long day and remined me of how much I enjoy being creative. I'm so glad I came'
'Collective joy from individual pain. Connecting with myself and other. Beauty exists'
'I've left remembering that creativity is everywhere and has no limits. Every bit is grounding and creates glimmers of hope'

5. MENTORING

Socially Engaged Trainee Facilitator Roles attached to PLAY

In 2023-24 VDT offered a paid training and mentoring opportunity for early career arts practitioners to train in socially engaged dance theatre practice, specifically tracking, observing and practically contributing to the research and making periods for PLAY, as part of the company's Professional Development Programme.

In May 2023 VDT received 14 applications, and following an interview process the full bursary opportunity was offered to disabled dance artist Lucy Clark and a second smaller opportunity to Catherine Sleeman.

Lucy was awarded a bursary to cover the cost of her attending following training programme:

- Observing and contributing to VDT's 2023 Summer School and PLAY workshops in the autumn 2023
- Observing and taking part in PLAY creation, performance and filming processes attending rehearsals two days per week
- Continuous mentoring with Artistic Director Charlotte Vincent and Artistic Associate Robert Clark

VDT's Trainee Facilitators gave the following feedback on their experience of working on PLAY:

Lucy Clark:

'I had an incredible experience as a trainee facilitator for VDT's PLAY. I am very grateful to have had this opportunity. It made me think critically about what I do as an artist and helped me grow in confidence as I gained a diverse skill set around how to work with young people and vulnerable adults. This traineeship provided me with a unique insight into how Charlotte directs and choreographs, an invaluable opportunity to learn about VDT's practice, choreographic composition, and to witness Charlotte's expertise in action. This traineeship was game-changing for my development as an artist and has already opened up further opportunities for me.

Since starting the traineeship with VDT I have become a teaching assistant for Propel at South East Dance and gained a seed commission from DanceHub CIC under their artist development programme 'A Space to Call Home' to create a new piece of work which will be performed at The Dance Space on 24th July 2024. I also have an upcoming residency at Brighton Dome's Anita's room in July and recently received the Young Dance Maker's Bursary for 'Dancing the Pluriverse', an event held by Dancing Otherwise and Sussex Dance Network as part of the AHRC funded Dancing Otherwise Network'

Catherine Sleeman:

'It was a real privilege to be involved in PLAY and to see Charlotte's vision emerge through the work of the whole team. I found it really helpful to have a practical engagement with the process as well as the opportunity to witness other creatives at work. Combined with the mentoring session, this gave me a better understanding of how I might want to go about changing my own creative practice/processes - leaving space to allow me to genuinely explore movement ideas and ways of expressing, rather than being so focused on a particular visual outcome. It was also really good for me to see how the team managed to work with the young people in a supportive and individually-led way - calmly navigating lots of different needs in the space and figuring out ways of working that helped them all to thrive, hopefully this is something I can emulate in my own future projects!

I'm currently working on a site-based dance film funded by English Heritage as one of 4 dancer/ choreographers involved. I've also been doing my own site-based R+D for a personal project about 'home' using dance and text. I was recently given one of South East Dance's 'Flourish' bursaries to develop my contact/partnering skills (as this is something that I feel I missed out exploring during my training on due to this being during the pandemic). I am hoping that I will be working on a larger project next year facilitating a creation process for a dance performance piece with group of people who have experienced miscarriage/baby loss (ACE funding dependent)'

Additionally, VDT supported the following freelance dance artists with free studio space-in-kind at New England House: Lucy Clark, Kate Darach

6. SPECIAL PROJECTS

VDT's AD/CE continued her PhD by Publication at School of Creative Arts and Industries, Faculty of Arts, Canterbury Christ Church University. The PhD reflects the work of Vincent Dance Theatre (VDT): values, beliefs, politics and methodologies as principles underpinning the form and content of the company's socially engaged, collaborative practice. The supervisor for the PhD is Dr Angela Pickard, Reader in Dance Education, Subject Lead: Dance, Drama and Performing Arts; Editor in Chief Research in Dance Education Journal. The intention is that once completed Vincent's PhD will provide the company with significant content for HEI resources and contextual information for Digital Theatre+.

7. DIALOGUE & DEBATE

VDT was able to use its online presence for a bespoke Dialogue & Debate event around its screenings, film work and company values/policies as follows:

Open University Roundtable Event
On Wednesday 21 June 2023 Charlotte Vincent took part in an Open University Roundtable as part of the GCSJ Research Festival '*Engaging Research on Global Challenges and Social Justice*' (taking place between 14 and 21 June 2023). The festival included both in person and online elements, bringing together a variety of academic speakers to showcase their research and give researchers a platform to expand their networks.

The Roundtable was focussed on arts-based research methods. The speakers were:

- Charlotte Vincent: Artistic Director/CEO, Vincent Dance Theatre
- Siobhan Campbell: Senior Lecturer of Creative Writing, OU
- Christine Plastow: Lecturer in Classical Studies, OU
- George Revill: Professor of Cultural Historical Geography, OU
- Chaired by Agnes Czajka: Professor of Politics and International Studies,

33 people attended online and in person.

Feedback from Agnes Czajka at the Open University:
'Thank you again for your participation, and for all of your contributions. I thought the roundtable went very well, and generated a lot of interesting questions and lines of discussion. There was indeed feedback from the audience, and it was extremely positive. Colleagues were appreciative of different perspectives and experiences everyone brought to the table, and thought the variety of projects and approaches discussed was very helpful.'

8. TRAINING & DEVELOPMENT

During this period, staff undertook training in:

Online Safeguarding Training provided by One Dance UK, AAT (Association of Accounting Technicians) Accounting Training, Emergency First Aid at Work Training provided by St John's Ambulance, Safeguarding in Dance Training provided by AWA (Advancing Women's Aspirations in Dance), and Reflective Practice with Orange Collective.

Staff also attended events including: Global Consultation on Arts Practice and the Ethics of Care, Our Dance Democracy Conference organised by Liverpool Hope University and Edge Hill University, B&HCC HAF Scheme Webinar, Illuminate Webinar/Training Session, Julie's Bicycle Webinar, ACE Creative Careers Webinar, Arts & Health Network, Brighton & Hove Networking Meeting, Brighton & Hove Cultural Alliance Summit, Executive Leadership NCACE, Working with Broadcasters Webinar, and Clore Leadership/ACE 'Leadership Now'.

9. AUDIENCES

VDT's work reached a total audience of **73,056** in 2023/24 (290 live on stage audience, 722 live on film audience, 72,044 online audience).

VDT piloted the use of Impact & Insights Toolkit Surveys which were made available to VDT's PLAY audience online and on paper to collect evidence regarding the performance, with 5% (15 out of a possible 290) audience members submitting a completed survey. Of these, 69% rated their experience as positive.

Surveys conducted by **Brighton Dome** showed overall positive feedback, with 88.9% of attendees being glad they attended.

Attendees gave the performance the following ratings:

- 50% rated the performance 5-stars
- 37% rated the performance 4-stars
- 13% rated the performance 3-stars

44.4% of attendees heard about the performance through word of mouth and 33.3% attended because they had seen one of VDT's shows before.

Financial review

The statement of financial activities included in the report presents a turnover of £318,712 for 2023/24 (2023: £324,077) against expenditure of £326,257 for 2023/24 (2023: £357,717).

Arts Council England remains VDT's principal funder. 2022/23 was an extension year to the NPO funding agreement 2018-2022, which was introduced in response to the pandemic. During 2022/23 an application was submitted to Arts Council England for the next three-year funding cycle 2023-2026, that was successful in what was a very competitive process. 2023/24 represents year one of the new three-year funding agreement for ACE NPO funding of £254,599 per year for three years 2023/24 – 2025/26.

In addition to ACE funding VDT received £10,000 from Postcode Society and £1,632 from Brighton and Hove Council to support a HAF scheme for young people linked to **PLAY.** £50,785 of earned income was achieved through the distribution of existing and new assets On Stage, On Film and Online and the delivery of services within the charitable activities of VDT. £1,696 was received as bank interest.

Total resources expended for the year was £326,257, supported by a designated fund of £58,500 for **PLAY** and a restricted fund balance of £9,490 b/f from 2022/23 from Lottery Community Fund and Sussex Community Foundation for the remaining delivery of **AoR** foundation workshops. Of the £326,257 total expenditure 52.6% (£171,596) was directly allocated to charitable activity including specific artistic productions, including: making and distribution of **PLAY, HOME TRUTHS** (including **ART OF ATTACHMENT**, on film screenings of **IN LOCO PARENTIS** On Stage, online distribution of **VIRGIN TERRITORY** and **SHUT DOWN** On Film and the delivery of all online Engagement work and provision of strategic development activity, including **Art of Recovery**. 44.3% (£144,578) of total expenditure was on support activity, including administration staff, staff training, office and storage, telecommunications, training, insurance and accountancy. A further 0.6% (£2,050) on governance and remaining 2.5% (£8,033) on raising funds.

As at 31 of March 2024, total reserves represented by unrestricted general funds were £132,974, in line with the current reserves policy. In addition to the general fund VDT holds unrestricted designated funds of £40,128 earmarked for ongoing projects and are being spent down over a number of years. There are no restricted funds as at 31 of March 2024.

Reserves Policy

It is the policy of incidence later that unrestricted funds which have not been designated for a specific use should be built to a minimum level equivalent of three months unfunded operating costs, including statutory and enhanced redundancy payments, in line with employment contract annexures. The trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue Vincent Dance Theatre's core activities for up to a period of three months, or consideration is given to ways in which additional funds may be raised, or in the event of winding up that employees are protected by ensuring sufficient resources are in place to support redundancy payments and notice periods. Reserves Policy and calculations are reviewed annually by the finance sub-committee.

Structure, governance and management

Vincent Dance Theatre is a company limited by guarantee, governed by its Memorandum and Articles of Association, dated 3 July 2001 and registered as a charity with the Charity Commission.

Artistic Director/CE Charlotte Vincent leads the company and is responsible for the company's artistic policy. The management team is small comprising of full-time General Manager (on maternity leave from November 2023 and returning part-time in November 2024 with maternity cover provision of 0.8 p/t equivalent in post during SML), part-time Participation and Digital Development Director and part-time Finance and Operations Director. An Executive Director was in post from December 2023 to July 2024.

The Artistic Director, General Manager and Finance and Operations Director have delegated authority, within the terms and conditions approved by the Trustees, for operational matters including finance and employment. In addition to the salaried staff team VDT engaged a number of freelancers with expertise in marketing, fundraising and project management to build capacity when needed and enhance the team. The company has weekly meetings to map and monitor workload and monthly meetings focused on activity delivery planning and outputs against agreed targets.

At writing, Vincent, Dance Theatre has a four strong board of trustees who monitor the company's progress in line with Charity Commission guidance and to ensure effective delivery of VDT's funding agreement with the principal funder Arts Council England. Recruitment to increase Trustees to six is underway in 2024/25 with interest from two potential new trustees as of November 2024.

The Board of Trustees administers the charity, meeting four times each year with additional sub group meetings as required (for HR, governance, finance, participation, marketing and environmental). A board away day is held annually to discuss policy, strategy and future artistic activity. All Trustees are encouraged to take up external training on offer to ensure they are fully aware of the responsibilities of trustees.

The Trustees, who are also the directors for purpose of company law, and who served during the year and up to the date of signature on the financial statements were:

G E Mazzei	(Resigned 19 July 2023)
E Burns	(Resigned 1 May 2024)
P A Rutter	(Resigned 1 May 2024)
C Scott-Songin	
T Bhopalwala	(Appointed 13 July 2023)
J Ironside	(Appointed 13 July 2023)
L Zaim	(Appointed 9 August 2023)

Induction and training of new trustees

New trustees are briefed on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the business plan and accounts. Prospective Trustees meet the Chair, Artistic Director and staff and are invited to attend at least one Board meeting as observers before joining.

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The Trustees have assessed the major risks to which the Vincent Dance Theatre is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

None of the Trustees has any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The Trustees' report was approved by the Board of Trustees.

C Scott-Songin
Chair
Dated: 10 December 2024

VINCENT DANCE THEATRE

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2024

The Trustees, who are also the directors of Vincent Dance Theatre for the purpose of company law, are responsible for preparing the Trustees' 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 Charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

UHY Hacker Young
Chartered Accountants

UHY Hacker Young
6 Broadfield Court
Broadfield Way
Sheffield
S8 0XF

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF VINCENT DANCE THEATRE

I report to the Trustees on my examination of the financial statements of Vincent Dance Theatre (the Charity) for the year ended 31 March 2024.

Responsibilities and basis of report

As the Trustees of the Charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the Charity 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 Charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Charity'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 ACCA, which is one of the listed bodies.

I have completed my examination. I confirm that no 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 Charity as required by section 386 of the 2006 Act; or
2 the financial statements do not accord with those records; or
3 the financial statements 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 financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

M Mealing

FCCA

Dated: 10 December 2024

VINCENT DANCE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds general 2024 £	Unrestricted funds designated 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds general 2023 £	Unrestricted funds designated 2023 £	Restricted funds 2023 £	Total 2023 £
Income from:									
Grants and donations	2	264,599	-	1,632	266,231	254,799	-	17,670	272,469
Charitable activities	3	50,785	-	-	50,785	51,334	-	-	51,334
Investment income	4	1,696	-	-	1,696	274	-	-	274
Total income		317,080	-	1,632	318,712	306,407	-	17,670	324,077
Expenditure on:									
Raising funds	5	8,033	-	-	8,033	10,722	-	-	10,722
Charitable activities	6	307,102	-	11,122	318,224	182,179	156,636	8,180	346,995
Total resources expended		315,135	-	11,122	326,257	192,901	156,636	8,180	357,717

VINCENT DANCE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds general 2024 £	Unrestricted funds designated 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds general 2023 £	Unrestricted funds designated 2023 £	Restricted funds 2023 £	Total 2023 £
Net incoming/(outgoing) resources before transfers		1,945	-	(9,490)	(7,545)	113,506	(156,636)	9,490	(33,640)
Gross transfers between funds		18,372	(18,372)	-	-	(96,966)	96,966	-	-
Net income/(expenditure) for the year/ Net movement in funds		20,317	(18,372)	(9,490)	(7,545)	16,540	(59,670)	9,490	(33,640)
Fund balances at 1 April 2023		112,657	58,500	9,490	180,647	96,117	118,170	-	214,287
Fund balances at 31 March 2024		132,974	40,128	-	173,102	112,657	58,500	9,490	180,647

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

VINCENT DANCE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Current assets					
Debtors	**12**	79,374		53,626	
Cash at bank and in hand		114,096		138,573	
		193,470		192,199	
Creditors: amounts falling due within one year	**13**	(20,368)		(11,552)	
Net current assets			173,102		180,647
Income funds					
Restricted funds	**15**		-		9,490
Unrestricted funds					
Designated funds	**16**	40,128		58,500	
General unrestricted funds		132,974		112,657	
			173,102		171,157
			173,102		180,647

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 10 December 2024

C Scott-Songin
Trustee

Company registration number 04259502

VINCENT DANCE THEATRE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Cash flows from operating activities					
Cash absorbed by operations	19		(26,173)		(82,252)
Investing activities					
Investment income received		1,696		274	
Net cash generated from investing activities			1,696		274
Net cash used in financing activities			-		-
Net decrease in cash and cash equivalents			(24,477)		(81,978)
Cash and cash equivalents at beginning of year			138,573		220,551
Cash and cash equivalents at end of year			114,096		138,573

1 Accounting policies

Charity information

Vincent Dance Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is New England House Unit C, Level 8 North, New England Street, Brighton, BN1 4GH.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)" (as amended for accounting periods commencing from 1 January 2019). The Charity is a Public Benefit Entity as defined by FRS 102.

The accounts are prepared in sterling, which is the functional currency of Charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the accounts, the Trustees have a reasonable expectation that Charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees' continue to adopt the going concern basis of accounting in preparing the accounts.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when Charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once Charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid is recognised at the time of the donation.

Earned income is recognised when the activity relating to the income has been performed or goods have been delivered and is net of VAT.

1 Accounting policies **(Continued)**

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Expenditure on raising funds

These are costs incurred in attracting voluntary income, and those incurred in supplying goods and services at a charge

Charitable activities

These are costs incurred on the company's charitable operations, including support costs and costs relating to the governance of the academy apportioned to charitable activities.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

Charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in Charity's balance sheet when Charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

1 Accounting policies **(Continued)**

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when Charity's contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when Charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Grants and donations

	Unrestricted funds general 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds general 2023 £	Restricted funds 2023 £	Total 2023 £
Donations and gifts	-	-	-	200	-	200
Grants receivable	264,599	1,632	266,231	254,599	17,670	272,269
	264,599	1,632	266,231	254,799	17,670	272,469

2 Grants and donations **(Continued)**

Grants receivable for core activities						
Arts Council England, South East	254,599	-	254,599	254,599	-	254,599
Postcode Society	10,000	-	10,000	-	-	-
Lottery Community Fund	-	-	-	-	8,770	8,770
Safer Sussex	-	-	-	-	3,900	3,900
SCF (Sussex Community Foundation)	-	-	-	-	5,000	5,000
Brighton and Hove City Council (PLAY)	-	1,632	1,632	-	-	-
	264,599	1,632	266,231	254,599	17,670	272,269

3 Charitable activities

	Core Activities	Home Truths (Inc AoA)	Virgin Territory/ Shut Down	Art of Recovery	In Loco Parentis	PLAY	Total 2024	Total 2023
	£	£	£	£	£	£	£	£
Earned income within charitable activities	567	7,730	1,485	300	667	7,620	18,369	23,733
Other income	-	-	-	-	-	32,416	32,416	27,601
	567	7,730	1,485	300	667	40,036	50,785	51,334

3 Charitable activities

(Continued)

For the year ended 31 March 2023

	Core Activities	Home Truths (Inc AoA)	Hold Tight	Virgin Territory/Shut Down	PLAY	Total 2023
	£	£	£	£	£	£
Earned income within charitable activities	2,683	1,894	16,575	2,449	132	23,733
Other income	-	-	27,601	-	-	27,601
	2,683	1,894	44,176	2,449	132	51,334
Analysis by fund						
Unrestricted funds - general	2,683	1,894	44,176	2,449	132	51,334

4 Investment income

	Unrestricted funds general 2024	Unrestricted funds general 2023
	£	£
Bank interest	1,696	274

5 Raising funds

	Unrestricted funds general 2024	Unrestricted funds general 2023
	£	£
Fundraising		
Staff costs	8,033	10,698
Support costs	-	24
Fundraising	8,033	10,722
	8,033	10,722

6 Charitable activities

	Core Activities	Home Truths (inc AoA)	Virgin Territory/ Shut Down	Art of Recovery	PLAY	Total 2024	Total 2023
	£	£	£	£	£	£	£
Staff costs	46,536	2,500	-	8,960	16,827	74,823	87,582
Travel	863	-	-	-	-	863	1,895
UK Touring and projects	-	1,186	1,050	743	92,931	95,910	132,900
	47,399	3,686	1,050	9,703	109,758	171,596	222,377
Share of support costs (see note 8)	144,578	-	-	-	-	144,578	121,752
Share of governance costs (see note 8)	2,050	-	-	-	-	2,050	2,866
	194,027	3,686	1,050	9,703	109,758	318,224	346,995
Analysis by fund							
Unrestricted funds - general	194,027	3,686	1,050	213	108,126	307,102	
Restricted funds	-	-	-	9,490	1,632	11,122	
	194,027	3,686	1,050	9,703	109,758	318,224	

6 **Charitable activities** **(Continued)**

For the year ended 31 March 2023

	Core Activities	Home Truths (inc AoA)	Hold Tight	Virgin Territory/ Shut Down	Art of Recovery	PLAY	Total 2023
	£	£	£	£	£	£	£
Staff costs	54,031	-	26,191	3,360	4,000	-	87,582
Travel	1,895	-	-	-	-	-	1,895
UK Touring and projects	-	481	130,445	1,326	321	327	132,900
	55,926	481	156,636	4,686	4,321	327	222,377
Share of support costs (see note 8)	121,752	-	-	-	-	-	121,752
Share of governance costs (see note 8)	2,866	-	-	-	-	-	2,866
	180,544	481	156,636	4,686	4,321	327	346,995
Analysis by fund							
Unrestricted funds - general	180,544	481	-	786	41	327	182,179
Unrestricted funds - designated	-	-	156,636	-	-	-	156,636
Restricted funds	-	-	-	3,900	4,280	-	8,180
	180,544	481	156,636	4,686	4,321	327	346,995

7 Description of charitable activities

Core Activities
Organisation cost, support and development activity outside scope of artistic costs linked to specific named projects.

Home Truths (inc AoA)
Development, production, distribution and participation activity for Home Truths.

Hold Tight
Development, making, distribution and participation activity for Hold Tight on stage, on film and online.

Virgin Territory/Shut Down
Making, distribution and engagement activity for Virgin Territory and Shut Down on stage, on film and online.

Art of Recovery
All activity related to the Art of Recovery project, including foundation and research workshops, creative development, production, distribution and participatory activity.

PLAY
Development, making, distribution and participatory activity for Play, including all live on stage, on film and online elements.

8 Support costs

	Support costs	Governance costs	2024	Support costs	Governance costs	2023
	£	£	£	£	£	£
Staff costs	87,313	-	87,313	42,066	-	42,066
Premises	27,680	-	27,680	28,556	-	28,556
Insurance	2,102	-	2,102	2,193	-	2,193
Communications	7,307	-	7,307	14,940	-	14,940
Management fees and consultancy	7,500	-	7,500	25,113	-	25,113
Bank charges	273	-	273	310	-	310
Legal and professional	4,204	-	4,204	1,309	-	1,309
Training	830	-	830	1,139	-	1,139
Sundry expenses	7,369	-	7,369	6,150	-	6,150
Independent examiner's fees	-	2,050	2,050	-	2,866	2,866
	144,578	2,050	146,628	121,776	2,866	124,642
Analysed between						
Fundraising	-	-	-	24	-	24
Charitable activities	144,578	2,050	146,628	121,752	2,866	124,618
	144,578	2,050	146,628	121,776	2,866	124,642

9 Trustees

None of the Trustees (or any persons connected with them) received any remuneration during the year and £162 (2023: £26) was reimbursed relating to travelling expenses during the year.

During the year ended 31 March 2024 no gifts were given to trustees. During the year 31 March 2023 gifts totalling £79 were given to one trustee upon their retirement in recognition of their service.

10 Employees

The average monthly number of employees during the year was:

	2024 Number	2023 Number
Creative team	1	1
Management team	3	3
Total	4	4

Employment costs	2024 £	2023 £
Wages and salaries	149,307	129,407
Social security costs	16,066	7,972
Other pension costs	4,796	2,967
	170,169	140,346

The average full time equivalent number of employees during the year was 3.2 (2023 3.2)

There were no employees whose annual remuneration was more than £60,000.

11 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 Taxationof Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

12 Debtors

Amounts falling due within one year:	2024 £	2023 £
Trade debtors	-	5,892
Other debtors	924	337
Prepayments and accrued income	78,450	47,397
	79,374	53,626

13 Creditors: amounts falling due within one year

	2024	2023
	£	£
Other taxation and social security	2,849	3,073
Other creditors	11,490	1,140
Accruals and deferred income	6,029	7,339
	20,368	11,552

14 Retirement benefit schemes

Defined contribution schemes

Charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of Charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £3,483 (2023 £2,967).

15 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Balance at 1 April 2022	Incoming resources	Resources expended	Balance at 1 April 2023	Incoming resources	Resources expended	Balance at 31 March 2024
	£	£	£	£	£	£	£
SCF (Sussex Community Foundation)	-	5,000	(1,417)	3,583	-	(3,583)	-
Lottery Community Fund	-	8,770	(2,863)	5,907	-	(5,907)	-
Safer Sussex	-	3,900	(3,900)	-	-	-	-
Brighton and Hove City Council (PLAY)	-	-	-	-	1,632	(1,632)	-
	-	17,670	(8,180)	9,490	1,632	(11,122)	-

16 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2022	Resources expended	Transfers	Balance at 1 April 2023	Transfers	Balance at 31 March 2024
	£	£	£	£	£	£
Hold Tight	118,170	(156,636)	38,466	-	-	-
PLAY	-	-	58,500	58,500	(53,282)	5,218
Home Truths (inc AoA)	-	-	-	-	4,500	4,500
Art of Recovery	-	-	-	-	10,410	10,410
VDT+	-	-	-	-	20,000	20,000
	118,170	(156,636)	96,966	58,500	(18,372)	40,128

17 Analysis of net assets between funds

	Unrestricted funds	**Unrestricted funds designated**	**Restricted funds**	**Total**	Unrestricted funds	Unrestricted funds designated	Restricted funds	Total
	2024	**2024**	**2024**	**2024**	2023	2023	2023	2023
	£	**£**	**£**	**£**	£	£	£	£
Fund balances at 31 March 2024 are represented by:								
Current assets/(liabilities)	132,974	40,128	-	173,102	112,657	58,500	9,490	180,647
	132,974	40,128	-	173,102	112,657	58,500	9,490	180,647

18 Related party transactions

There were no disclosable related party transactions during the year (2023 - none).

19 Cash generated from operations

	2024 £	2023 £
Deficit for the year	(7,545)	(33,640)
Adjustments for:		
Investment income recognised in statement of financial activities	(1,696)	(274)
Movements in working capital:		
(Increase) in debtors	(25,748)	(33,122)
Increase/(decrease) in creditors	8,816	(15,216)
Cash absorbed by operations	(26,173)	(82,252)

20 Analysis of changes in net funds

The Charity had no debt during the year.

VINCENT DANCE THEATRE

England & Wales - Charity number 1091615

Accounts

Charity registration number 1091615

Company registration number 04259502

VINCENT DANCE THEATRE

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

UHY Hacker Young
Chartered Accountants

VINCENT DANCE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	E Burns	
	P A Rutter	
	C Scott-Songin	
	T Bhopalwala	(Appointed 13 July 2023)
	J Ironside	(Appointed 13 July 2023)
	L Zaim	(Appointed 9 August 2023)
Secretary	K J Johnson	
Charity number	1091615	
Company number	04259502	
Registered office	New England House Unit C Level 8 North New England Street Brighton BN1 4GH	
Independent examiner	M Mealing UHY Hacker Young 6 Broadfield Court Broadfield Way Sheffield S8 0XF	
Bankers	Lloyds Bank PLC 25 Gresham Street London EC2V 7HN	

VINCENT DANCE THEATRE

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VINCENT DANCE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

The Trustees present their annual report and financial statements for the year ended 31 March 2023.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Vincent Dance Theatre's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

The registered office of the company is New England House Unit C, Level 8 North, New England Street, Brighton BN1 4GH.

Vincent Dance Theatre’s company number is 04259502 and charity number is 1091615.

Objectives and activities
The **objectives** of Vincent Dance Theatre (VDT), as defined in the Memorandum of Association, are:

- to promote, maintain, improve and advance education and appreciation of dramatic and visual arts, in particular by the production and performance of dance and similar choreographic arts;
- to advance public education in the teaching and choreography of dance;
- to provide or assist in the provision of training and the presentation of educational performances.

Please see VDT's Vision, Mission and Values below:

Vision
Dance theatre that actively interrogates who we are and how we live, is a platform for people whose voices might not otherwise be heard, and a space to promote equality of opportunity and social change.

Mission
We produce and distribute collaborative, socially-engaged feminist dance theatre work on stage, on film and across online platforms. We create opportunities for people whose voices are usually less well heard. We move people to think differently.

Values
- Socially engaged: the voices of people who might not otherwise be heard are audible at every stage of our creative process.
- Practice led: we embed new learning and development in all areas of our activity and operation; safeguarding, trauma awareness and trust are at the heart of our practice.
- Relevant: we promote equality of opportunity and inclusion in all aspects of our practice; our work consciously challenges the status quo.
- Opportunity driven: we enable employment, training and development opportunities for trustees, staff members, freelance collaborators and non-professionals participants.

Company Information
VDT is based in Brighton, a registered charity focusing on the arts and education/training with direct delivery to the public. VDT is an Arts Council England National Portfolio Organisation (NPO) and Associate Company of Brighton Dome and Brighton Festival.

Founded in 1994, VDT produces the work of Choreographer and Director Charlotte Vincent, who conceives, directs and designs the company’s productions on stage, on film and online. Vincent has developed a unique and confident approach to integrating professional and non-professional practice in the research and making of the company’s production work, whilst maintaining the visually striking, physically compelling and high-quality aesthetic that audiences have come to expect.

Vincent’s productions are politically provocative and make significant claims for gender politics and equality, and increasingly for wider social change and the representation of marginalised voices.

The Trustees have paid due regard to the guidance on public benefit issued by the Charity Commission in deciding what activities Charity should undertake.

Achievements and Performance

2022/23 represents Year 5 in VDT's latest Arts Council England NPO funding agreement (2018 – 2023). This was an extension year to the funding programme, as a recognition of the lasting impact the worldwide Covid-19 pandemic has had on the arts sector in the UK.

In this year, VDT made 1 new **on stage** production, **Hold Tight**, which toured to **6 venues in England**, and delivered 1 in person performance lecture at Canterbury Christ Church University, engaging a live, **in person audience of 707**.

VDT continued to make the most of its existing work **on film**, screening **4 film titles 32 times** to a live, **in person audience of 478**.

VDT worked with **685 participants** through its **participation & engagement programme**, including delivering university seminars, running dance/theatre workshops whilst on tour with **Hold Tight**, delivering workshops in schools and youth community groups using VDT's work to look at the negative impacts of social media on young people (funded by the Safer in Sussex Police Community Fund), running career development workshops for students through ESCC Open Doors and Creative Cafe programmes, starting research and development workshops for VDT's next production **PLAY**, and working with local service providers, Oasis Project and Survivors Network, to deliver craft-based workshops as funded by The National Lottery Community Fund & Sussex Community Foundation.

During this period, VDT also hosted a peer support day with Orange Collective (a network of Arts and Therapeutic Practitioners) to support a growing movement in Arts and Wellbeing, in response to a mounting mental health crisis, started to test the use of VDT's work on film with both staff and service users at Breaking the Cycle (a strand of Birmingham Children's Trust) and launched an online Community Values resource in partnership with the University of Warwick.

Over the course of the year, VDT created and distributed **31 new online products** to an **online audience of 1,129**. VDT's **YouTube** channel received **15,718** views across the year. VDT's works on **Digital Theatre + (DT+) & Routledge** were seen by **36,111** audience members, with VDT's resource packs on DT+ receiving **2370** views.

The first quarter of 2022/23 was spent writing VDT's Arts Council National Portfolio Organisation application to retain core funding for the period 2023 – 2026 under ACE's new strategy 'Let's Create'. The application was submitted on 16 May 2022 and on 4 November 2022 VDT received a conditional offer of £254,599 per year from April 2023. The offer was confirmed in February 2023.

1. ON STAGE

Hold Tight was created over seven weeks in the Jamie Watton Creation Space at The Dance Space (South East Dance) in Brighton. The rehearsal period ran from Monday 12 September 2022 – Saturday 29 October 2022, with the last week serving as a production week.

A freelance Project Manager, Kim Johnson, was contracted to manage the project with Charlotte Vincent.

Hold Tight was designed and directed by Charlotte Vincent with a cast of three non-professional young performers, one understudy and VDT's artists Robert Clark, Aurora Lubos, Janusz Orlik and Antonia Grove. The work featured lullabies recorded with Ukrainian refugees living in Poland and reflected on home, family and belonging and how, when we long for intimacy and connection, sometimes we just have to **Hold Tight**.

The tour consisted of the following venues:

- Brewery Arts, Kendal – Wednesday 2 November
- Unity Theatre, Liverpool – Friday 4 November
- Edge Hill University, Ormskirk – Tuesday 8 November *(cancelled due to H&S reasons/ceiling of theatre collapsed)*
- Barbican Theatre, Plymouth – Saturday 12 November
- The Place, London – Tuesday 15 and Wednesday 16 November
- Riley Theatre, NSCD, Leeds – Saturday 19 November
- Norwich Theatre Playhouse – Thursday 24 November

695 audience members saw **Hold Tight** live on tour, with 75 people filling in Audience Finder surveys.

Three post-show discussions were delivered across the tour. These took place at Barbican Theatre Plymouth, The Place and Riley Theatre, NSCD, all delivered by Charlotte Vincent with a host provided by each venue. These discussions were all either filmed or audio recorded for documentation purposes and future use.

Feedback from *Hold Tight* audiences:

'It has been years since I have had the pleasure of seeing VDT at The Brewery. I was not disappointed. The quality and conviction of the performances from all the dancers in 'Hold Tight' was incredible and I was especially blown away by the young dancers you had selected. The characterisation was so deep from the adult dancers.'

'This was like nothing I have ever seen. Thank you!'

'This show made me laugh out loud and sob at the end. It is right to be deeply affected by theatre. It was poignant to have children as part of this story. I can't get the show out of my mind. The acting and dancing were beautiful, gripping and surprising. It was ok to show real distress and loud shots and bombs to shake us up. We need to see the individual in their plight and not shrug people off. We need to engage. Well done for a strong show.'

A week of filming took place in the Weston Studio at The Dance Space after the tour ended, from Monday 28 November – Friday 2 December 2022. These films have subsequently been made into information films/ interviews to join VDT Practices series on YouTube.

2. ON FILM

VDT continued to distribute work on film; screening short and long form versions of existing works, and staging an **Art of Attachment** film installation. VDT's assets allow for flexible distribution and much was delivered through facilitated engagement diversifying distribution, with VDT taking its work to schools, colleges, youth, community and arts spaces through its Participation Programme.

Art of Attachment Film Installation

In November, VDT delivered a whole day event; staging **Art of Attachment** film installation and co-producing engagement activities/resources in partnership with Breaking the Cycle (Birmingham Children's Trust) and Warwick University. A total of 22 staff watched the work at this event.

The installation staging was followed by an in-depth exploration/co-designing session, exploring how to use **Art of Attachment** on film as part of Breaking the Cycle's practice with service users (parents at risk of having their children taken away from them).

Breaking the Cycle then piloted some of the chosen clips with associated activities through Jan – March 2023 with Dr Cath Lambert (Warwick University) observing and documenting the process to contribute towards her research. A total of 6 parents took part in this pilot project over 5 sessions.

Film Screenings
Long and short-form film screenings of VDT work (**In Loco Parentis**, **Shut Down**, **Virgin Territory** and **Art of Attachment**) were delivered at the following venues/with the following groups throughout the year:

- VDT Studio, New England House
- The Orange Collective
- Canterbury Christ Church University
- Downham Market Academy
- Brighton Youth Centre
- Littlehampton APC
- Littlehampton Academy
- Bede's School
- Bexhill Academy
- Priory School
- St Leonard's Academy
- Sussex University, Brighton
- Birmingham Children's Trust

VDT reached a total audience of 478 through these film screenings.

VDT's work on film was seen mainly by non-traditional, non-dance audiences; many of whom were young people (aged between 12 – 19) or staff/service users in the family intervention sector. VDT's ability to offer bespoke packages to audiences and participants who then become audiences, continues to broaden the company's reach and take high quality arts to communities less likely to access such work.

'*Sian created a welcoming & inspiring environment and created a safe and creative space in which to work in with a range of activities and art materials. The videos showed the power of creative approaches to humanising trauma. It was inspiring to be introduced to the medium of dance and to see how VDT used dance to support the participants to tell their stories in Art of Attachment.*' **Feedback from Branwen Lorigan & Polly Irvin, Orange Collective founders and trainers**

'The videos and kickboxing were really amazing' ***School student feedback***

'I liked it because I learnt about art and social media' ***School student feedback***

3. ONLINE

In 2022/23 VDT expanded its programme of work online through DT+, YouTube and via the creation of two new online resources:

Digital Theatre +
Virgin Territory (On Stage and On Film versions) was the first contemporary dance work to be streamed on Digital Theatre + (DT+) in 2017/18 with associated contextualising materials and remains on the platform, accessed by peer artists and students across the world. In 2022/23 VDT added **Shut Down** (On Stage and On Film versions) to the platform along with an updated **Virgin Territory** Resource Pack (written in collaboration with external consultant Jane Woolley). Across the year, **36,000 people watched Virgin Territory and Shut Down** via DT+ and **2,370 viewed the available resource packs**.

Views were from the following countries (in order of engagement from most views to least views): United Kingdom, United States, Australia, Germany, Canada, India, Ghana, Hong Kong, United Arab Emirates, China, Spain, Singapore, Italy, New Zealand, Hong Kong SAR, Israel, Cambodia, Thailand, Norway, Ireland (Republic), France, Netherlands, Cayman Islands, Chile, Switzerland, Romania, Nigeria, Taiwan, Belgium, Sweden, Japan, Malaysia, South Africa, Turkey, Mexico, Indonesia, Peru, Colombia, Mauritius, Denmark, Congo, Democratic Rep, Brazil, Saudi Arabia, Swaziland, Uganda.

YouTube
In 2022/23 VDT continued to distribute film assets via its YouTube channel, including adding further content to the VDT PRACTICES playlist (short videos reflecting on VDT's practice and creation processes).

A total of **15,718** people viewed VDT's work on YouTube in 2022/23. Despite the decrease in viewership from previous years, VDT's audiences engaged with content for longer than previous years and people were coming across VDT's content through direct searches for contemporary dance theatre.

VDT & University of Warwick Community Values Resource
In 2021/22 VDT collaborated with the University of Warwick Community Values Education Programme and the Centre for the Study of Women and Gender to produce an online resource using VDT works **Virgin Territory** & **Shut Down** to sit online alongside the Community Values Programme at Warwick (& support groups information). The new resource launched in February 2022 on the university website.

250 students engaged with the online resource over the year. Dr Cath Lambert, Sian Williams and Roxanne Douglas wrote a paper based on the Community Values project which was published in Gender and Education journal in February 2023.

Online Safeguarding Questions Resource
VDT and Playing On Theatre Company launched 'Safeguarding Questions for Working in the Arts' an online resource that aims to act as a series of prompts – for arts organisations and practitioners to consider the range of issues at play and scrutinise options for supporting / safeguarding participants, the creative process and audience. The Safeguarding Questions resource is phase one of a collaboration between VDT, Playing On Theatre Company and Safeguarding Consultant Pip Sayers.

4. PARTICIPATION

VDT's Participation & Engagement programme reached a wide range of participants in 2022/23, with VDT offering schools based workshops for young people focussed on career development in the arts, workshops for young people looking at the negative impacts of social media, craft based workshops for adults in recovery, seminars and resources for university students and production based movement workshops:

Schools & University Activity
In 2022/23 VDT delivered the participatory sessions in the following schools and universities, some of which were in partnership with Creative Cafes (Culture Shift) and Open Doors (East Sussex Careers Hub) which aimed to build employability skills, confidence and knowledge around the available routes into different industries and professions:

- Downham Market Academy
- Littlehampton APC
- Sussex University: MA students on 'Contemporary Issues for Childhood and Youth' module (Social Sciences Dept)
- Littlehampton Academy
- Bedes Independent School
- Hazel Court SEND School

'Sian was kind, considerate and really challenged the students' creative minds to the fullest. The session was excellently and extensively planned. Sian was also very collaborative throughout the whole process, both pre and during the workshop taking place.' **Teacher at Downham Market Academy**

'It challenged the way I usually devise theatre, opened my mind and made me step out of my comfort zone' **Student at Downham Market Academy**

Safer in Sussex Funded Activity
In 2022/23 VDT was awarded £3,900 by the Sussex Police Community Safer in Sussex fund to deliver a workshop programme focussing on tackling the harm done mostly, but not only, to young girls (inc. LGBTQ+) through persistent sexual harassment - engaging and educating both boys and girls to take control of their own use of digital social media.

VDT delivered a total of 17 workshops across schools and youth clubs, working with; The Joff in Peacehaven, Brighton Youth Centre, Bexhill Academy, St Leonards Academy and Priory School in Lewes.

Outcomes were:

- Better self-confidence and & self-respect
- Resilience
- Changing attitudes to reduce instances of harassment online
- Girls/LGBTQ+ groups were further able to articulate the scope of online experiences

'These sessions have helped me a lot and they've made my school life better' ***Participant***

'Students may now pause and reflect on their online presence and interactions and call others out and be good allies.' **Teacher feedback**

'I understand there is support and as a community we are not alone and this group has taught that.' ***Participant***

'It is hard to reach out but you focused on our needs and listens to us which is what we need.' ***Participant***

'The students genuinely loved it - the space to talk and share, the origami, putty, large-scale drawings, paper-chains and sketch books -it really made them pause and think about so many complex issues that affect their everyday lives on and offline.' **Teacher feedback**

Production related workshops

Over the course of the **Hold Tight** tour in November 2022, a total of six workshops were delivered by the **Hold Tight** adult cast, in five different venues as follows:

- Brewery Arts – Youth Dance Company
- Kendal College – 1st and 2nd year Performing Arts students Edge Hill University – Edge Hill and Liverpool Hope University BA students
- Barbican Plymouth – masterclass for local artists and students 18+
- The Place – LCDS BA3 students

A total of **122 people** took part across the six sessions.

Feedback from participants:

'Having the freedom to create work based on my own experiences, felt so meaningful'

'Atmosphere created was open, I felt free and not judged'

'I enjoyed the relaxed approach and it's inclusivity to all dance abilities. I felt comfortable to be in contact with dancers who were new to me because you created a psychologically safe environment'

In early 2023, VDT also started running research workshops with South East Dance Boys Dance Club and Third Space Youth Theatre Company in preparation for **PLAY**, VDT's next production in March 2024.

Workshops with Survivors Network & Oasis Project

Following the workshops funded by the Brighton and Hove City Council COMF fund in 2021/22, VDT successfully received funding from The National Lottery Community Fund & Sussex Community Foundation to continue Foundation Workshops with both organisations.

The funded programme consists of small-group, participatory, 2-hour, in-person 'creative first-aid' workshops, using craft-based activities designed to; facilitate reflective conversations, foster a sense of belonging and develop personal creative strategies to support long-term recovery.

Between Jan – March 2023, VDT delivered 15 x sessions to 75 participants, with the workshops continuing into 2023/24. Feedback below:

"One of the kindest things I've done for myself."

"I can feel my heart becoming so much more relaxed and I am noticing that I bring this into my everyday life and I feel that same feeling."

They gave me "confidence to be more creative outside the sessions and ideas to regulate emotions."

5. MENTORING

In 2022/23 AD/CE Charlotte Vincent continued to be in demand as a paid mentor and as an experienced member of the dance/theatre sector able to deliver professional development to individuals and companies. The Company also shared its resources and space with the local arts community.

Charlotte Vincent worked with **Emily O'Shea,** a North West based dance artist who created a work combining dance and storytelling, and **Stefania Catarinella,** a freelance dance artist based in the West Midlands who successfully secured a DYCP ACE grant to develop her creative practice.

VDT supported the following freelancers/organisations with free space at New England House: Miriam King, Antonia Grove, Wendy Houstoun and Tick Tock Bridget.

6. SPECIAL PROJECTS

VDT's AD/CE continued with her PhD by Publication at School of Creative Arts and Industries, Faculty of Arts, Canterbury Christ Church University. The PhD reflects the work of Vincent Dance Theatre (VDT): values, beliefs, politics and methodologies as principles underpinning the form and content of the company's socially engaged, collaborative practice. The supervisor for the PhD is Dr Angela Pickard, Reader in Dance Education, Subject Lead: Dance, Drama and Performing Arts; Editor in Chief Research in Dance Education Journal. Once completed, in 2023/24, Vincent's PhD will provide the Company with significant content for HEI resources and contextual information for Digital Theatre+.

7. DIALOGUE & DEBATE

VDT was able to use its online presence for bespoke Dialogue & Debate events around its screenings, film work and company values/policies:

- In September 2022, Charlotte Vincent was interviewed by Chloe Hillyar a PhD student researching the extent to which the UK and Ireland contemporary dance sectors inhibit or exclude the participation of pregnant and parent freelance, professional dancers. Charlotte discussed VDT's approach to employing parent friendly policies and supporting parents returning to work
- In April 2022, Charlotte Vincent and VDT Collaborator Robert Clark were invited to join an episode of Greenwich Dance's Talking Moves podcast. The episode looked at parenting within the arts, and how organisations can support artists who are parents

8. TRAINING & DEVELOPMENT

During this period, staff undertook training in: ITC People Management, AAT (Association of Accounting Technicians) Level 2, Orange Collective Therapeutic Communication- Using the Arts training and Orange Collective Integrating Therapeutic Theory into Arts and Wellbeing Practice Training.

Staff also attended events including: ABCD Plan for Cultural Recovery sessions in Brighton, Parents in Dance Research (PiPA) roundtable discussion, ITC Dignity at Work- Menstruation & Menopause members forum, NCACE Culture and Collaborations on Climate Emergency event, The Space- Dealing with Digital Rights event, NCACE Conversations for Collaborations event, Creative Futures - Arts & Health Network Meeting and Culture Counts: Impact & Insight Toolkit briefing.

9. AUDIENCES

VDT's work reached a total audience of 41,989 in 2022/23 (707 live on stage audience, 478 live on film audience, 40,804 online audience)

VDT collected 75 Audience Finder surveys as part of the evaluation process for **Hold Tight** in 2022/23. In terms of age range, VDT's surveyed audience members were fairly evenly spread across the main age groups (20.3% 16-24, 21.7% 25-34, 15.9% 35-44, 17.4% 45-54, 15.9% 55-64, 8.7% 65+). 68.2% described their gender as female, 31.8% as male. 19.2% of audiences were members of the Global Majority in terms of their ethnicity. 10.1% of audiences defined themselves as D/deaf or disabled, or have a long-term health condition. 76% of audiences were first timers to VDT's work.

Financial review

2022/23 showed a continuing recovery following the pandemic in arts, education and care sectors and represented the company's first return to the making and touring of live, on stage work since **In Loco Parentis** in 2019/20.

2022/23 represents an extension year of the National Portfolio Organisations funding agreement from Arts Council England (from 2018/19 to 2021/22). In February 23 VDT received a conditional offer from ACE of £254,599 per year for a further 3 years NPO funding 2022/23 – 2025/26.

The company's focus 2022/23, in addition to continuing to ensure the company's financial resilience and protecting and retaining the staff team, returned to the creation and touring of live work, and to strategically developing the partnerships that had been maintained during the pandemic. The return to live making and touring is reflected in the turnover of £324,077, higher than the previous year, and in the increased expenditure for UK touring and projects.

In addition to ACE funding VDT received £17,670 combined from Sussex Police Safer in Sussex Fund, Sussex Community Foundation and The National Lottery Community Fund to support participatory programmes, as detailed above. £51,334 of earned income was achieved through the distribution of assets On Stage, On Film and Online in addition to other core charitable activities. Donations totalling £200 were received and £247 was bank interest.

Total resources expended for the year was £357,717, exceeding income by £33,640 but supported by a designated fund of £118,170 for **HOLD TIGHT**. Of the £357,717 total expenditure, 62% (£222,377) was directly allocated to charitable activity including specific artistic productions, including: making and distribution of **Hold Tight**, **Home Truths** (including **Art of Attachment**), on film screenings of **IN LOCO PARENTIS** On Stage, online distribution of **VIRGIN TERRITORY** and **SHUT DOWN** On Film and the delivery of all online Engagement work and provision of strategic development activity, including **Art of Recovery**. 34% (£120,443) of total expenditure was on support activity including administration staff, staff training, office and storage, telecommunications, training, insurance and accountancy. A further 1% (£4,175) on governance and remaining 3% (£10,722) on raising funds.

Vincent Dance Theatre ends 2022/23 with a general fund comprising of reserves of £112,657, in line with the current reserves policy. VDT's finance sub-committee regularly review the current situation for estimating 3 months' unfunded operating costs in line with the agreed Reserves Policy. Having met the previous reserves target up to 31 March 2023, securing another 3 year funding agreement with ACE and in view of changes to the staffing structure, the calculated costs for 3 months' core operating and redundancy have been reviewed (November 23) by the finance sub-group. Revised operating costs up to 31 March 2024 are circa £65,000 and redundancy costs of £48,400 for 2023/24, totalling £113,400. Redundancy payments are based on contractual statutory redundancy allowance plus an additional discretionary fund of £6,678 to be used by the Trustees' to offer enhanced redundancy packages to employees who have a long continuous service, which fairly reflects length and actual service. It is deemed prudent and good practice that money is directed to this fund to build towards the Trustees' agreed Reserves Policy of 3 months' unfunded operating costs, as detailed below.

In addition to the general fund VDT holds restricted funds of £9,490 for the continued delivery of participatory activity for **Art of Recovery** which continues into 2023/24 and an unrestricted designated fund of £58,500 to support the development and creation of **PLAY** which falls beyond 31 March 2023.

Reserves Policy
It is the policy of incidence later that unrestricted funds which have not been designated for a specific use should be built to a level equivalent of three months unfunded operating costs, including statutory redundancy payments to eligible staff and a discretionary redundancy fund, as detailed above. The trustees consider that reserves at this level will ensure. That in the event of a significant drop in funding, they will be able to continue Vincent Dance Theatre's core activities for up to a period of three months. Or consideration is given to ways in which additional funds may be raised or in the event of winding up that employees are protected by ensuring sufficient resources are in place to support redundancy payments.

Structure, governance and management
Vincent Dance Theatre is a company limited by guarantee, governed by its Memorandum and Articles of Association, dated 3 July 2001 and registered as a charity with the Charity Commission.

Artistic Director/CE Charlotte Vincent leads the company and is responsible for the company's artistic policy. The management and administration team is small comprising of full time General Manager (Holly Morris), part time Participation and Digital Development Director (Sian Williams) and part time Senior finance Manager (Katie Bough). The Artistic Director, General Manager and Finance Manager have delegated authority, within the terms and conditions approved by the Trustees, for operational matters including finance and employment.

In addition to the salaried staff team VDT engaged a number of freelancers with expertise in marketing consultancy, fundraising and project management to build capacity when needed and enhance the team.

The company has informal weekly in person or online meetings to share issues around workload and additional staff meetings where longer term policy, finance issues and company priorities are discussed monitoring delivery against agreed targets. An HR led capacity review, delivered by Kate Ward from Counter Culture, was started with the aim to identify recommendations to support, stabilise and enhance VDT as an organisation and the staff team. The process is expected to continue into 2023-24 with agreed recommendations taking time to transition into the organisation.

At writing, Vincent, Dance Theatre has a six strong board of trustees who monitor the company's progress in line with Charity Commission guidance and have used such in deciding what activities Vincent Dance Theatre should undertake.

During 2022, following a seven-year tenure as Trustee and chair, Rose Kigwana retired from VDT's Board of Trustees. We again thank Rose for her passion, inclusive approach and dedication to VDT. Casey Scott-Songin has taken the role of Chair and three new trustees have been appointed to the Board in July/August 2023. They are Tazneem Bhopalwala, Judy Ironside and Lyna Zaim.

The Board of Trustees administers the charity, meeting four times each year with additional sub group meetings as required (for HR, governance, finance, participation and marketing and environmental). A board away day held annually to discuss policy, strategy and future artistic activity with a particular emphasis this year for ACE's Let's Create Strategy, Investment Principals and VDT's NPO application. With 3 new Trustees additional focus is being given to their induction as and all Trustees are encouraged to take up external training on offer to ensure they are fully aware of the responsibilities of trustees.

The Trustees, who are also the directors for purpose of company law, and who served during the year and up to the date of signature on the financial statements were:

R R Kigwana	(Resigned 11 July 2022)
G E Mazzei	(Resigned 19 July 2023)
E Burns	
P A Rutter	
C Scott-Songin	
T Bhopalwala	(Appointed 13 July 2023)
J Ironside	(Appointed 13 July 2023)
L Zaim	(Appointed 9 August 2023)

Induction and training of new trustees
New trustees are briefed on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the business plan and accounts. Prospective Trustees meet the Chair, Artistic Director and staff and are invited to attend at least one Board meeting as observers before joining.

Risk management
The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The Trustees have assessed the major risks to which the Vincent Dance Theatre is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

None of the Trustees has any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The Trustees' report was approved by the Board of Trustees.

C Scott-Songin
Chair
Dated: 13 December 2023

VINCENT DANCE THEATRE

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2023

The Trustees, who are also the directors of Vincent Dance Theatre for the purpose of company law, are responsible for preparing the Trustees' 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 Charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

UHY Hacker Young
Chartered Accountants

UHY Hacker Young
6 Broadfield Court
Broadfield Way
Sheffield
S8 0XF

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF VINCENT DANCE THEATRE

I report to the Trustees on my examination of the financial statements of Vincent Dance Theatre (the Charity) for the year ended 31 March 2023.

Responsibilities and basis of report

As the Trustees of the Charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the Charity 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 Charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Charity'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 ACCA, which is one of the listed bodies.

I have completed my examination. I confirm that no 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 Charity as required by section 386 of the 2006 Act; or
2 the financial statements do not accord with those records; or
3 the financial statements 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 financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

M Mealing

M Mealing

FCCA

Dated: 13 December 2023

VINCENT DANCE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds general 2023 £	Unrestricted funds designated 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds general 2022 £	Unrestricted funds designated 2022 £	Restricted funds 2022 £	Total 2022 £
Income from:									
Grants and donations	**2**	254,799	-	17,670	272,469	267,664	-	6,700	274,364
Charitable activities	**3**	51,334	-	-	51,334	5,812	-	-	5,812
Investment income	**4**	274	-	-	274	24	-	-	24
Total income		306,407	-	17,670	324,077	273,500	-	6,700	280,200
Expenditure on:									
Raising funds	**5**	10,722	-	-	10,722	16,786	-	-	16,786
Charitable activities	**6**	182,179	156,636	8,180	346,995	212,760	33,777	6,700	253,237
Total resources expended		192,901	156,636	8,180	357,717	229,546	33,777	6,700	270,023

VINCENT DANCE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds general 2023 £	Unrestricted funds designated 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds general 2022 £	Unrestricted funds designated 2022 £	Restricted funds 2022 £	Total 2022 £
Net incoming resources before transfers		113,506	(156,636)	9,490	(33,640)	43,954	(33,777)	-	10,177
Gross transfers between funds		(96,966)	96,966	-	-	(33,954)	33,954	-	-
Net income for the year/ Net movement in funds		16,540	(59,670)	9,490	(33,640)	10,000	177	-	10,177
Fund balances at 1 April 2022		96,117	118,170	-	214,287	86,117	117,993	-	204,110
Fund balances at 31 March 2023		112,657	58,500	9,490	180,647	96,117	118,170	-	214,287

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

VINCENT DANCE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Current assets					
Debtors	12	53,626		20,504	
Cash at bank and in hand		138,573		220,551	
		192,199		241,055	
Creditors: amounts falling due within one year	13	(11,552)		(26,768)	
Net current assets			180,647		214,287
Income funds					
Restricted funds	15		9,490		-
Unrestricted funds					
Designated funds	16	58,500		118,169	
General unrestricted funds		112,657		96,118	
			171,157		214,287
			180,647		214,287

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2023.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 13 December 2023

C Scott-Songin
Trustee

Company registration number 04259502

VINCENT DANCE THEATRE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	**19**		(82,252)		43,654
Investing activities					
Investment income received		274		24	
Net cash generated from investing activities			274		24
Net cash used in financing activities			-		-
Net (decrease)/increase in cash and cash equivalents			(81,978)		43,678
Cash and cash equivalents at beginning of year			220,551		176,873
Cash and cash equivalents at end of year			138,573		220,551

1 Accounting policies

Charity information

Vincent Dance Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is New England House Unit C, Level 8 North, New England Street, Brighton, BN1 4GH.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)" (as amended for accounting periods commencing from 1 January 2019). The Charity is a Public Benefit Entity as defined by FRS 102.

The accounts are prepared in sterling, which is the functional currency of Charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the accounts, the Trustees have a reasonable expectation that Charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees' continue to adopt the going concern basis of accounting in preparing the accounts.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when Charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once Charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid is recognised at the time of the donation.

Earned income is recognised when the activity relating to the income has been performed or goods have been delivered and is net of VAT.

1 Accounting policies **(Continued)**

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Expenditure on raising funds

These are costs incurred in attracting voluntary income, and those incurred in supplying goods and services at a charge

Charitable activities

These are costs incurred on the company's charitable operations, including support costs and costs relating to the governance of the academy apportioned to charitable activities.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

Charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in Charity's balance sheet when Charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

1 Accounting policies **(Continued)**

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when Charity's contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when Charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Grants and donations

	Unrestricted funds general 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds general 2022 £	Restricted funds 2022 £	Total 2022 £
Donations and gifts	200	-	200	345	-	345
Grants receivable	254,599	17,670	272,269	267,319	6,700	274,019
	254,799	17,670	272,469	267,664	6,700	274,364

2 Grants and donations **(Continued)**

Grants receivable for core activities						
Arts Council England, South East	254,599	-	254,599	254,599	-	254,599
ESRC IAA	-	-	-	8,321	-	8,321
Lottery Community Fund	-	8,770	8,770	-	-	-
Safer Sussex	-	3,900	3,900	-	-	-
SCF (Sussex Community Foundation)	-	5,000	5,000	-	-	-
Corona Virus Job Retention Scheme	-	-	-	4,399	-	4,399
Contain Outbreak Management Fund	-	-	-	-	6,700	6,700
	254,599	17,670	272,269	267,319	6,700	274,019

3 Charitable activities

	Core Activities	Home Truths (Inc AoA)	Hold Tight	Virgin Territory/ Shut Down	PLAY	Total 2023	Total 2022
	£	£	£	£	£	£	£
Earned income within charitable activities	2,683	1,894	16,575	2,449	132	23,733	5,812
Other income	-	-	27,601	-	-	27,601	-
	2,683	1,894	44,176	2,449	132	51,334	5,812

For the year ended 31 March 2022

	Core Activities	Virgin Territory/Shut Down	In Loco Parentis	Total 2022
	£	£	£	£
Earned income within charitable activities	4,293	719	800	5,812
Analysis by fund				
Unrestricted funds - general	4,293	719	800	5,812

4 Investment income

	Unrestricted funds general 2023 £	Unrestricted funds general 2022 £
Bank interest	274	24

5 Raising funds

	Unrestricted funds general 2023 £	Unrestricted funds general 2022 £
Fundraising		
Staff costs	10,698	16,786
Support costs	24	-
Fundraising	10,722	16,786
	10,722	16,786

6 Charitable activities

	Core Activities	Home Truths (inc AoA)	Hold Tight	Virgin Territory/ Shut Down	Art of Recovery	PLAY	Total 2023	Total 2022
	£	£	£	£	£	£	£	£
Staff costs	54,031	-	26,191	3,360	4,000	-	87,582	58,562
Professional and technical fees	-	-	-	-	-	-	-	13,345
Travel	1,895	-	-	-	-	-	1,895	2,742
UK Touring and projects	-	481	130,445	1,326	321	327	132,900	23,041
	55,926	481	156,636	4,686	4,321	327	222,377	97,690
Share of support costs (see note 8)	120,443	-	-	-	-	-	120,443	152,748
Share of governance costs (see note 8)	4,175	-	-	-	-	-	4,175	2,799
	180,544	481	156,636	4,686	4,321	327	346,995	253,237
Analysis by fund								
Unrestricted funds - general	180,544	481	-	786	41	327	182,179	
Unrestricted funds - designated	-	-	156,636	-	-	-	156,636	
Restricted funds	-	-	-	3,900	4,280	-	8,180	
	180,544	481	156,636	4,686	4,321	327	346,995	

6 Charitable activities **(Continued)**

For the year ended 31 March 2022

	Core Activities	Home Truths (inc AoA)	Hold Tight	Virgin Territory/ Shut Down	In Loco Parentis	Total 2022
	£	£	£	£	£	£
Staff costs	48,327	10,235	-	-	-	58,562
Professional and technical fees	-	8,090	5,000	255	-	13,345
Travel	1,108	1,634	-	-	-	2,742
UK Touring and projects	6,070	6,945	1,873	8,088	65	23,041
	55,505	26,904	6,873	8,343	65	97,690
Share of support costs (see note 8)	152,748	-	-	-	-	152,748
Share of governance costs (see note 8)	2,799	-	-	-	-	2,799
	211,052	26,904	6,873	8,343	65	253,237
Analysis by fund						
Unrestricted funds - general	211,052	-	-	1,643	65	212,760
Unrestricted funds - designated	-	26,904	6,873	-	-	33,777
Restricted funds	-	-	-	6,700	-	6,700
	211,052	26,904	6,873	8,343	65	253,237

7 Description of charitable activities

Core Activities
Organisation cost, support and development activity outside scope of artistic costs linked to specific named projects.

Home Truths (inc AoA)
Development, production, distribution and participation activity for Home Truths.

Hold Tight
Development, making, distribution and participation activity for Hold Tight on stage, on film and online.

Virgin Territory/Shut Down
Making, distribution and engagement activity for Virgin Territory and Shut Down on stage, on film and online.

Art of Recovery
All activity related to the Art of Recovery project, including foundation and research workshops, creative development, production, distribution and participatory activity.

PLAY
Development, making, distribution and participatory activity for Play, including all live on stage, on film and online elements.

8 Support costs

	Support costs	Governance costs	2023	Support costs	Governance costs	2022
	£	£	£	£	£	£
Staff costs	42,066	-	42,066	93,906	-	93,906
Premises	28,556	-	28,556	24,855	-	24,855
Insurance	2,193	-	2,193	2,103	-	2,103
Communications	14,940	-	14,940	13,255	-	13,255
Management fees and consultancy	25,113	-	25,113	14,245	-	14,245
Bank charges	310	-	310	199	-	199
Training	1,139	-	1,139	700	-	700
Sundry expenses	6,150	-	6,150	3,485	-	3,485
Legal and professional	-	1,296	1,296	-	816	816
Board meetings	-	-	-	-	200	200
Annual return fee	-	13	13	-	13	13
Independent examiner's fees	-	2,866	2,866	-	1,770	1,770
	120,467	4,175	124,642	152,748	2,799	155,547
Analysed between						
Fundraising	24	-	24	-	-	-
Charitable activities	120,443	4,175	124,618	152,748	2,799	155,547
	120,467	4,175	124,642	152,748	2,799	155,547

9 Trustees

None of the Trustees (or any persons connected with them) received any remuneration during the year and £26 was reimbursed relating to travelling expenses during the year (2022- no trustees received any remuneration and no travelling expenses were reimbursed during the year).

During the year ended 31 March 2023 gifts totalling £79 (2022 £96) were given to one (2022 three) trustees upon their retirement in recognition of their service.

10 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
Creative team	1	1
Management team	3	5
Total	4	6

Employment costs	2023 £	2022 £
Wages and salaries	129,407	155,378
Social security costs	7,972	10,368
Other pension costs	2,967	3,508
	140,346	169,254

The average full time equivalent number of employees during the year was 3.2 (2022: 4.4)

There were no employees whose annual remuneration was more than £60,000.

11 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 Taxationof Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

12 Debtors

Amounts falling due within one year:	2023 £	2022 £
Trade debtors	5,892	288
Other debtors	337	2,234
Prepayments and accrued income	47,397	17,982
	53,626	20,504

13 Creditors: amounts falling due within one year

	2023	2022
	£	£
Other taxation and social security	3,073	4,437
Other creditors	1,140	-
Accruals and deferred income	7,339	22,331
	11,552	26,768

14 Retirement benefit schemes

Defined contribution schemes

Charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of Charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £2,967 (2022 - £3,508).

15 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Balance at 1 April 2022	Incoming resources	Resources expended	Balance at 31 March 2023
	£	£	£	£
SCF (Sussex Community Foundation)	-	5,000	(1,417)	3,583
Lottery Community Fund	-	8,770	(2,863)	5,907
Safer Sussex	-	3,900	(3,900)	-
	-	17,670	(8,180)	9,490

16 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2021	Resources expended	Transfers	Balance at 1 April 2022	Resources expended	Transfers	Balance at 31 March 2023
	£	£	£	£	£	£	£
Hold Tight	86,430	(6,873)	38,612	118,170	(156,636)	38,466	-
Home Truths	31,563	(26,905)	(4,658)	-	-	-	-
PLAY	-	-	-	-	-	58,500	58,500
	117,993	(33,778)	33,954	118,170	(156,636)	96,966	58,500

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

17 Analysis of net assets between funds

	Unrestricted funds 2023 £	**Unrestricted funds designated 2023 £**	**Restricted funds 2023 £**	**Total 2023 £**	Unrestricted funds 2022 £	Unrestricted funds designated 2022 £	Restricted funds 2022 £	Total 2022 £
Fund balances at 31 March 2023 are represented by:								
Current assets/(liabilities)	112,657	58,500	9,490	180,647	96,118	118,169	-	214,287
	112,657	58,500	9,490	180,647	96,118	118,169	-	214,287

18 Related party transactions

There were no disclosable related party transactions during the year (2022 - none).

19 Cash generated from operations	**2023**	**2022**
	£	**£**
(Deficit)/surplus for the year	(33,640)	10,177
Adjustments for:		
Investment income recognised in statement of financial activities	(274)	(24)
Movements in working capital:		
(Increase)/decrease in debtors	(33,122)	15,121
(Decrease)/increase in creditors	(15,216)	18,380
Cash (absorbed by)/generated from operations	(82,252)	43,654

20 Analysis of changes in net funds

The Charity had no debt during the year.

VINCENT DANCE THEATRE

England & Wales - Charity number 1091615

Accounts

Charity registration number 1091615

Company registration number 04259502

VINCENT DANCE THEATRE

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

UHY Hacker Young
Chartered Accountants

VINCENT DANCE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	G E Mazzei	
	E Burns	(Appointed 26 July 2021)
	P A Rutter	(Appointed 28 October 2021)
	C Scott-Songin	(Appointed 23 March 2022)
Secretary	Holly Morris	
Charity number	1091615	
Company number	04259502	
Registered office	New England House Unit C Level 8 North New England Street Brighton BN1 4GH	
Independent examiner	Andrew Hulse UHY Hacker Young 6 Broadfield Court Broadfield Way Sheffield S8 0XF	
Bankers	Lloyds Bank PLC 25 Gresham Street London EC2V 7HN	

VINCENT DANCE THEATRE

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VINCENT DANCE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

The Trustees present their annual report and financial statements for the year ended 31 March 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Vincent Dance Theatre's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

The registered office of the company is New England House Unit C, Level 8 North, New England Street, Brighton BN1 4GH.

Vincent Dance Theatre's company number is 04259502 and charity number is 1091615.

Objectives and activities

The **objectives** of Vincent Dance Theatre (VDT), as defined in the Memorandum of Association, are:

- to promote, maintain, improve and advance education and appreciation of dramatic and visual arts, in particular by the production and performance of dance and similar choreographic arts;
- to advance public education in the teaching and choreography of dance;
- to provide or assist in the provision of training and the presentation of educational performances.

MISSION STATEMENT

Vincent Dance Theatre's (VDT) mission is to make bold, distinctive, dance theatre work that embeds crucial questions of our time and explores the creative interface between socially engaged professional and non-professional practice. The company distributes work **on stage, on film and online** to encourage participation in the form and stimulate dialogue and debate.

COMPANY INFORMATION

VDT is based in Brighton, a registered charity focusing on the arts and education/training with direct delivery to the public. VDT is an Arts Council England National Portfolio Organisation (NPO) and Associate Company of Brighton Dome and Festival.

Founded in 1994, VDT produces the work of choreographer and director Charlotte Vincent who conceives, directs and designs the company's productions on stage, on film and online. Vincent has developed a unique and confident approach to integrating professional and non-professional practice in the research and making of the company's production work, whilst maintaining the visually striking, physically compelling and high-quality aesthetic that audiences have come to expect.

Vincent's productions are politically provocative and make significant claims for gender politics and equality, and increasingly for wider social change and the representation of marginalised voices.

The Trustees have paid due regard to the guidance on public benefit issued by the Charity Commission in deciding what activities Charity should undertake.

COVID19 CONTEXT

As in the previous financial year (2020/21), this year (2021/22) was affected by the continuing worldwide Covid-19 pandemic.

In 2020/21 the CJRS was utilised to furlough staff and by employing the flexible rules of the scheme was able to protect jobs, maintain staff wellbeing (particularly in view of family friendly working policies and individuals' responsibilities for dependants during home-schooling) whilst enabling necessary development and delivery to take place and without compromising statutory responsibilities. Vincent Dance Theatre staff returned to work their full contracted hours on 19 April 2021. The decision to furlough staff until mid-April 2021 was made with due diligence in full consultation with Chair of VDT's Board and VDT'S ACE Relationship Manager, looking at the financial, operational and artistic implications to VDT.

Covid-19 restrictions, including working from home guidance, international travel restrictions and restrictions on in person social interactions, were in place throughout the year. All restrictions were lifted in February 2022. VDT staff worked from home until June 2021, with a hybrid model (part home and part office) in place for the remainder of the year. Due to these restrictions, most live/face-to-face activity including film installations, screenings, workshops and seminars was delayed until the latter half of the financial year.

The combined social, economic and well-being/health consequences of the pandemic had a continued impact on the arts and cultural sector both in the UK and around the world. VDT's partner theatres, venues, health and education organisations were impacted with many not opening/operating until later in the financial year and or/ dealing with a back log of programming commitments. VDT's new production HOLD TIGHT, which was scheduled to be made and tour in spring 2022 was postponed to autumn 2022 due to venue availability and travel restrictions in place for VDT's performers in Poland. VDT was able to protect specific activity in the wider budget and ensure that any expenditure linked to HOLD TIGHT could be carried into the next financial year (2022/23).

Despite the lasting effects of the pandemic, VDT's Business Plan for 2021/22 was realistic, making the most of VDT's assets on film and participation & engagement work. The Trustee's Report 2021/22 sets out what VDT was able to deliver during the Covid-19 recovery year.

Achievements and Performance

2021/22 represents Year 4 in VDT's latest ACE NPO funding agreement.

In this year VDT made a new film installation HOME TRUTHS and staged it as part of Brighton Digital Festival and in Coventry at Artspace Arcadia Gallery to a total in person audience of 138.
VDT continued to make the most of its existing work on film, screening 4 film titles 24 times to an in person audience of 536.

VDT worked with 495 participants in person through its Participation & Engagement programme, including delivering university seminars, running focus groups as part of developing HOME TRUTHS, running career development workshops for students through ESCC Open Doors and Creative Cafe programmes and working with local service providers, Oasis Project and Survivors Network, to deliver craft-based workshops.

VDT continued to deliver activity online, utilising Zoom as a way of engaging participants. AD/CEO Charlotte Vincent delivered an online seminar to 12 BA Dance & Theatre students at Plymouth University, ran 2 online workshops with 29 members of Three Score Dance Company, delivered online mentoring sessions for 4 VDT Mentees and spoke at 2 public online Dialogue & Debate events.

Over the course of the year, VDT created and distributed 50 new online products to an online audience of 4,738. VDT's YouTube channel received 40,436 views across the year. VDT's works on Digital Theatre + (DT+) & Routledge were seen by 6,431 audience members.

During this period VDT developed an online Community Values resource in partnership with the University of Warwick and wrote a new resource to accompany VIRGIN TERRITORY on DT+ for dance and theatre students and teachers.

As part of Arts Council England's response measures to Covid-19, the planned 2022-26 National Portfolio process was postponed and the 2018-22 National Portfolio was extended for one year, meaning that 2022/23 would be an extension year (year 5) in VDT's latest NPO funding agreement. To secure extension year funding VDT submitted a draft 2022/23 Business Plan in September 2021 and a Final 2022/23 Business Plan in February 2022 to ACE. From December 2021 – March 2022, VDT worked with Gregory Nash and Judith Hibberd on VDT's Business Plan and ACE NPO application for 2023 –2026 in preparation for the application submission in May 2022.

1. ON STAGE

HOLD TIGHT

VDT's new production HOLD TIGHT, which was scheduled to be made and tour in spring 2022 was postponed to autumn 2022 due to venue availability and travel restrictions in place for VDT's performers in Poland.

VDT conducted 1.5 weeks of research and development for HOLD TIGHT in the VDT studio in Brighton with collaborators Robert Clark and young performer Tia in September 2021.

2. ON FILM

In 2021/22 VDT created 1 x new Film Installation HOME TRUTHS, and screened existing works on film:

HOME TRUTHS

VDT worked with the University of Warwick to stage HOME TRUTHS a multi-screen Film Installation in October and November 2021 in both Brighton and Coventry. The project built on the existing research collaboration to reach audiences of social care and medical practitioners working in, and carers affected by, family intervention. HOME TRUTHS also formed the Publication element of Vincent's PhD by Publication at Canterbury Christ Church University. The project was supported by academic collaborator Dr Cath Lambert, Assistant Professor of Sociology in the Department of Sociology at the University of Warwick, funded by an ESRC Impact Acceleration Award, supported by the Centre for the Study of Women and Gender at the University of Warwick and by Arts Council England, through VDT's regular National Portfolio Organisation funding.

Brighton: VDT piloted HOME TRUTHS as part of Brighton Digital Festival 2021, from 29 October – 7 November 2021, in VDT's studio at New England House. A total of 97 participants/audience attended the installation sessions.

Coventry: VDT staged the HOME TRUTHS as a Community Listening Project from 8 – 14 November 2021 in Artspace Arcadia Gallery, Coventry. A total of 41 participants/audience attended the installation sessions.

'The courage of the women included was striking. I found the juxtaposition of professionals and non-professionals, of dance and narration, exciting and impactful...' Audience member

'Having lived similar experiences, I found it very useful as a survivor of domestic abuse to watch and see abuse and attachments from a different perspective.' Audience member

'I really appreciated the self-regulation activities, they allowed me to take a step back when I felt I needed to, or slightly give myself some space from the visuals/audio.' Audience member

'As a social work professional, I think the experience is very powerful to help practitioners understand the lives they are involved in. It enabled me to reflect on my own practice and work with families.' Audience member

Film Screenings

Long and short-form film screenings of VDT works (IN LOCO PARENTIS, SHUT DOWN, VIRGIN TERRITORY and ART OF ATTACHMENT) were delivered at the following venues throughout the year:

- VDT Studio, New England House, Brighton
- Piccolo Tent, Assembly Festival Garden, Coventry (part of UK City of Culture programme)
- Sir Philp Howard School, Chichester
- Sussex University, Brighton
- Felpham Community College, Bognor Regis
- Brighton Youth Centre, Brighton

VDT reached a total audience of 536 through these film screenings.

3. ONLINE

In 2021/22 VDT expanded its programme of work online through DT+, YouTube and online screenings with partner organisations:

Digital Theatre +
VIRGIN TERRITORY (On Stage and On Film versions) was the first contemporary dance work to be streamed on Digital Theatre + (DT+) in 2017/18 with associated contextualising materials and remains on the platform, accessed by peer artists and students across the world. In 2021/22 2385 people saw VIRGIN TERRITORY Film Installation and 3810 saw VIRGIN TERRITORY on Stage (live capture) – with 1635 Education Packs being downloaded.

In 2021/22 VDT negotiated and exchanged contracts with DT+ to place SHUT DOWN (On Stage and On Film versions) on the platform with associated educational materials. VDT also worked with external resource pack writer Jane Woolley to develop a new VIRGIN TERRITORY resource pack for DT+, following an audit of the existing materials for students and teachers. The new pack was launched on DT+ in April 2022 along with SHUT DOWN (just after the end of the 2021/22 financial year).

YouTube
In 2021/22 VDT created 3 x new content strands for YouTube:

- VDT PRACTICES: These short videos reflect on VDT's practice and creation processes. The series was filmed by VDT's Filmmaker Bosie Vincent with contributions from VDT's collaborators. Series to be released in 2022/23.
- DOCUDANCE: VDT invited past young collaborators to work with Bosie Vincent to make a short film reflecting on their experience of working with VDT. The young people were Marshall (contributor to SHUT DOWN) and Elysia (performer in VIRGIN TERRITORY). These films form a DOCUDANCE series to be released in 2022/23.
- THE NEXT 4 YEARS: In this short video series AD/CEO Charlotte Vincent articulates how VDT plans to continue creating and distributing work on stage, on film and online from 2022 onwards. Series to be released in 2022/23.

IN LOCO PARENTIS Online
Following a successful online series in 2020/21, IN LOCO PARENTIS was screened online as part of Bedlam Arts & Mental Health Festival from Friday 19 – Sunday 21 November 2021. Data collected demonstrates that appetite for the online content was low but the average view duration was up from previous projects:
- 12 views
- Watch time 5.6 hours
- Average view duration 27.53 mins

4. PARTICIPATION

VDT's Participation & Engagement programme reached a wide range of participants in 2021/22, with VDT offering craft based workshops for adults and young people negatively affected by the Covid-19 pandemic, seminars and resources for university students, career focussed workshops for school students and creative workshops for young people:

Contain Outbreak Management Fund Workshops
In 2021/22 VDT was awarded a grant by Brighton and Hove City Council as part of the Contain Outbreak Management Fund to work with women and young people who had been negatively affected by the Covid-19 pandemic.

From October 2021 – March 2022, VDT ran 17 workshop sessions for 94 participants with 4 partners: Brighton Youth Club, Oasis Project, Survivors Network and South East Dance Kickstarter Youth Group.

Sessions in 2022 took place in the VDT studio space where bespoke film clips could be played in a room, full of creative activities for emotional self-regulation. The sessions were facilitated by VDT's Participation & Digital Development Director Sian Williams and supported by volunteers from the partner organisations.

Partner feedback Oasis Project: '*I believe that the six sessions were invaluable! I observed that clients gained a sense of self confidence, self-esteem, trust in their abilities and a sense of community with each other. I feel for any setting where people need support with mental health, recovery or processing trauma, the activities and reflections can be applied.*'

Partner feedback Survivors Network: '*I would like to see if we can run these sessions on an ongoing basis. Either weekly as a drop-in, or in blocks of 6 for a closed group. Clients often ask for art-based groups. These sessions were pitched right for working non-therapeutically but still had meaning and impact. More of these would be great for our clients.*'

Oasis Participant Case Study:

'When Covid started I was really scared but you can't live with constant fear for that long so it did knock my self-confidence. It's been great to get back to face to face groups. I was referred through my Oasis care worker. I thought it sounded a lot more interesting not just sit around talking about drugs and alcohol. I'm not very creative I don't think but I realised that I really enjoy doing creative things, they are really good for me and I do them at home by myself now too.

My expectations have definitely been fulfilled they have been satisfying sessions, and the origami particularly stood out for me and the paper weaving. I've really enjoyed meeting other people. It's really important to meet other people and be in diverse groups and coming to a different creative space. It's a really peaceful lovely space to work in…

Taking part has really helped my confidence… I was getting a lot from the sessions and I could see that other people were too. It gets you out of the house which is really helpful and takes you out of yourself – good to be in a workshop offering tools that support recovery but that are not focused on talking about trauma. Learning about tools that help manage moods and impulses while making something creative and developing a different way of thinking and being more conscious of how you are thinking has been great.'

Higher Education Participation & Engagement Activity

In 2021/22 VDT continued the collaboration with the University of Warwick, funded by IATL, the Community Values Education Programme (in 2020/21) and the Centre for the Study of Women and Gender to produce an online resource using VDT works VIRGIN TERRITORY & SHUT DOWN. The new resource launched in February 2022 at Warwick as part of The Report & Support Team series of events to mark Sexual Abuse and Sexual Violence Awareness Week 7th – 13th February 2022. The resource is now part of mandatory training for all university students studying at the University of Warwick.

In 2021/22 VDT also delivered an online seminar for 12 x BA Dance & Theatre students at Plymouth University and a seminar for 15 x students at Sussex University as part of the MA Social Work students for the 'Contemporary Issues in Childhood and Youth' module.

Schools Career Development Workshops

VDT was once again part of Culture Shifts Creative Cafe Careers events in partnership with Artswork at schools in Sussex and Open Doors, a project run by the East Sussex Careers Hub enabling school pupils across East Sussex to visit workplaces and hear from employers about the range of jobs on offer, and the career paths into them.

VDT worked with a total of 103 school students at: Sir Philip Howard Catholic School, Felpham Community College, Chailey School and Kings Academy Ringmer.

'Thank you so much for the fantastic workshop you put on for our students today. The feedback on the journey home was amazing. They were all discussing lots of the elements you had covered in the session, and it was clear that they really got a lot out of it.' Jennie Hickman Transition/Yr7 Manager Chailey School

'Students loved the workshop and definitely came away buzzing with conversation about identity and feeling comfortable when expressing their thoughts and feelings. It's always a pleasure.' Jamie Peacock, Transition and Marketing Manager, King's Academy Ringmer.

Creative Workshops for Young People
In October 2021 VDT returned to be a part of Brighton Youth Centre's B.fest events. B.fest is the annual Brighton Youth Arts Festival which aims to bring Arts and Culture closer to Young People (13-19 years) involving them in every aspect of planning, organising, designing, exhibiting and performing. VDT engaged with a total of 23 participants as part of this event.

5. MENTORING

In 2021/22 CEO/AD Charlotte Vincent continued to be in demand as a paid mentor and as an experienced member of the dance/theatre sector able to deliver professional development to individuals and companies. The Company also shared its resources and space with the local arts community.

Charlotte Vincent worked with **Emily O'Shea-** a North West based dance artist who created a work combining dance and storytelling, **Stefania Catarinella-** a freelance dance artist based in the West Midlands who successfully secured a DYCP ACE grant to develop her creative practice, **Ester Natzjil-** a Sussex based dance artist who created a new work in progress, **Weronika Pelczynska-** a mentee funded by the Polish Cultural Institute to create a new work, **Orla Connolly-** a Sussex based dance artist through Sussex Dance Network, **Ellie Bishop-Williams-** Co-Director of Project Female and a dance artist to develop her creative practice, **Katie Squirrell-** a young dance artist part of Dance East's SPILL Young Curators programme.

VDT supported the following freelancers/organisations with free space at New England House: South East Dance Mid-Career Artist Meet Up, Orla Connolly, Miriam King, Stefania Catarinella, Sussex Dance Network and VDT Collaborator Antonia Grove.

6. SPECIAL PROJECTS

In 2021/22 VDT's CEO/AD continued with her PhD by Publication at School of Creative Arts and Industries, Faculty of Arts, Canterbury Christ Church University. The PhD reflects the work of Vincent Dance Theatre (VDT): values, beliefs, politics and methodologies as principles underpinning the form and content of the company's socially engaged, collaborative practice. The supervisor for the PhD is Dr Angela Pickard, Reader in Dance Education, Subject Lead: Dance, Drama and Performing Arts; Editor in Chief Research in Dance Education Journal. The intention is that once completed in 2023 Vincent's PhD will provide the Company with significant content for HEI resources and contextual information for Digital Theatre+. In October / Nov 2021 the making and staging of HOME TRUTHS was the practice based aspect of the PhD.

7. DIALOGUE & DEBATE

VDT was able to use its online presence for bespoke Dialogue & Debate events around its screenings, film work and company values/policies:

- In April 2021, Charlotte Vincent delivered an online seminar to 12 BA Dance & Theatre students at Bath Spa University in which she discussed her methodology and socially engaged practice

- In July 2021, Charlotte Vincent was interviewed by Dr Angela Pickard as part of a research project for PiPA (Parents and Carers in Performing Arts). PiPA was looking for Dancers, Choreographers, and other Dance practitioners such as Artistic/Rehearsal Directors and Dance Teachers, who also have parental and/or caring responsibilities to contribute to the research project looking into strategies to make the dance sector more accessible for parents and carers

- In September 2021, Charlotte Vincent spoke at a NCACE Gender in Academia Webinar: 'Women's Work? Mitigating Gender Bias in HE Assessment Frameworks' by The Culture Capital Exchange. Feedback from Suzie Leighton: '*Just a very quick note to say thank you so much for joining us today, and for such a thought provoking and energising provocation…*'

- In October 2021, Charlotte Vincent was a guest speaker at a Dance Mama Live! webinar with Helen Laws. The webinar focussed on parenting in the dance sector, offering practical solutions to companies/ individuals

8. TRAINING & DEVELOPMENT

During this period, staff undertook training in: Health & Safety, AACAAT (Association of Accounting Technicians) Level 2, Fire Marshall and First Aid. Artistic Director Charlotte Vincent continued her PhD by publication at Canterbury Christ Church University.

Staff also attended events including: ITC seminar on Wellbeing and Resilience, South East Dance webinar on Evaluating Dance Sessions, NCACE Collaborations in Place-making event, CourseWeDo Webinar with Dan Hughes and Family Futures: Releasing Trauma, Following the Money to Equity and Social Justice in Higher Education- organised by The Culture Capital Exchange, plus attending What Next meetings and Inspiring the Future of Theatre meetings with the Young Vic.

Staff and all participants are supported with the triggering and trauma-based nature of VDT work and audiences are signposted to safeguarding development work and resources being developed by VDT and partners and Safeguarding Consultant. Information is available through the VDT website

9. AUDIENCE & PARTICIPANTS

VDT's work reached a total audience of 9487 in 2021/22, broken down as 674 in person audiences through film screenings and HOME TRUTHS Film Installation and an online audience of 8813 (Live to Digital activity, DT+, YouTube new content). In person audience numbers were lower than previous years due to the impact of Covid-19 on the sector and working with a smaller, targeted audience for HOME TRUTHS (i.e. Family Intervention Practitioners, those with lived experience and students).

As VDT's new work HOLD TIGHT was postponed to autumn 2022, there were no On Stage audiences in 2021/ 22.

VDT collected 127 Audience Finder surveys as part of the evaluation process for HOME TRUTHS. In terms of age range, the majority of VDT's audience members in 2021/22 were aged between 16 – 44 (23% 16-24, 24% 25-34, 21% 35-44). 87% described their gender as female, 11% as male and 2% in another way. 18% of audiences were members of the Global Majority in terms of their ethnicity (6% Asian, 5% Black, 7% multiple ethnic background) and 4% defined their ethnicity as White Other. 8% of audiences defined themselves as D/ deaf or disabled, or have a long-term health condition. 86% of audiences were first timers to VDT's work.

495 people took part in VDT's Participation activities, 147 as part of formal learning activities and 348 as part of informal learning activities in part due to the workshops funded by the Contain Outbreak Management Fund (BHCC).

Financial review

2021/22 continued to be an uncertain and challenging period as a result of the ongoing COVID19 pandemic. This was particularly felt in the slower than predicted recovery back into 'business as usual' for the arts sector and our partners/collaborators in the education and care sectors. As previously reported VDT's level of subsidy from ACE and the senior staff team's experience allowed, through diligent management of strategic decision making, activity, budgets and expenditure, to mitigate risk to the financial stability of the organisation to enable the company to remain viable until such time that income generating activity could resume. The organisation's focus continued to ensure ongoing financial resilience, protecting and retaining the staff team (in employment, health and wellbeing), maintaining partnerships and, mindful of our position and responsibility as an NPO, supporting freelancers and the wider dance sector.

Activity in 2021-22 has been delivered at a turnover of £280,200 with the majority of originally planned income generating artistic activity postponed into future financial years. At the time of writing schedules and delivery models have been revised a number of times with blended (combined face-to-face and online) activity gradually resuming throughout 2022.

2021-22 represents the final year of VDT's 4-year NPO agreement of £999,996 over the period 2018-19 – 2021-22, with £249,999 to be received annually for 4 years, plus an agreed uplift from ACE of £4,600 in the years 2020-21 and 2021-22. In summer 2020 ACE announced an extension of the current NPO portfolio for an additional year (funded at the same level of £254,599) for 2022-23. VDT's business plan for this period was approved by ACE and a funding agreement for 2022/23 issues in Q4 of 2020/21.

£5,812 of earned income was generated through delivery of digital and online activity, capitalising on existing digital and film content for VIRGIN TERRITORY, SHUT DOWN and IN LOCO PARENTIS. £8,321 was received from ESRC Impact Acceleration Award ESRC IAA funding through University of Warwick to support the HOME TRUTHS installation and £6,700 funded from Community Listening project and Contain Outbreak Management Fund, awarded through Brighton and Hove Council (see full descriptions in activity report above). Donations totalling £345 were made and £4,399 was received in April 2021 from CJRS, the final claim made. £24 was received in bank interest.

Total expenditure for the year was £270,023 with 36.2% (£97,690) directly allocated to charitable activity including specific artistic productions, including: making and distribution of Home Truths, on film screenings of IN LOCO PARENTIS On Stage, online distribution of VIRGIN TERRITORY and SHUT DOWN On Film and the delivery of all online Engagement work and provision of strategic development activity. 56.6% (£152,748) of total expenditure was on support activity including administration staff, staff training, office and storage, telecommunications, training, insurance and accountancy. A further 1.0% (£2.799) on governance reflects reduced expenditure due to online meetings and fewer meeting expenses. The remaining 6.2% (£16,786) on raising funds which was higher than previous years reflecting the dual process of applying for ACE NPO extension year 2022/23 and the new NPO cycle 2023-26 which involved a new investment principal focused application process based on the new 10 year Let's Create Strategy.

Vincent Dance Theatre ends 2021/22 with a general fund comprising of reserves of £96,117, in line with the current reserves Policy. VDT's finance sub-committee regularly review the current situation for estimating 3 months' unfunded operating costs in line with the agreed Reserves Policy. It is calculated that core operating costs for 3 months are £57,855 and redundancy costs are £36,203 for 2022-23, totalling £94,058. Redundancy payments are based on contractual statutory redundancy allowance plus an additional discretionary fund of £6,603 to be used by the Trustees' to offer enhanced redundancy packages to employees who have a long continuous service, which fairly reflects length and actual service. It is deemed prudent and good practice that money is directed to this fund to build towards the Trustees' agreed Reserves Policy of 3 months' unfunded operating costs, as detailed below. As agreed by Trustees, an enhanced contribution of £10,000 has been made into the general reserves this year, with the annual contribution to £4,000 expected in 2022/23 with the intention to reach the agreed reserves policy total by the end of 2023.

In addition to the general fund VDT holds an unrestricted designated fund of £118,170. This is intended to support charitable activity which falls beyond 31 March 2022. The prudent financial management throughout the pandemic has enabled Vincent Dance Theatre to protect monies that were intended to be expended on the delivery of charitable artistic activity to ensure the same level of activity and distribution on a deferred schedule at such time as restrictions and partner organisations will allow. The designated fund is carried forward for a number of HOLD TIGHT on stage, on film and online artistic projects.

Reserves Policy

It is the policy of the Vincent Dance Theatre that unrestricted funds which have not been designated for a specific use should be built to a level equivalent of three month's unfunded operating costs including statutory redundancy payments for eligible staff and a discretionary redundancy fund, as detailed above. The Trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue Vincent Dance Theatre's core activities for up to a period of 3 months while consideration is given to ways in which additional funds may be raised or in the event of winding up and employees are protected by ensuring sufficient resources are in place to support redundancy payments.

Structure, governance and management

Vincent Dance Theatre is a company limited by guarantee governed by its Memorandum and Articles of Association dated 3rd July 2001 and registered as a charity with the Charity Commission.

Artistic Director / CEO Charlotte Vincent leads the company and is responsible for the company's artistic policy. The management and administrative team is small, with only 2 full time members of staff during the financial year represented in these statements. It comprises: General Manager (Holly Morris, previously VDT's Administrator), Fundraising and Development Director (Judith Hibberd) until 31 March 2022, Participation and Digital Development Director (Sian Williams), Senior Finance Manager (Katie Bough) and the fixed term appointment of a Company Co-Ordinator (Pip Sayers) September 2021 to 31 March 2022. The Artistic Director, General Manager and Finance Manager have delegated authority, within terms and conditions approved by the Trustees, for operational matters including finance and employment.

Outside of the COVID-19 restrictions the company has informal, weekly face-to-face office meetings to share issues around work load and regular staff meetings where longer-term policy, finance issues and company priorities are discussed. During these meetings finance and activity targets are monitored and discussed with action agreed to achieve targets. The Company has a training budget with development needs identified at six monthly points in the year. One to one Line Management meetings to discuss individual concerns and performance are also had. In response to lockdown restrictions during the pandemic, and the necessity to adapt working practices, the company has adopted new methods of connectivity. The company was already well equipped with cloud based, paperless filing systems and remote access to all VDT files/information and has also embraced Teams and Zoom to facilitate regular meetings and contact. This has been important for both work and pastoral functions to ensure the mental health and wellbeing of staff in very challenging circumstances.

At writing, Vincent Dance Theatre has a four strong Board of Trustees who monitor the company's progress in line with Charity Commission guidance and have used such in deciding what activities the Vincent Dance Theatre should undertake.

The Board of Trustees administers the charity, meeting four times each year. A Board Away Day is usually held each year to discuss policy, strategy and future artistic activity although this was not possible during this exceptional year. Trustees are encouraged to take up the external training on offer to ensure that they are fully aware of the responsibilities of a Trustee.

Sub-groups exist and are used as appropriate, including Governance, Finance and Education. Vincent Dance Theatre continues efforts to recruit new Board members to bring in fundraising, finance and HR/Legal expertise. Additional Board sessions were attended in line with Governance of the new NPO application and ACE's Let's Create Strategy. Following the appointment of Ella Burns, Pauline Rutter and Casey Scott-Songin, further Board recruitment was postponed until after the decision for the new NPO round (2023 – 2026). Rose Kigwana retired in July 2022 following a 7 year tenure as a Trustee and Chair. Heartfelt thanks go to Rose for her passion, inclusive approach and dedication to VDT. Recruitment of a new chair is planned for Spring 2023 with the remaining Trustees rotating the role of Chair in the interim period.

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

The Trustees, who are also the directors for purpose of company law, and who served during the year and up to the date of signature on the financial statements were:

R R Kigwana	(Resigned 11 July 2022)
N M Reynolds	(Resigned 31 October 2021)
A D Williams	(Resigned 28 March 2022)
A G Mighall	(Resigned 25 September 2021)
G E Mazzei	
E Burns	(Appointed 26 July 2021)
P A Rutter	(Appointed 28 October 2021)
C Scott-Songin	(Appointed 23 March 2022)

Induction and training of new trustees
New trustees are briefed on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the business plan and accounts. Prospective Trustees meet the Chair, Artistic Director and staff and are invited to attend at least one Board meeting as observers before joining.

Risk management
The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The Trustees have assessed the major risks to which the Vincent Dance Theatre is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

None of the Trustees has any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The Trustees' report was approved by the Board of Trustees.

C Scott-Songin
Chair
Dated: 13 December 2022

VINCENT DANCE THEATRE

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2022

The Trustees, who are also the directors of Vincent Dance Theatre for the purpose of company law, are responsible for preparing the Trustees' 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 Charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

UHY Hacker Young
Chartered Accountants

UHY Hacker Young
6 Broadfield Court
Broadfield Way
Sheffield
S8 0XF

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF VINCENT DANCE THEATRE

I report to the Trustees on my examination of the financial statements of Vincent Dance Theatre (the Charity) for the year ended 31 March 2022.

Responsibilities and basis of report

As the Trustees of the Charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the Charity 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 Charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Charity'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 ICAEW, which is one of the listed bodies.

I have completed my examination. I confirm that no 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 Charity as required by section 386 of the 2006 Act; or
2 the financial statements do not accord with those records; or
3 the financial statements 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 financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

Andrew Hulse

FCA

Dated: 13 December 2022

VINCENT DANCE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted funds general 2022 £	Unrestricted funds designated 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds general 2021 £	Unrestricted funds designated 2021 £	Total 2021 £
Income from:								
Grants and donations	2	267,664	-	6,700	274,364	291,450	-	291,450
Charitable activities	3	5,812	-	-	5,812	6,787	-	6,787
Investment income	4	24	-	-	24	30	-	30
Total income		273,500	-	6,700	280,200	298,267	-	298,267
Expenditure on:								
Raising funds	5	16,786	-	-	16,786	7,907	-	7,907
Charitable activities	6	212,760	33,777	6,700	253,237	193,947	2,228	196,175
Total expenditure		229,546	33,777	6,700	270,023	201,854	2,228	204,082
Net incoming resources before transfers		43,954	(33,777)	-	10,177	96,413	(2,228)	94,185

VINCENT DANCE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted funds general 2022 £	Unrestricted funds designated 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds general 2021 £	Unrestricted funds designated 2021 £	Total 2021 £
Net incoming resources before transfers		43,954	(33,777)	-	10,177	96,413	(2,228)	94,185
Gross transfers between funds		(33,954)	33,954	-	-	(92,413)	92,413	-
Net movement in funds		10,000	177	-	10,177	4,000	90,185	94,185
Fund balances at 1 April 2021		86,117	117,993	-	204,110	82,117	27,808	109,925
Fund balances at 31 March 2022		96,117	118,170	-	214,287	86,117	117,993	204,110

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

VINCENT DANCE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Current assets					
Debtors	11	20,504		35,625	
Cash at bank and in hand		220,551		176,873	
		241,055		212,498	
Creditors: amounts falling due within one year	12	(26,768)		(8,388)	
Net current assets			214,287		204,110
Income funds					
Unrestricted funds					
Designated funds	14	118,170		117,993	
General unrestricted funds		96,117		86,117	
			214,287		204,110
			214,287		204,110

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2022.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 13 December 2022

C Scott-Songin
Trustee

Company registration number 04259502

VINCENT DANCE THEATRE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Cash flows from operating activities					
Cash generated from operations	17		43,654		95,699
Investing activities					
Investment income received		24		30	
Net cash generated from investing activities			24		30
Net cash used in financing activities			-		-
Net increase in cash and cash equivalents			43,678		95,729
Cash and cash equivalents at beginning of year			176,873		81,144
Cash and cash equivalents at end of year			220,551		176,873

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

Charity information

Vincent Dance Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is New England House Unit C, Level 8 North, New England Street, Brighton, BN1 4GH.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)" (as amended for accounting periods commencing from 1 January 2019). The Charity is a Public Benefit Entity as defined by FRS 102.

The accounts are prepared in sterling, which is the functional currency of Charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the accounts, the Trustees have a reasonable expectation that Charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees' continue to adopt the going concern basis of accounting in preparing the accounts.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when Charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once Charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid is recognised at the time of the donation.

Earned income is recognised when the activity relating to the income has been performed or goods have been delivered and is net of VAT.

1 Accounting policies (Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Expenditure on raising funds

These are costs incurred in attracting voluntary income, and those incurred in supplying goods and services at a charge

Charitable activities

These are costs incurred on the company's charitable operations, including support costs and costs relating to the governance of the academy apportioned to charitable activities.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

Charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in Charity's balance sheet when Charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

1 Accounting policies **(Continued)**

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when Charity's contractual obligations expire or are discharged or cahcelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when Charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Grants and donations

	Unrestricted funds general 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds general 2021 £
Donations and gifts	345	-	345	75
Grants receivable	267,319	6,700	274,019	291,375
	267,664	6,700	274,364	291,450
Grants receivable for core activities				
Arts Council England, South East	254,599	-	254,599	254,599
ESRC IAA	8,321	-	8,321	-
Corona Virus Job Retention Scheme	4,399	-	4,399	36,776
Contain Outbreak Management Fund (COMF), (Brighton & Hove Council)	-	6,700	6,700	-
	267,319	6,700	274,019	291,375

3 Charitable activities

	Core Activities	Virgin Territory/ Shut Down	In Loco Parentis	Total	Core Activities	Virgin Territory	Shut Down	In Loco Parentis	Total
	2022	2022	2022	2022	2021	2021	2021	2021	2021
	£	£	£	£	£	£	£	£	£
Earned income within charitable activities	4,293	719	800	5,812	792	2,145	2,250	1,600	6,787

4 Investment income

	Unrestricted funds general 2022 £	Unrestricted funds general 2021 £
Bank interest	24	30

5 Raising funds

	Unrestricted funds general 2022 £	Unrestricted funds general 2021 £
Fundraising		
Staff costs	16,786	7,907
	16,786	7,907

6 Charitable activities

	Core Activities	Home Truths (inc AoA)	Hold Tight	Virgin Territory/ Shut Down	In Loco Parentis	Total 2022	Total 2021
	£	£	£	£	£	£	£
Staff costs	48,327	10,235	-	-	-	58,562	50,863
Professional and technical fees	-	8,090	5,000	255	-	13,345	6,544
Travel	1,108	1,634	-	-	-	2,742	558
Marketing	-	-	-	-	-	-	300
UK Touring and projects	6,070	6,945	1,873	8,088	65	23,041	1,928
	55,505	26,904	6,873	8,343	65	97,690	60,193
Share of support costs (see note 8)	152,748	-	-	-	-	152,748	132,768
Share of governance costs (see note 8)	2,799	-	-	-	-	2,799	3,214
	211,052	26,904	6,873	8,343	65	253,237	196,175
Analysis by fund							
Unrestricted funds - general	211,052	-	-	1,643	65	212,760	
Unrestricted funds - designated	-	26,904	6,873	-	-	33,777	
Restricted funds	-	-	-	6,700	-	6,700	
	211,052	26,904	6,873	8,343	65	253,237	

6 Charitable activities (Continued)

For the year ended 31 March 2021

	Core Activities £	Virgin Territory £	Shut Down £	In Loco Parentis £	Total 2021 £
Staff costs	50,863	-	-	-	50,863
Professional and technical fees	6,250	147	147	-	6,544
Travel	558	-	-	-	558
Marketing	-	-	-	300	300
UK Touring and projects	-	-	-	1,928	1,928
	57,671	147	147	2,228	60,193
Share of support costs (see note 8)	132,768	-	-	-	132,768
Share of governance costs (see note 8)	3,214	-	-	-	3,214
	193,653	147	147	2,228	196,175
Analysis by fund					
Unrestricted funds - general	193,653	147	147	-	193,947
Unrestricted funds - designated	-	-	-	2,228	2,228
	193,653	147	147	2,228	196,175

7 Description of charitable activities

Core Activities
Organisation cost, support and development activity outside scope of artistic costs linked to specific named projects.

Home Truths (inc AoA)
Development, production, distribution and participation activity for Home Truths.

Hold Tight

Development, making, distribution and participation activity for Hold Tight on stage, on film and online.

Virgin Territory/Shut Down
Making, distribution and engagement activity for Virgin Territory and Shut Down on stage, on film and online.

In Loco Parentis
Development, making, production and engagement activity for In Loco Parentis.

8 Support costs

	Support costs	Governance costs	2022	Support costs	Governance costs	2021
	£	£	£	£	£	£
Staff costs	93,906	-	93,906	90,512	-	90,512
Premises	24,855	-	24,855	24,910	-	24,910
Insurance	2,103	-	2,103	1,949	-	1,949
Communications	13,255	-	13,255	6,088	-	6,088
Management fees and consultancy	14,245	-	14,245	-	-	-
Bank charges	199	-	199	226	-	226
Research and development	-	-	-	1,340	-	1,340
Training	700	-	700	6,514	-	6,514
Sundry expenses	3,485	-	3,485	1,229	-	1,229
Legal and professional	-	816	816	-	1,431	1,431
Board meetings	-	200	200	-	-	-
Annual return fee	-	13	13	-	13	13
Independent examiner's fees	-	1,770	1,770	-	1,770	1,770
	152,748	2,799	155,547	132,768	3,214	135,982
Analysed between						
Charitable activities	152,748	2,799	155,547	132,768	3,214	135,982

9 Trustees

None of the Trustees (or any persons connected with them) received any remuneration during the year and no travelling expenses were reimbursed during the year (2021- no trustees received any remuneration and no travelling expenses were reimbursed during the year).

During the year ended 31 March 2022 gifts totalling £96 were given to three trustees upon their retirement in recognition of their service.

10 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
Creative team	1	1
Management team	5	4
Total	6	5

10 Employees (Continued)

Employment costs	2022 £	2021 £
Wages and salaries	155,378	137,288
Social security costs	10,368	8,884
Other pension costs	3,508	3,110
	169,254	149,282

The average full time equivalent number of employees during the year was 4.4 (2021: 3.8)

There were no employees whose annual remuneration was £60,000 or more.

11 Debtors

Amounts falling due within one year:	2022 £	2021 £
Trade debtors	288	1,709
Other debtors	2,234	263
Prepayments and accrued income	17,982	33,653
	20,504	35,625

12 Creditors: amounts falling due within one year

	2022 £	2021 £
Other taxation and social security	4,437	3,066
Trade creditors	-	63
Accruals and deferred income	22,331	5,259
	26,768	8,388

13 Retirement benefit schemes

Defined contribution schemes
Charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of Charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £3,508 (2021 - £3,110).

14 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2020	Resources expended	Transfers	Balance at 1 April 2021	Resources expended	Transfers	Balance at 31 March 2022
	£	£	£	£	£	£	£
In Loco Parentis	27,808	(2,228)	(25,580)	-	-	-	-
Hold Tight	-	-	86,430	86,430	(6,873)	38,612	118,170
Home Truths	-	-	31,563	31,563	(26,905)	(4,658)	-
	27,808	(2,228)	92,413	117,993	(33,778)	33,954	118,170

15 Analysis of net assets between funds

	Unrestricted funds 2022 £	Unrestricted funds designated 2022 £	2022 £	Total 2022 £	Unrestricted funds 2021 £	Unrestricted funds designated 2021 £	Total 2021 £
Fund balances at 31 March 2022 are represented by:							
Current assets/(liabilities)	96,117	118,170	-	214,287	86,117	117,993	204,110
	96,117	118,170	-	214,287	86,117	117,993	204,110

16 Related party transactions

There were no disclosable related party transactions during the year (2021 - none).

17 Cash generated from operations

	2022	2021
	£	£
Surplus for the year	10,177	94,185
Adjustments for:		
Investment income recognised in statement of financial activities	(24)	(30)
Movements in working capital:		
Decrease in debtors	15,121	7,812
Increase/(decrease) in creditors	18,380	(6,268)
Cash generated from operations	43,654	95,699

18 Analysis of changes in net funds

The Charity had no debt during the year.

VINCENT DANCE THEATRE

England & Wales - Charity number 1091615

Accounts

Charity Registration Number 1091615

Company Registration Number 04259502

VINCENT DANCE THEATRE

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

UHY Hacker Young
Chartered Accountants

VINCENT DANCE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	R R Kigwana	
	A D Williams	
	G E Mazzei	
	E Burns	(Appointed 26 July 2021)
	P A Rutter	(Appointed 28 October 2021)
Secretary	J Hibberd	
Charity number	1091615	
Company number	04259502	
Registered office	New England House Unit C Level 8 North New England Street Brighton BN1 4GH	
Independent examiner	Philip Eardley UHY Hacker Young 6 Broadfield Court Broadfield Way Sheffield S8 0XF	
Bankers	Lloyds Bank PLC 25 Gresham Street London EC2V 7HN	

VINCENT DANCE THEATRE

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VINCENT DANCE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

The Trustees present their report and financial statements for the year ended 31 March 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Vincent Dance Theatre's Memorandum and Articles of Association, the Companies Act 2006 and "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)".

The registered office of the company is New England House Unit C, Level 8 North, New England Street, Brighton BN1 4GH.

Vincent Dance Theatre's company number is 04259502 and charity number is 1091615.

Objectives and activities

The **objectives** of Vincent Dance Theatre (VDT), as defined in the Memorandum of Association, are:

- to promote, maintain, improve and advance education and appreciation of dramatic and visual arts, in particular by the production and performance of dance and similar choreographic arts;
- to advance public education in the teaching and choreography of dance;
- to provide or assist in the provision of training and the presentation of educational performances.

MISSION STATEMENT

Vincent Dance Theatre's (VDT) mission is to make bold, distinctive, dance theatre work that embeds crucial questions of our time and explores the creative interface between socially engaged professional and non-professional practice. The company distributes work **on stage, on film and online** to encourage participation in the form and stimulate dialogue and debate.

COMPANY INFORMATION

VDT is based in Brighton, a registered charity focusing on the arts and education/training with direct delivery to the public. VDT is an Arts Council England National Portfolio Organisation (NPO) and Associate Company of Brighton Dome and Festival.

Founded in 1994, VDT produces the work of choreographer and director Charlotte Vincent who conceives, directs and designs the company's productions on stage, on film and online. Vincent has developed a unique and confident approach to integrating professional and non-professional practice in the research and making of the company's production work, whilst maintaining the visually striking, physically compelling and high-quality aesthetic that audiences have come to expect.

Vincent's productions are politically provocative and make significant claims for gender politics and equality, and increasingly for wider social change and the representation of marginalised voices.

The Trustees have paid due regard to the guidance on public benefit issued by the Charity Commission in deciding what activities Charity should undertake.

COVID19 CONTEXT

This year was an extraordinary one for the Company with a worldwide pandemic causing three UK wide lock downs - 26 March and 5 November 2020 and 6 January 2021 - with Covid19 restrictions and local lockdowns operating between 26 March 2020 and beyond the end of the financial year. This and the combined social, economic and well-being/health consequences had a profound impact on the arts and cultural sector both in the UK and around the world. In addition, VDT's partner theatres, venues, health and education organisations were also closed. Restrictions on personal contact throughout the year prevented the delivery of any live activity including performances, workshops and seminars and the creation of live work with artists.

The immediate loss in income from in-person company activity was mitigated against by exploiting and advancing VDT's already established quality digital and film practice into online offers for venues and HEI contacts. The CJRS was utilised to furlough staff and by utilising the flexible rules of the scheme was able to protect jobs, maintain staff wellbeing (particularly in view of family friendly working policies and individuals' responsibilities for dependants during home-schooling) whilst enabling necessary development and delivery to take place and without compromising statutory responsibilities

The following planned artistic activity was therefore cancelled as a result of the Pandemic:

On Stage (productions):

- IN LOCO PARENTIS (ILP) on stage pencilled Autumn 2020 tour

Installations (productions):

- SHUT DOWN (SD) at Hastings Academy cancelled
- SHUT DOWN installation at Warwick cancelled
- VIRGIN TERRITORY (VT) installation at Warwick cancelled
- ART OF ATTACHMENT (AoA) installation at Brighton Festival cancelled

Film screenings:

- VIRGIN TERRITORY screening at Hastings Academy cancelled
- ART OF ATTACHMENT screening at Brighton University cancelled

In addition, plans for associated Dialogue & Debate and participation events were cancelled plus other participation events planned for schools, colleges and HEI. A planned HR review and a recruitment process were postponed. Accordingly, VDT had to re-think its Business Plan for the whole of 2020/21. The Trustee's Report 2020/21 sets out what VDT was able to deliver under these tight restrictions.

Achievements and performance

2020/21 represents Year 3 in VDT's latest NPO funding agreement.

In this year VDT made a new online capture of IN LOCO PARENTIS (ILP) and distributed this and 3 established works and 19 online products to a total audience of 12,997. The Company delivered 4 (online) workshop sessions to 613 people and 3 Dialogue & Debate events to 36 people. VDT's YouTube channel received 85,877 views.

During this period VDT developed its first online screening distribution hub; undertook a research and participatory project with University of Warwick; delivered on line activities for HEI students and was commissioned to write a series of contextual resources for students.

A new Company Administrator, Holly Morris joined VDT and temporary staff adjustments made in lieu of the postponed HR Review. The Company developed its operational systems, moving from Dropbox to SharePoint. To enable staff to work safely from home, Office 365 Teams and Zoom were added. Online training was prioritised as was sharing the Company's resources with freelancers.

1. ON STAGE

Restrictions around the pandemic were in force throughout 2020/21 with Government regulations keeping arts venues closed remaining until 17th May 2021.

2. ON FILM

Much of VDT's Film activities were cancelled, most needing face to face delivery. Having planned to stage VIRGIN TERRITORY and SHUT DOWN installations in the student union at University of Warwick as part of a residency with facilitated workshops, however, VDT edited the Man of The House scene from SHUT DOWN and We Need to Talk About the Kids scene from VIRGIN TERRITORY to play on the University's Big Screen in the Piazza at the heart of the Warwick campus.

The films were played for a week embedded in an hour-long loop that played from 8am-10pm for 7 days, after which facilitated online workshops sessions were delivered.
The work was seen by 1680 people.

3. ONLINE

Following the cancellation of most of VDT's initial tour of IN LOCO PARENTIS (ILP) March 2020, VDT made use of the live capture it had been able to film, piloting it at Pavilion Dance South West before setting up a hub of venues able to connect to audiences through live streaming of the work. Between 6pm, 7 October 2020 and midnight, 11 October 2020 ILP was played in partnership with following venues via VDT's You Tube Channel / Website:

- Arts Depot, London
- Falmouth Arts Centre
- Stamford Arts Centre
- MÓTUS, Milton Keynes
- South East Dance, Brighton

'That was fantastic. Harrowing in places and true and beautiful. I am so glad I got to see it. Thanks for putting it online.' **Online Viewer**

'Beautiful and moving. So very needed to be shown. Thank God that such performances are being made!!!! Thank you -It was a real feast!' **Online Viewer**

This was the first time VDT had managed such a 'tour', developing bespoke marketing campaign. VDT's screening of ILP at PDSW and the x5 venue hub was seen by a total of 1,031 people.

'I hadn't expected to be as emotional as I was. Absolutely enthralling dance and theatre. Profoundly moving'. **Online Viewer**

Subsequent to these showing, VDT was able to secure two more online screenings of IN LOCO PARENTIS (On Stage capture) at Bath Spa University and The Arts Institute at Plymouth University to a total audience of audience 176.

'The repetition of the verbatim interviews combined with different moments of live performance means I can't escape thinking about the multiple narratives at play in any of these young people's lives.' **Dr Jess McCormack**

VDT was also part of South East Dance's 2020 Vision, a season of more than 20 international screen dance shorts, or short dance films. GLASSHOUSE, a ten-minute dance theatre film conceived and performed by VDT's Artistic Director Charlotte Vincent and Forced Entertainment's Richard Lowdon, made with filmmaker Robert Hardy and composer John Avery, was featured on the South East Dance website from 10 December - 4 January 2021 (26 days). Over that period Glasshouse had 136 views.

VIRGIN TERRITORY was the first contemporary dance work to be streamed on Digital Theatre + in 2017/18 with associated contextualising materials and remains on their platform, accessed by peer artists and students across the world. In 2020/21 1440 people saw VIRGIN TERRITORY Film Installation 1440 and 6990, VIRGIN TERRITORY on Stage (live capture) – with 79 Education Packs being downloaded.

4. PARTICIPATION

VDT's usual level of participation was severely impacted by the pandemic with most of VDT's partners unable to take part even in online activity. VDT's partnership with University of Warwick however was able to be maintained, with a new offer than originally planned

developed collaboratively with Dr Cath Westbrook and students. VDT was able to deliver of 6 x 2hour sessions with University student using specially edited clips from VT & SD to help explore:

- Social pressures of masculinity and femininity in non/digital spaces
- Consent and harassment: risk and desire
- Community values in practice in the university and beyond

'I was motivated to explore the full-length YouTube recordings. I have found myself thinking back on the clips over the week since the workshop.'

The sessions were set up to be an inclusive online environment offering opportunities for creating, sharing and learning with and from one and other. At the end of each session private YouTube links to the full versions of SD & VT on Film were shared with Participants:

- 9 undergraduates (from Social Science and Science faculties)
- 6 PGRs (post graduate researchers) (from Social Science and Humanities Faculties)
- 2 Support Staff
- 6 Academic staff (of whom 3 hold significant administrative roles)

5. MENTORING

As with VDT's Participation Programme, VDT's mentoring activity 2020/21 was curtailed as a result of the pandemic. Vincent was able to work with Chloe Hillyar and Chevon Edwards - Chloe a 26-year-old independent British dance artist wanting to research the physiological impact on female dancers post birth and to investigate how they manage dance career work alongside parenting; Chevon Edwards a Black British Dance artist, mother and survivor of domestic abuse who is working on a project which focuses on domestic abuse. Chevron's project will firstly take form as a dance film and will then be developed into a piece for stage.

'Thank you so much for your time this morning. I've heard you speak in conferences online and have read your research, so it was an absolute pleasure to hear you talk so knowledgeably and passionately first hand.' **Chloe Hillyar**

6. DIALOGUE & DEBATE

Having re-thought activity delivery over the year, VDT was able to use its online presence for bespoke Dialogue & Debate events around its screenings and film work – with HEI's and dance houses in particular taking up VDT's online offers.

As part of the online screening of IN LOCO PARENTIS at Bath Spa University, Plymouth University and at Motus, VDT's CEO/AD Charlotte Vincent led 2 x online discussion events for BA Dance students at Bath Spa; 2 x sessions for BA Performing Arts/Dance students at Plymouth University and a Q&A for students at Motus.

Sessions focussed on movement and text; Vincent's Choreographic Practice and Socially Engaged Practice. The sessions were held on Zoom and gave the students the opportunity to ask questions to help inform their practice as artists. A total of 590 participants took part.

'The students had a wonderful time and you have given us lots to talk and think about in our sessions tomorrow..... Fascinating stuff! Thanks again for such a rich and generous conversation!' **Dr Jess McCormack/ Lecturer in Dance / Bath School of Music and Performing Arts /BSU**

'Thank you so much for today–a really fab talk! I deeply appreciate the care showed here and the work that you do Charlotte'. **Ruth Way/ Associate Professor Theatre & Performance/ Co-Director of Plymouth Conservatoire/ Programme Leader for BA Dance**

'The students were really engaged, and they all stayed around afterwards to share how much they had enjoyed hearing from you, seeing the work and hearing more about the process of making. Thank you for another wonderful and inspiring engagement with the students, and it was a real pleasure for me too!' **Josh Slater/Lecturer in Dance, Theatre and Performance/Plymouth**

On Conservatoire International Women's Day, March 2021, VDT hosted an online conversation between Vincent and three new female identifying artists from Brighton as part of Brighton Dome's International Women's Day programme. The discussion focussed on what challenges there are working as a female artist, the political environment, childcare issues and the enforced domesticity of the COVID era. 26 participants took part in the debate.

7. SPECIAL PROJECTS

MOTUS, Milton Keynes commissioned VDT's CEO/AD to write 3 x online contextualising resources discussing SHUT DOWN. These are for dance students belonging to Motus Youth Dance Company who are taking part in Motus' Artist Insights Programme-exploring the craftsmanship of dance making, planning and production, with particular focus on process/research/form and impact within the work.

From late October 2020, VDT's CEO/AD began a PhD by Publication at School of Creative Arts and Industries, Faculty of Arts, Canterbury Christ Church University. The PhD reflects the work of Vincent Dance Theatre (VDT): values, beliefs, politics and methodologies as principles underpinning the form and content of the company's socially engaged, collaborative practice. The supervisor for the PhD is Dr Angela Pickard, Reader in Dance Education, Subject Lead: Dance, Drama and Performing Arts; Editor in Chief Research in Dance Education Journal. The intention is that once completed in 2022 Vincent's PhD will provide the Company with significant content for HEI resources and contextual information for Digital Theatre+.

8. AUDIENCE

VDT's audience figures during 2020/21 were severely affected by the onset of the pandemic. The Company strove to maximise its online work when able and to develop new forms to deliver to audiences.

- ILP online screening at PDSW - 482
- ILP online screening at x5 venue hub - 549
- ILP online screening at Bath Spa University - 126
- ILP online screening at University of Plymouth - 50

- SHUT DOWN screening University of Warwick - 23
- VIRGIN TERRITORY screening University of Warwick - 23

- GLASSHOUSE at 20/20 Vision SED - 136

- SHUT DOWN & VIRGIN TERRITORY on film - 1680
  University of Warwick

- Dialogue & Debate: SED - 5
  IWD at Brighton Dome - 26

- Audiences through participation: MOTUS - 546
  University of Falmouth - 20
  University of Warwick - 23
  Bath Spa - 24

- YouTube (x19 online products) - 4,327

- Digital Theatre+ - 9,151

9. TRAINING

During this period VDT decided to utilise the CJRS rules that allowed staff to undertake training as follows:

- ITC Financial Management
- ITC The Principles of Contracting
- ITC Negotiation Skills
- ITC Effective Fundraising
- ITC Recruitment: Building your Team
- ITC Appraisals: Looking After Your Team
- ITC Redundancy & Termination of Employment
- ITC Safeguarding: The Essentials
- AAT (Association of Accounting Technicians) Level 2
- SharePoint Training with SCiP

More intensive training was undertaken with Equality Pioneers on Unconscious Bias Training, building on VDT's equality agenda and Outstanding Diversity ratings. The focus was to deliver an authentic, well considered Company Code of Conduct, informing the company's review of its Equality Action Plan for VDT's 2021-23 Business Plan. Advanced Safeguarding Training was also undertaken with Pip Sayers, covering the basics of Safeguarding and Attachment Theory and before focussing on VDT's work with young people and vulnerable groups; looking at case studies from real life scenarios and asking questions as to how to make VDT's Safeguarding procedures more robust.

Specific training events connected with research practice was undertaken by both CEO/AD Charlotte Vincent and Participation & Digital Development Director Sian Williams:

- Lunch event of Evidence Cafes of NCACE (National Centre for Academic and Cultural Exchange) led by TCCE and funded by Research England in order to facilitate and support capacity for Knowledge Exchange between Higher Education and the arts and cultural sector across the UK, with a particular focus on evidencing and showcasing the social, cultural, environmental, as well as economic, impacts of such activities

- Respecting Biology Conference & Know Me To Teach Me Conference run by Louise Michelle Bomber-Touchbase-

10. ORGANISATIONAL

In view of the circumstances during this year and with the planned HR process postponed, VDT made the decision not to recruit a new General Manager or freelance Press/ PR and Marketing or DSM support as originally intended during 2020/21 but instead to protect a small, flexible staff team to deliver this years' projects and write the Business Plan, with the intention of re-looking at staffing as part of a wider HR process in 2021-22. VDT did, however, recruit Company Administrator, Holly Morris (x4 days a week). The position was offered to Holly just prior to the first lockdown and Holly started with the company in early June 2020. This was an exceptional time for a new member of staff to join the organisation and Holly proved a great addition to the team during a turbulent year.

During this period VDT investigated the possibility of moving from its base at New England House to the Greek Orthodox Church on Carlton Hill, which had space to accommodate VDT's office, storage and community / professional/ devising activity (large hall). Negotiations were time consuming but positive, VDT getting to the point where a lease was being discussed in detail before unexpected events on behalf of the Church meant that negotiations came to a standstill.

Whilst VDT was disappointed, it retained its office and studio space at NEH and enabled the Company to offer it out to support freelance artists at key times during the pandemic (Sussex Dance Network, VDT collaborator Toni Grove (to complete her MA studies and keep training), Toby Park from SpyMonkey (to enable filming), Esther H (puppetry research), Project Female (Brighton YP hip hop)and Lindsey Butcher & Sue MacLaine (PhD support for making new work)).

Financial review

As previously mentioned, 2020-21 was an uncertain and challenging period as a result of the COVID19 pandemic. VDT's level of subsidy from ACE and the senior staff team's experience allowed, through diligent management of strategic decision making, activity, budgets and expenditure, to mitigate risk to the financial stability of the organisation to enable the company to remain viable until such time that income generating activity can expect to resume. The organisation's focus during this time was ensuring ongoing financial resilience, protecting and maintaining the staff team (in employment, health and wellbeing) and, mindful of our position and responsibility as an NPO, supporting freelancers and the wider dance sector.

Activity in 2020-21 has been delivered at a turnover of £298,267 with the majority of originally planned income generating artistic activity postponed into future financial years. At the time of writing schedules and delivery models have been revised a number of times with blended (combined face-to-face and online) activity resuming in autumn 2021 and gradually increasing throughout 2022.

2020-21 represents the 3rd year of VDT's current 4-year NPO agreement of £999,996 over the period 2018-19 – 2021-22, with £249,999 to be received annually for 4 years, plus an agreed uplift from ACE of £4,600 in the years 2020-21 and 2021-22. In summer 2020 ACE announced an extension of the current NPO portfolio for an additional year to cover 2022-23 (subject to approval of a submitted business plan and additional funding agreement to cover 2022-23). A decision on this proposal is expected in Q4 of 2021-22.

£6,787 was received through delivery of digital and online activity, capitalising on existing digital and film content for VIRGIN TERRITORY, SHUT DOWN and IN LOCO PARENTIS. £75 was received through private donations and £36,776 through CJRS (Coronavirus Job Retention Scheme) which was paid to staff on furlough. In addition to the CJRS received from HRMC, VDT agreed to top up staff wages beyond the CJRS thresholds to ensure staff maintained 100% of usual salary throughout.

Total expenditure for the year was £204,082 with 29.5% (£60,193) directly allocated to charitable activity including specific artistic productions, including: on film screenings of **IN LOCO PARENTIS** On Stage, online distribution of **VIRGIN TERRITORY** and **SHUT DOWN** On Film and the delivery of all online Engagement work and provision of strategic development activity. 65% (£132,768) of total expenditure was on support activity including administration staff, staff training, office and storage, telecommunications, training, insurance and accountancy. The remaining 1.6% (£3,214) on governance and 3.9% (£7,907) on raising funds which was lower than previous years reflecting the difficult situation faced by the arts and funding sectors during this financial year. It is noted that expenditure for staff within support costs is higher than previous years owing, as a direct result of COVID19, to reduced the allocation of staff time directly to delivering activity within charitable activities and for raising funds.

Vincent Dance Theatre ends 2020-21 with a general fund comprising of reserves of £86,117, in line with the current reserves Policy. VDT's finance sub-committee regularly review the current situation for estimating 3 months' unfunded operating costs in line with the agreed Reserves Policy. It is calculated that core operating costs for 3 months are £58,511 and redundancy costs are £34,891 for 2022-23, totalling £93,402. Redundancy payments are based on contractual statutory redundancy allowance plus an additional discretionary fund of £4,000 to be used by the Trustees' to offer enhanced redundancy packages to employees who have a long continuous service, which fairy reflects length and actual service. It is deemed prudent and good practice that money is directed to this fund to build towards the Trustees' agreed Reserves Policy of 3 months' unfunded operating costs, as per the details below. As per last year's decision, an annual contribution to £4,000 per year is allocated to reserves, subject to regular review, with the intention to reach the agreed reserves policy total by the end of 2023 (this includes the additional 'roll over' year for current NPOs announced by ACE as a result of COVID19).

In addition to the general fund VDT holds an unrestricted designated fund of £117,993. This is intended to support charitable activity which falls beyond 31 March 2021 and this year represents a significantly larger designated fund than the organisation has previously held. The prudent financial management throughout the pandemic has enabled Vincent Dance Theatre to protect monies that were intended to be expended on the delivery of charitable artistic activity to ensure the same level of activity and distribution on a deferred schedule at such time as restrictions and partner organisations will allow. The designated fund is carried forward for a number of on stage, on film and online artistic projects falling within the projects of HOLD TIGHT and HOME TRUTHS.

Reserves Policy

It is the policy of the Vincent Dance Theatre that unrestricted funds which have not been designated for a specific use should be built to a level equivalent of three month's unfunded operating costs including statutory redundancy payments for eligible staff and a discretionary redundancy fund, as detailed above. The Trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue Vincent Dance Theatre's core activities for up to a period of 3 months while consideration is given to ways in which additional funds may be raised or in the event of winding up and employees are protected by ensuring sufficient resources are in place to support redundancy payments.

Structure, governance and management

Vincent Dance Theatre is a company limited by guarantee governed by its Memorandum and Articles of Association dated 3rd July 2001 and registered as a charity with the Charity Commission.

Artistic Director / CEO Charlotte Vincent leads the company and is responsible for the company's artistic policy. The management and administrative team is small, with only 1 full time member of staff during the financial year represented in these statements. It comprises: General Manager (Jonathan Maydew-Gale to June 2020), Fundraising and Development Director (Judith Hibberd), Participation and Digital Development Director (Sian Williams), Finance Manager (Katie Bough) and Administrator (Holly Morris appointed June 2020). The Artistic Director, Fundraising and Development Director and Finance Manager have delegated authority, within terms and conditions approved by the Trustees, for operational matters including finance and employment.

Outside of the COVID-19 restrictions the company has informal, weekly face-to-face office meetings to share issues around work load and regular staff meetings where longer-term policy, finance issues and company priorities are discussed. During these meetings finance and activity targets are monitored and discussed with action agreed to achieve targets. The Company has a training budget with development needs identified at six monthly points in the year. One to one Line Management meetings to discuss individual concerns and performance are also had. In response to lockdown restrictions during the pandemic, and the necessity to adapt working practices, the company has adopted new methods of connectivity. The company was already well equipped with cloud based, paperless filing systems and remote access to all VDT files/information and has also embraced Teams and Zoom to facilitate regular meetings and contact. This has been important for both work and pastoral functions to ensure the mental health and wellbeing of staff in very challenging circumstances.

Vincent Dance Theatre has a five strong Board of Trustees who monitor the company's progress in line with Charity Commission guidance and have used such in deciding what activities the Vincent Dance Theatre should undertake.

The Board of Trustees administers the charity, meeting four times each year. A Board Away Day is usually held each year to discuss policy, strategy and future artistic activity although this was not possible during this exceptional year. Sub-groups exist and are used as appropriate, including Governance, Finance and Education. Vincent Dance Theatre continues efforts to recruit new Board members to bring in fundraising, finance and HR/Legal expertise. Active pursuit of new Trustees' was temporarily delayed due to the current circumstances owing to COVID-19 but has since restarted with Ella Burns joining the Board in July 2021 and Pauline Rutter in October 2021.

The Trustees, who are also the directors for purpose of company law, and who served during the year and up to the date of signature on the financial statements were:

R R Kigwana	
N M Reynolds	(Resigned 31 October 2021)
A D Williams	
A G Mighall	(Resigned 25 September 2021)
G E Mazzei	
E Burns	(Appointed 26 July 2021)
P A Rutter	(Appointed 28 October 2021)

Induction and training of new trustees
New trustees are briefed on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the business plan and accounts. Prospective Trustees meet the Chair, Artistic Director and staff and are invited to attend at least one Board meeting as observers before joining.

Risk management
The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The Trustees have assessed the major risks to which the Vincent Dance Theatre is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

None of the Trustees has any beneficial interest in the company. All of the Trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The Trustees' report was approved by the Board of Trustees.

R R Kigwana
Chair
Dated: 16 December 2021

VINCENT DANCE THEATRE

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2021

The Trustees, who are also the directors of Vincent Dance Theatre for the purpose of company law, are responsible for preparing the Trustees' 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 Charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

UHY Hacker Young
Chartered Accountants

UHY Hacker Young
6 Broadfield Court
Broadfield Way
Sheffield
S8 0XF

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF VINCENT DANCE THEATRE

I report to the Trustees on my examination of the financial statements of Vincent Dance Theatre (the Charity) for the year ended 31 March 2021.

Responsibilities and basis of report

As the Trustees of the Charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the Charity 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 Charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Charity'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 ICAEW, which is one of the listed bodies.

I have completed my examination. I confirm that no 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 Charity as required by section 386 of the 2006 Act; or
2 the financial statements do not accord with those records; or
3 the financial statements 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 financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

Philip Eardley

FCA

Dated: 16 December 2021

VINCENT DANCE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	Unrestricted funds general 2021 £	Unrestricted funds designated 2021 £	Total 2021 £	Unrestricted funds general 2020 £	Unrestricted funds designated 2020 £	Restricted funds 2020 £	Total 2020 £
Income from:								
Grants and donations	2	291,450	-	291,450	249,999	-	-	249,999
Charitable activities	3	6,787	-	6,787	49,983	-	6,680	56,663
Investment income	4	30	-	30	58	-	-	58
Total income		298,267	-	298,267	300,040	-	6,680	306,720
Expenditure on:								
Raising funds	5	7,907	-	7,907	21,195	-	-	21,195
Charitable activities	6	193,947	2,228	196,175	247,037	37,441	6,680	291,158
Total resources expended		201,854	2,228	204,082	268,232	37,441	6,680	312,353
Net incoming/(outgoing) resources before transfers		96,413	(2,228)	94,185	31,808	(37,441)	-	(5,633)

VINCENT DANCE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

Net incoming/(outgoing) resources before transfers	96,413	(2,228)	94,185	31,808	(37,441)	-	(5,633)
Gross transfers between funds	(92,413)	92,413	-	(27,808)	27,808	-	-
Net income/(expenditure) for the year/ Net movement in funds	4,000	90,185	94,185	4,000	(9,633)	-	(5,633)
Fund balances at 1 April 2020	82,117	27,808	109,925	78,117	37,441	-	115,558
Fund balances at 31 March 2021	86,117	117,993	204,110	82,117	27,808	-	109,925

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

VINCENT DANCE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	£	2020 £	£
Current assets					
Debtors	11	35,625		43,437	
Cash at bank and in hand		176,873		81,144	
		212,498		124,581	
Creditors: amounts falling due within one year	12	(8,388)		(14,656)	
Net current assets			204,110		109,925
Income funds					
Unrestricted funds					
Designated funds	15	117,993		27,808	
General unrestricted funds		86,117		82,117	
			204,110		109,925
			204,110		109,925

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2021.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 16 December 2021

R R Kigwana
Trustee

Company Registration No. 04259502

VINCENT DANCE THEATRE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Cash flows from operating activities					
Cash generated from/(absorbed by) operations	18		95,699		(9,530)
Investing activities					
Investment income received		30		58	
Net cash generated from investing activities			30		58
Net cash used in financing activities			-		-
Net increase/(decrease) in cash and cash equivalents			95,729		(9,472)
Cash and cash equivalents at beginning of year			81,144		90,616
Cash and cash equivalents at end of year			176,873		81,144

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

Charity information

Vincent Dance Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is New England House Unit C, Level 8 North, New England Street, Brighton, BN1 4GH.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Charity's Memorandum and Articles of Association, the Companies Act 2006 and "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)" (as amended for accounting periods commencing from 1 January 2019). The Charity is a Public Benefit Entity as defined by FRS 102.

The accounts are prepared in sterling, which is the functional currency of Charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the accounts, the Trustees have a reasonable expectation that Charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees' continue to adopt the going concern basis of accounting in preparing the accounts.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when Charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once Charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid is recognised at the time of the donation.

Earned income is recognised when the activity relating to the income has been performed or goods have been delivered and is net of VAT.

1 Accounting policies (Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Expenditure on raising funds

These are costs incurred in attracting voluntary income, and those incurred in supplying goods and services at a charge

Charitable activities

These are costs incurred on the company's charitable operations, including support costs and costs relating to the governance of the academy apportioned to charitable activities.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

Charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in Charity's balance sheet when Charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

1 Accounting policies (Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when Charity's contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when Charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Grants and donations

	Unrestricted funds general 2021 £	Unrestricted funds general 2020 £
Donations and gifts	75	-
Grants receivable	291,375	249,999
	291,450	249,999
Grants receivable for core activities		
Arts Council England, South East	254,599	249,999
Corona Virus Job Retention Scheme	36,776	-
	291,375	249,999

3 Charitable activities

	CoreVirgin Territory	Shut Down	In Loco Parentis	Total 2021	Total 2020
	2021	2021	2021		
	£	£	£	£	£
Earned income within charitable activities	792	2,145	2,250	1,600	6,787	35,949
Performance related grants	-	-	-	-	-	6,680
Other income	-	-	-	-	-	14,034
	792	2,145	2,250	1,600	6,787	56,663
Analysis by fund						
Unrestricted funds - general	792	2,145	2,250	1,600	6,787	49,983
Restricted funds	-	-	-	-	-	6,680

For the year ended 31 March 2020

	CoreVirgin Territory	Shut Down	In Loco Parentis	Total 2020
	£	£	£	£
Earned income within charitable activities	13,748	3,751	800	17,650	35,949
Performance related grants	3,000	-	-	3,680	6,680
Other income	-	-	-	14,034	14,034
	16,748	3,751	800	35,364	56,663
Analysis by fund					
Unrestricted funds - general	13,748	3,751	800	31,684	49,983
Restricted funds	3,000	-	-	3,680	6,680
	16,748	3,751	800	35,364	56,663

4 Investment income

	Unrestricted funds general 2021 £	Unrestricted funds general 2020 £
Bank interest	30	58

5 Raising funds

	Unrestricted funds general 2021 £	Unrestricted funds general 2020 £
Fundraising		
Seeking donations, grants and legacies	-	1,760
Staff costs	7,907	19,435
Fundraising	7,907	21,195
	7,907	21,195

6 Charitable activities

	Core activities £	Virgin Territory £	Shut Down £	In Loco Parentis £	Total 2021 £	Total 2020 £
Staff costs	50,863	-	-	-	50,863	50,805
Insurance	-	-	-	-	-	28
Professional and technical fees	6,250	147	147	-	6,544	35,046
Bank charges	-	-	-	-	-	15
Travel	558	-	-	-	558	6,429
Research and development	-	-	-	-	-	8,142
Sundries	-	-	-	-	-	479
Marketing	-	-	-	300	300	9,028
UK Touring and projects	-	-	-	1,928	1,928	77,018
	57,671	147	147	2,228	60,193	186,990
Share of support costs (see note 8)	132,768	-	-	-	132,768	100,624
Share of governance costs (see note 8)	3,214	-	-	-	3,214	3,544
	193,653	147	147	2,228	196,175	291,158
Analysis by fund						
Unrestricted funds - general	193,653	147	147	-	193,947	
Unrestricted funds - designated	-	-	-	2,228	2,228	
	193,653	147	147	2,228	196,175	

6 **Charitable activities** (Continued)

For the year ended 31 March 2020

	Core activities £	Virgin Territory £	Shut Down £	In Loco Parentis £	Total 2020 £
Staff costs	33,693	-	-	17,112	50,805
Insurance	-	-	-	28	28
Professional and technical fees	27,935	1,468	2,018	3,625	35,046
Bank charges	-	-	-	15	15
Travel	5,087	890	445	7	6,429
Research and development	19	-	240	7,883	8,142
Sundries	236	48	-	195	479
Marketing	-	-	73	8,955	9,028
UK Touring and projects	178	-	-	76,840	77,018
	67,148	2,406	2,776	114,660	186,990
Share of support costs (see note 8)	100,624	-	-	-	100,624
Share of governance costs (see note 8)	3,544	-	-	-	3,544
	171,316	2,406	2,776	114,660	291,158
Analysis by fund					
Unrestricted funds - general	168,316	2,406	2,776	73,539	247,037
Unrestricted funds - designated	-	-	-	37,441	37,441
Restricted funds	3,000	-	-	3,680	6,680
	171,316	2,406	2,776	114,660	291,158

7 **Description of charitable activities**

Core activities
Organisation cost, support and development activity outside scope of artistic costs linked to specific named projects.

Virgin Territory
Making, distribution and engagement activity for Virgin Territory On Stage, On Film and Online.

Shut Down
Making, distribution and engagement activity for Shut Down On Stage, On Film and Online.

In Loco Parentis
Development, making, production and engagement activity for In Loco Parentis.

8 Support costs

	Support costs	Governance costs	2021	Support costs	Governance costs	2020
	£	£	£	£	£	£
Staff costs	90,512	-	90,512	56,747	-	56,747
Premises	24,910	-	24,910	23,108	-	23,108
Insurance	1,949	-	1,949	2,288	-	2,288
Communications	6,088	-	6,088	5,133	-	5,133
Bank charges	226	-	226	229	-	229
Research and development	1,340	-	1,340	762	-	762
Training	6,514	-	6,514	914	-	914
Sundry expenses	1,229	-	1,229	1,676	-	1,676
Marketing	-	-	-	9,767	-	9,767
Legal and professional	-	1,431	1,431	-	1,481	1,481
Board meetings	-	-	-	-	330	330
Annual return fee	-	13	13	-	13	13
Independent examiner's fees	-	1,770	1,770	-	1,720	1,720
	132,768	3,214	135,982	100,624	3,544	104,168
Analysed between						
Charitable activities	132,768	3,214	135,982	100,624	3,544	104,168

9 Trustees

None of the Trustees (or any persons connected with them) received any remuneration during the year and no travelling expenses were reimbursed during the year (2020- 1 trustee was reimbursed £145 travelling expenses).

10 Employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
Creative team	1	1
Management team	4	4
Total	5	5

10 **Employees** (Continued)

Employment costs	**2021**	**2020**
	£	£
Wages and salaries	137,288	113,683
Social security costs	8,884	10,081
Other pension costs	3,110	3,223
	149,282	126,987

There were no employees whose annual remuneration was £60,000 or more.

11 **Debtors**

Amounts falling due within one year:	**2021**	**2020**
	£	£
Trade debtors	1,709	12,490
Other debtors	263	-
Prepayments and accrued income	33,653	30,947
	35,625	43,437

12 **Creditors: amounts falling due within one year**

	2021	**2020**
	£	£
Other taxation and social security	3,066	4,380
Trade creditors	63	3,088
Accruals and deferred income	5,259	7,188
	8,388	14,656

13 **Retirement benefit schemes**

Defined contribution schemes

Charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of Charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £3,110 (2020 - £3,223).

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds			Movement in funds	
	Incoming resources	Resources expended	Balance at 1 April 2020	Incoming resources	Balance at 31 March 2021
	£	£	£	£	£
Chalk Cliff Trust	3,000	(3,000)	-	-	-
Sussex Community Foundation	3,680	(3,680)	-	-	-
	6,680	(6,680)	-	-	-

The Chalk Cliff Trust restricted fund is for a specific engagement project in Hastings.

The Sussex Community Foundation restricted fund is to support IPL workshops with focus on young people accessed through the Children in Care Council.

15 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2019	Resources expended	Transfers	Balance at 1 April 2020	Resources expended	Transfers	Balance at 31 March 2021
	£	£	£	£	£	£	£
In Loco Parentis	37,441	(37,441)	27,808	27,808	(2,228)	(25,580)	-
Hold Tight	-	-	-	-	-	86,430	86,430
Home Truths	-	-	-	-	-	31,563	31,563
	37,441	(37,441)	27,808	27,808	(2,228)	92,413	117,993

16 **Analysis of net assets between funds**

	Restricted funds	Unrestricted funds designated	Total	Restricted funds	Unrestricted funds designated	Unrestricted funds general	Total
	2021	**2021**	**2021**	2020	2020	2020	2020
	£	**£**	**£**	£	£	£	£
Fund balances at 31 March 2021 are represented by:							
Current assets/(liabilities)	86,117	117,993	204,110	-	27,808	82,117	109,925
	86,117	117,993	204,110	-	27,808	82,117	109,925

17 Related party transactions

There were no disclosable related party transactions during the year (2020 - none).

18 Cash generated from operations

	2021	2020
	£	£
Surplus/(deficit) for the year	94,185	(5,633)
Adjustments for:		
Investment income recognised in statement of financial activities	(30)	(58)
Movements in working capital:		
Decrease in debtors	7,812	21,341
(Decrease) in creditors	(6,268)	(25,180)
Cash generated from/(absorbed by) operations	95,699	(9,530)

19 Analysis of changes in net funds

The Charity had no debt during the year.