PAVILION DANCE SOUTH WEST LIMITED

England & Wales · Charity number 1111641

Details

Other names	DANCE SERVICES LTD, DANCE SOUTH WEST LTD, DANCE SOUTH WEST, DSW
Status	Registered
Legal form	Charitable company
Company number	03231304
Registered	2005-10-11
Register	View on the Charity Commission register

Contact

Address	Pavilion Dance South West Westover Road Bournemouth Dorset BH1 2BU
Phone	01202 203630
Email	admin@pdsw.org.uk
Website	www.pdsw.org.uk

Activities

Objects: TO ADVANCE THE EDUCATION OF THE PUBLIC AT LARGE PARTICULARLY BUT NOT EXCLUSIVELY BY PROVIDING OPPORTUNITIES TO CREATE, UNDERSTAND, WATCH AND TAKE PART IN THE ART OF DANCE.

Activities: To 'do dance differently' by improving the quality and scope of dance creation and participation, offering new and innovative opportunities, raising aspirations, increasing and sharing resources, and providing ongoing support, encouragement and inspiration to all who wish to take part.

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Classification

- **How:** Provides Human Resources, Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, Other Charities Or Voluntary Bodies, Other Defined Groups, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£1,132,845	£1,081,269	£376,606	18
2024-03-31	£999,373	£1,005,252	£325,030	19
2023-03-31	£1,008,297	£1,035,530	£330,909	20
2022-03-31	£968,621	£1,085,781	£358,142	19
2021-03-31	£1,166,889	£1,064,814	£475,302	25

Trustees

Name	Role	Appointed
Edward Kieron Nixon	Chair	2023-03-23
Dr Mercy Harriet Nabirye		2019-04-25
Elizabeth Hooks		2024-11-07
Jonathan Mark Ward		2022-10-06
Natasha Zubida Player		2022-09-06
Olivia Girling		2022-01-18
Oscar Mavris-Morrison		2025-09-04
Quynh Anh Thi Le		2025-05-07
Robert Rolph		2025-05-07

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PAVILION DANCE SOUTH WEST LIMITED

England & Wales - Charity number 1111641

Accounts

Company no. 03231304
Charity no. 1111641

Pavilion Dance South West Limited
Report and Audited Financial Statements
31 March 2025

Pavilion Dance South West Limited

Reference and administrative details

For the year ended 31 March 2025

Company number	03231304
Charity number	1111641
Registered office and operational address	Pavilion Dance South West Westover Road Bournemouth Dorset BH1 2BU

Trustees

Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

V Brand	appointed 7 May 2025
M J Cleaver	
O Girling	
E Hooks	appointed 7 November 2024
J Joy	resigned 28 May 2024
Q A T Le	appointed 8 May 2025
H Malone	resigned 9 October 2024
T Marden	
M H Nabirye	
E Nixon	Co-Chair from 26 April 2024
N Player	Co-Chair from 26 April 2024
P Preselo	resigned 29 January 2025
R Rolph	appointed 7 May 2025
J Ward	

Chief Executive Officers	Victor Fung	Artistic Director and Joint CEO
	Helen Keall	Executive Director and Joint CEO

Bankers

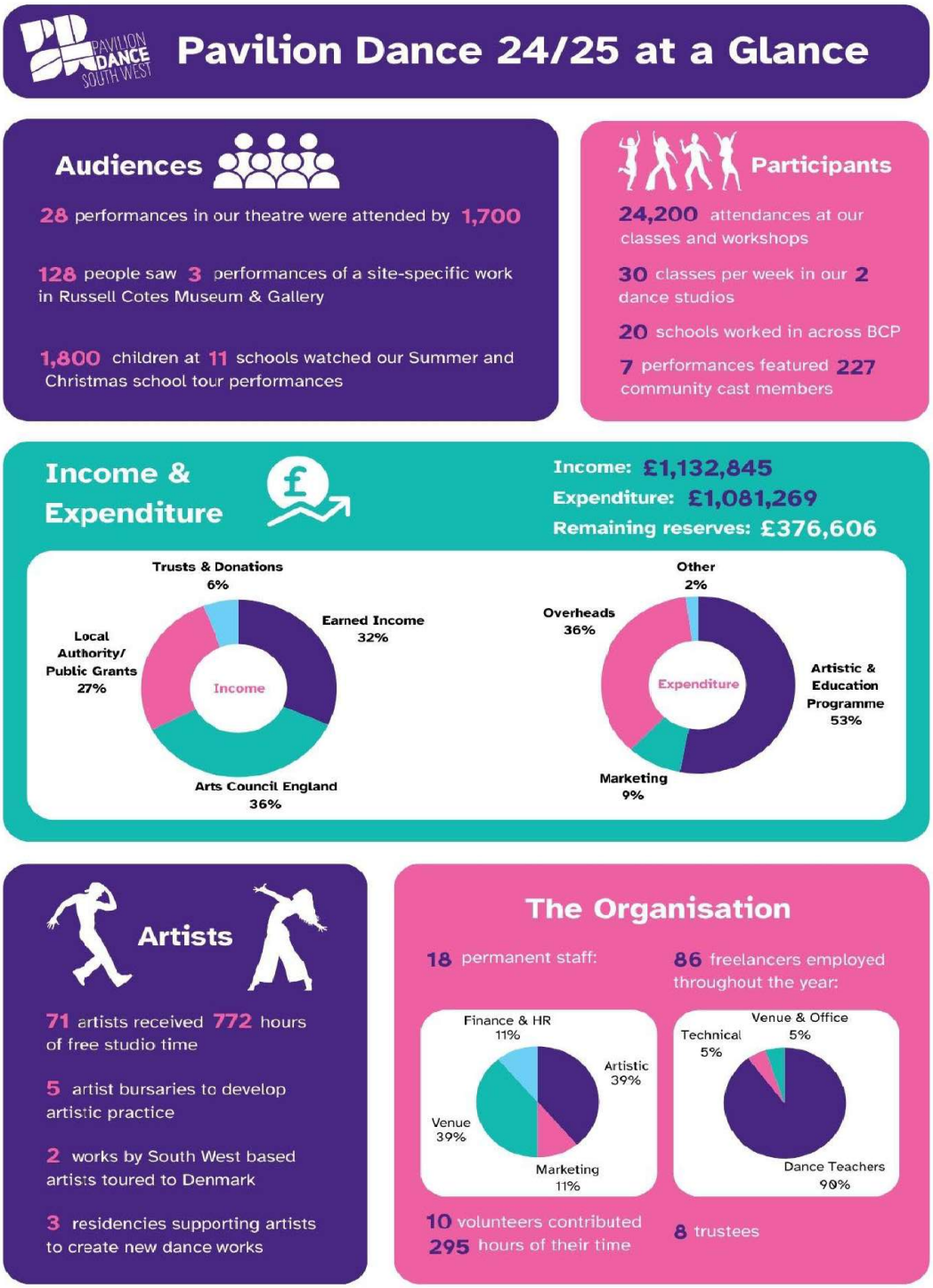
United Trust Bank Limited
One Ropemaker Street
London
EC2Y 9AW

HSBC UK Bank plc
62 Commercial Road
Bournemouth
Dorset
BH2 5LR

Aldermore Bank plc
1st Floor
Block B
Western House
Lynch Wood
Peterborough
PE2 6FZ

Auditors

Godfrey Wilson Limited
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD


Pavilion Dance 24/25 at a Glance
Audiences
28 performances in our theatre were attended by 1,700
128 people saw 3 performances of a site-specific work in Russell Cotes Museum & Gallery
1,800 children at 11 schools watched our Summer and Christmas school tour performances
Participants
24,200 attendances at our classes and workshops
30 classes per week in our 2 dance studios
20 schools worked in across BCP
7 performances featured 227 community cast members
Income & Expenditure
Income: £1,132,845
Expenditure: £1,081,269
Remaining reserves: £376,606
Trusts & Donations 6%
Earned Income 32%
Local Authority/ Public Grants 27%
Arts Council England 36%
Income
Other 2%
Overheads 36%
Artistic & Education Programme 53%
Marketing 9%
Expenditure
Artists
71 artists received 772 hours of free studio time
5 artist bursaries to develop artistic practice
2 works by South West based artists toured to Denmark
3 residencies supporting artists to create new dance works
The Organisation
18 permanent staff:
86 freelancers employed throughout the year:
Finance & HR 11%
Artistic 39%
Venue 39%
Marketing 11%
Venue & Office 5%
Technical 5%
Dance Teachers 90%
10 volunteers contributed 295 hours of their time
8 trustees

The trustees present their report along with the financial statements of the charity for the year ended 31 March 2025.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

WELCOME FROM THE CO-CHAIR AND JOINT CEOS

Looking back over the year, there has been a lot to celebrate despite the continuing external economic pressures faced by our sector and the UK as a whole. We were able to grow our earned income from classes & workshops by 39%, topping £100k for the first time thanks to the hard work of the team. Venue hire also grew by an impressive 51% to just short of £80k. A concerted effort to apply to Trusts and Foundations for support saw us double our success rate to 14%, securing £99k for a range of projects and core funding. We were also pleased to be awarded Public Health funding for the first time, in support of our work to improve children and young people's mental and physical health through dance.

We reaffirmed our commitment to transforming communities through dance with a refresh of our Vision, Mission and Values that was informed by input sought from our communities, staff and Trustees – the updated versions can be found immediately below this section. Building on this experience of co-design, we have recruited a diverse group of people who engage with us in different ways across the span of our services to form a Community Steering Group. Their first task is to help to set priorities for our 2026-30 Business Plan, which they have set about with gusto! The revised Vision, Mission and Values are also at the heart of our new website, due to launch in August 2025 and designed to remove barriers and encourage engagement with dance no matter your age or level of experience.

Our Wellbeing work continues to go from strength to strength, including a new partnership with Bournemouth-based Health Sciences University to adapt our leading Parkinson's Dance Science model for adults with persistent lower back pain, an area of major challenge for the NHS. In another first for Pavilion Dance we undertook our first ever international tour, taking two works to Denmark and testing innovative ways to reduce our touring carbon footprint along the way. The crisis in creative education provision in state schools is becoming more widely recognised, and in the first stage of our response we have been focussing on rebuilding delivery in primary schools. Over the year we have gone through a rigorous process of R&D to create LEAP – a Primary School Dance Toolkit designed to give teachers the confidence and tools to integrate dance into their lesson plans. Following extremely positive feedback from in-school pilots, we will be rolling out the Toolkit to schools across Bournemouth, Christchurch & Poole next year.

We would like to extend our grateful thanks to our funders – in particular Arts Council England and Bournemouth Christchurch and Poole (BCP) Council – our trustees, our loyal band of volunteers and the dedicated staff team whose commitment and passion has enabled Pavilion Dance to bring extraordinary experiences to audiences, participants and our local communities throughout the past year.

Eddie Nixon & Natasha Player	Victor Fung	Helen Keall
Co-Chairs of the Board	Artistic Director	Executive Director

OBJECTIVES AND ACTIVITIES

Purpose and priorities

Vision: A world in which dance is celebrated as an integral part of life.

Mission: Transforming communities through dance by opening doors, deepening connections and embracing diversity.

Values: Kind. Inclusive. Innovative. Empowering.

Strategic Objectives:

- Deepen our impact locally, delivering empowering dance experiences for people across Bournemouth, Christchurch and Poole;
- Transform our regional role to focus on supporting artists and the development of dance in the South West;
- Strengthen our national sector leadership role through collaboration and partnership; and
- Nurture an inclusive, sustainable and resilient organisation.

Public benefit

The trustees confirm that they have had regard to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims, objectives, and planning its activities.

ACHIEVEMENTS AND PERFORMANCE

Performance programme

An annual target in our 2023-26 business plan is the development of international collaborative projects. We achieved a major milestone this year with our first ever international tour, presenting Plastic Paradiso and Fault Lines as part of the Arts Council England-funded International Touring and Environmental Responsibility (ITER) programme. Through partnership with Aarhus Festival, Askonas Holt, and Bora Bora, we delivered two environmental-themed productions by our Associate Artist Lila Dance and dance artist Claire Benson to audiences and participants in Denmark. We also brought world-class dance experiences to our own audiences through the presentation of dance productions from South Korea, Belgium, and Iceland alongside UK-based companies in our theatre.

We continued to embed Deep Touring ethos in our work and extended it to our international work this year. Through placing emphasis on creating deep, impactful connection with local communities, we created cross-cultural interactions that enriched the artistic experience for both the artists and the audience. The productions we presented in Denmark included workshops with local children and collaboration with Danish professional dance artists. Productions we hosted in our venue such as Binary Opposition by Belgium/UK company Reckless Sleepers and When the Bleeding Stops by Icelandic choreographer Lovisa Ósk Gunnarsdóttir featured local community casts. The participants engaged with the international companies through co-creation processes and online engagement activities prior to their participation in the respective productions.

Artist development

Supporting artists in their development of artistic practice and choreographic work remained our central focus. From seasoned dance artists to emerging dance makers, we supported a total of 77 artists throughout the year, nurturing unique artistic voices in ways that suit their needs. We supported Lila Dance for the second year of their associateship and appointed Linden Dance as our new Associate Artist. Linden Dance created a new outdoor production Caged as part of their creation residency at Pavilion Dance, a production that we will be presenting as part of a school playground tour in BCP and will be touring further across the UK in the coming year. We appointed four Visiting Artists and hosted artist residencies where they were provided with free studio space and a bursary to develop their choreographic work and their practice.

One of our business plan commitments is to organise networking, peer-learning, and CPD events for freelance dance artists and teachers, which we achieved this year through organising in-person gatherings for SW dance practitioners as part of the Dance Along the South Coast partnership with Poole Lighthouse and Mayflower Theatre.

Children and young people

We continued to deliver a wide range of dance activities for children and young people at our venue as well as in schools and other community settings. Hosting the U. Dance SW Regional Platform was a major undertaking set out in our business plan this year and we successfully delivered the event in March 2025. In addition, we hosted our annual Origins Youth Dance Platform for local youth groups and presented the SW regional platform of Making Moves by Sadler's Wells. We continued to run Coast Youth Dance Company and Young Choreographers, programmes that provide training, performance, and choreographic development opportunity for young people aged 13-18 and 18-25 respectively. We ran a pilot for a satellite Centre for Advanced Training (CAT) programme in dance in collaboration with Swindon Dance for young talents aged 11-18.

Our relationship with Bournemouth, Christchurch & Poole (BCP) schools both deepened and widened this year. Our School Playground Tour grew from one school in the previous year to three schools this year, exceeding the annual target as laid out in our business plan. We developed and piloted our LEAP Dance Toolkit for Primary Schools, upskilling school teachers to integrate movement into their teaching practice. Feedback from teachers from the seven schools involved in the R&D was overwhelmingly positive, placing us in a good position to formally launch the toolkit in the coming year. We continued to develop close relationships with our Learning Associate schools, offering tailored activities that sparked and nurtured the creativity of young people and their interest in dance.

Our Breakin' Free programme, offered in community hubs of BCP Priority Neighbourhoods (which are in the top 10% of the English Indices of Deprivation), continued to give children access to free hip hop dance classes. We are delighted to have secured further funding from Children in Need to expand the project and will be doubling the number of weekly sessions we deliver for the next three years.

Participation

Our classes achieved another year of strong performance, and we continued to diversify our offer via taster workshops, leading on to regular classes when proven successful. We have maintained our various free-to-participate offers to ensure that economic factor is not a barrier to accessing the benefits of dance. We met our business plan target of securing National Lottery funding to enable us to work with community partner Poole Communities Trust to deliver weekly movement and wellbeing classes for older adults in BCP Priority Neighbourhoods over the next two years. Our flagship participation event Dancing Terraces reached 3,500 attendances throughout the summer and we collaborated with Arts by the Sea Festival to deliver additional Dancing Terraces sessions as part their festival. Our annual Open Doors event included an exhibition, workshops and a showcase that featured community groups from a wide range of backgrounds. With funding support from Dorset Welcome Fund, we launched a new series of monthly classes for migrant and refugees.

Health and wellbeing

We continued our journey in advocating for the wellbeing benefits of dance and articulating its transformational power for various communities. Our weekly Parkinson's Dance classes and annual Parkinson's Aware Event continued to cater for a long-established community at Pavilion Dance. With funding support from Dorset Community Fund, we introduced two new wellbeing classes into our programme. We have been delivering these sessions at our venue but will trial delivering them in community settings in the coming year to better cater for the needs of those who will benefit from the programme. We began a new partnership with Health Sciences University to launch a programme that targets participants living with lower back pain in the next financial year.

Our work around wellbeing and dance extended beyond activities delivered at our venue. As part of our business plan, we set out to secure funding and develop partnerships to continue to deliver SHIFT in school settings. With funding support from #WillDoes and Talbot Village Trust and a new partnership with Bourne Academy, we continued to offer this unique dance programme to young people focusing on their mental health. We built on our work in care homes in previous years and started delivering regular fortnightly dance sessions at Dalvey Care Home.

Events

We hosted our annual fundraising gala event Business Come Dancing and engaged 8 local businesses to successfully raise over £8.5K for our organisation.

Our Social Dance programme continued to thrive as our Ceilidhs remained a popular intergenerational event. We exceeded the annual target set out in our business plan of cultivating a loyal user base of 40% return customers at each event. In addition, we trialled a new Northern Soul social dance event which proved to be highly popular as well.

Financial review

The Management Accounts and quarterly budget reforecasts are scrutinised by the Finance & Operations Committee before being signed off by the full Board. We were able to grow our earned income from classes & workshops by 39%, topping £100k for the first time thanks to the hard work of the team. Venue hire also grew by an impressive 51% to just short of £80k, helping to offset the decline in income as Arts University Bournemouth phase out their Dance Degree. Our performance programme did not perform as well, with average ticket sales down by 40% on 2024-25 – the ongoing cost-of-living squeeze is impacting on our audiences' discretionary spend. However, the figures involved are relatively small and the impact on our overall income insignificant. A concerted effort to apply to Trusts and Foundations for support saw us double our success rate to 14%, securing £99k for a range of projects and core funding. We were also pleased to be awarded Public Health funding for the first time, in support of our work to improve children and young people's mental and physical health through dance. Controlling our costs remains as important as growing our income, and so we took the difficult decision to pause our annual fundraiser Business Come Dancing for the coming year and make the Events Producer role redundant as the income raised doesn't cover the delivery costs when staffing is included. We will be rethinking our approach to cultivating business relationships with the support of the Dorset Chamber of Commerce in the coming year.

The strong financial performance achieved this year gave Trustees a firm basis from which to approve the Real Living Wage increase to relevant staff and a 2% increase for the rest of the team. Trustees also agreed a draw-down of £40k to invest in a complete overhaul our website to ensure it is fit for purpose for the next 5 years – the new site will launch in August 2025.

Summarised Income and Expenditure Account for the year:

	£
Income	
Donations and legacies	211,093
Charitable activities	800,530
Other trading activities	107,845
Investments	11,039
Other income	2,338
Total income	**1,132,845**
Expenditure	
Raising funds	123,918
Charitable activities	957,351
Total expenditure	**1,081,269**
Net income 2024-25	51,576
Total funds brought forward from 2023-24	325,030
Total funds carried forward into 2025-26	**376,606**

We made a modest surplus of £51.6k, of which £37.9k was unrestricted. The accounts show a carry forward figure into 2025-26 of £376.6k (made up of £343.7k unrestricted funds, and £32.9k restricted).

Through prudence and careful financial management during 2024-25, monitored and supported in the regular Board meetings through the year, we have a retained a financial buffer to help us weather the impact of the ongoing pressures of inflation and plan for some modest investment for growth as we enter 2025-26.

Senior Leadership Team salaries are set by the Board and benchmarked against organisations of a similar size and remit in the cultural sector.

Reserves policy
Pavilion Dance South West's cash reserve should be sufficient to cover three months total operational costs (less marketing and contingency). The Board of Trustees examines the level of reserves each year when setting the following year's budget, and this reserves policy is reviewed every three years.

For the year 2024-25 the operational costs (less marketing and gift in-kind premises costs) were £948k, leading to a required unrestricted reserves value of £237k based on the current reserves policy. Through prudent financial management and support from our funders, our free reserves at the end of 2024-25 were £307k, therefore exceeding the target figure.

Fundraising
Pavilion Dance has been registered with the Fundraising Regulator, as a small charity, since 2017. We don't currently contract any professional fundraisers. An annual fundraiser, Business Come Dancing, has been held in November each year for several years. This popular 'Strictly' style competition invites local businesses to compete for a glitterball trophy whilst raising funds for our community projects and raised £8,536 after costs this year. Applications are made to trusts and foundations where we meet the criteria of that foundation and the signposting to these can come from contacts, networks or newsletters. We were successful in securing a number of grants from local and national Trusts this year, bringing a total of £98,927 towards project delivery and core costs. Donate buttons are used on our website and on social media to encourage donations and we have also run campaigns with Givey.com and Give as You Live as donation platforms. In addition, we have individuals contacting us to make personal contributions usually for a specific programme of work. We adhere to data protection protocols including in keeping information linked to fundraising. The charity received no complaints in respect of fundraising practices in the year.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governance
The charity is controlled by its governing documents and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006. It was incorporated on 30 July 1996 with amendments by special resolution on 8 August 2002, 21 April 2005, 29 November 2021 and 1 May 2025.

It was registered as a charity with the Charity Commission on 11 October 2005 under the name Dance South West.

The name of the company was amended to Pavilion Dance South West with Companies House on 21 October 2013 and this was confirmed by Charities Commission on 25 October 2013.

Trustees and organisational structure/management
The board of directors who are also the charity trustees, establish policies and procedures which are implemented by the leadership team led by the Joint CEOs. The following were reviewed or introduced in 2024-25:

Reviewed & updated:

Health & Safety Policy & Procedures	Finance Protocols
Travel Abroad Guidelines	Environmental Policy
Equality, Diversity & Inclusion Policy	Redundancy Policy
Maternity, Adoption & Paternity Policy	Board Terms of Reference
Trustees Conflict of Interest Policy	Board Scheme of Delegation

New:

Social Media Policy	Staff Code of Conduct

The Board met 4 times during the year for official business, with 2 meetings conducted online and 2 as a blend of in person and online. A Board Away Day was held in September 2024 and gave Trustees the opportunity to explore the Arts Council's Environmental Sustainability Investment Principle and review our Vision, Mission and Values in preparation for a new Business Planning cycle from 2025-26.

At 31 March 2025 we had 8 Trustees who have been recruited through a mixture of open call and long-term relationship building, including 1 Young Trustee (under the age of 25). 2 Trustees left during the year and 1 new Trustee joined.

Trustees' attendance at board meetings 2024-25	
M Nabirye	4/4
M Cleaver	3/4
T Marden	3/4
O Girling	2/4
N Player	4/4
J Ward	4/4
E Nixon	4/4
L Hooks	1/1

The Co-Chairs and Joint CEOs met regularly through the year to discuss key operational decisions and Board actions and meetings. The Co-Chairs also carried out Performance Development Reviews with each of the Joint CEOs and reported back to the full Board in a closed session.

All Trustees are inducted and provided with full information on the organisation's policies, past and current programmes and future aspirations and plans. Trustees are able to attend training programmes or professional development as appropriate.

The Board supports the executive Leadership Team, led by the Artistic Director and Executive Director as Joint CEOs. They in turn are supported by a Senior Management Team which meets weekly and consists of: Artistic Director, Executive Director, Marketing & Communications Manager and Venue Manager. This allows collective deputising for the Joint CEOs and spreading knowledge and risk. The Joint CEOs take ultimate responsibility.

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. The Risk Register is a standing agenda item for Board meetings and is updated in advance of every meeting.

Key risks in 2024-25	Mitigations
Government austerity measures impact on ability to raise funds.	Developing and articulating an innovative, quality offer with evidenced outcomes and impact. Continuing robust financial planning and budgeting.
Inflation and cost of living increases put pressure on overheads and salaries.	Increasing and diversifying income base, including earned income generation, philanthropy and new grant sources. Continuing robust financial planning and budgeting.
Arts University Bournemouth decision to withdraw their Dance Degree and 'teach out' current students over 2 years from 2024-25 resulting in a significant loss of regular earned income.	Develop Venue Hires Strategy with aim to develop new sources of hire income, capitalising on the newly available weekday space in the building.
Lease formalising PDSW's occupancy of part of the Pavilion Theatre building remains unsigned.	Continue to engage in and support discussions between BCP Council and BH Live (landlord) to resolve outstanding fixtures & fittings issues.
Earned income targets not met due to slow return of customers post-covid and cost-of-living pressures	Close monitoring of data around income targets, enabling corrective action in a timely manner. Classes & performances income stabilised and now building steadily, with capacity in studios & theatre meaning there is good potential to increase income further.

Equality, diversity and inclusion
We firmly believe in being an organisation where peoples' differences are respected and considered, and where varying views and ideas are listened to. This informs how we commission and programme dance, and also in how we look after our artists, staff, volunteers and members of the public who come to experience dance.

In recognising the value of diversity in enriching our arts and cultural offer as well as ensuring that all artists have access to the opportunities and resources to create truly excellent work, our approach is underpinned by the principle of ensuring that we reflect the communities in our conurbation in the work that we do.

At Pavilion Dance:

- We recognise equality as providing the platform where no one is discriminated or treated unfairly based on their age, disability, gender, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex, and sexual orientation;
- We see diversity as the respect and appreciation of peoples' differences and any intersectional combination of protected characteristics; and
- We recognise inclusion to mean the creation of respectful and safe spaces for our audiences, staff, artists and companies to feel valued and welcomed at Pavilion Dance.

Our equality, diversity and inclusion objectives are:

- To broaden representation in our team, including cultivating a work force that better reflects above and beyond the 9% of global majority communities that live in our conurbation;
- To support our staff in increasing their awareness around EDI through development opportunities;
- To diversify our programming and engage with a diverse range of people in widening participation to our programmes;
- To ensure our marketing and communications capture and reflect our ethos around equality, diversity and inclusion;
- To ensure our progress in EDI is monitored and assessed through effective reporting and evaluation.

Progress achieved in 2024-25 included:

- Performance programme included works by LGBTQIA+, global majority, older, and young graduate companies. 66% of our visiting artists selected via open calls identify as female;
- Relaxed performance conditions introduced for all Family performances;
- Partnership established with Dorset Blind Association and funding secured to support a monthly dance class and to upgrade our Audio Description provision;
- Partnership established with International Care Network and funding secured to support monthly dance classes for male and female refugees/migrants;
- Funding secured to extend our work in Priority Neighbourhoods (in top 10% of English indices of deprivation) to two new areas;
- Achieved Disability Confident Employer status (progression from Disability Committed); and
- Working with Visually Impaired community training delivered to all staff.

Our Joint CEOs are diverse in gender, age, race, sexuality & socio-economic background. We have a gender-split of 83:17 female:male across the staff team. 22% of the staff team identify as LGBTQIA+ (BCP population = 4% in 2021 Census), 6% as from the Global Majority (BCP: 9%), 22% have a disability (BCP: 19%) and 17% are from a lower socio-economic background. 25% of our Trustees are of Global Majority ethnicity, ages range from 20-65, with representation from neurodivergent, queer, & lower socio-economic backgrounds.

Environmental responsibility

We recognise the power of the arts to inspire and imagine a positive future and to help people transition to a low carbon world, and we recognise our responsibility to reduce our negative environmental impact on the world that generation will inherit.

Our Environmental Policy and Action Plan was rewritten in 2021, and in recognition of the urgency of the climate issue we joined with others in the Cultural Sector to declare a Climate Emergency.

Our strategic goals to improve our environmental sustainability 2022-27 are:

- Take key steps to achieve a 50% reduction in our carbon emissions in our building-based operations by 2030;
- Inspire, equip, engage and empower our staff to drive change;
- Upskill, enable and platform the work of artists engaging with environmental issues;
- Work in partnership to increase our impact and communicate our work; and
- Lay the foundations for a 78% reduction in our carbon emissions across all our activities by 2035 using science-based targets.

Progress achieved in 2024-25 included:

- International touring project delivered with UK and Danish partners, testing alternative touring methods and sharing our findings widely through articles and speaking at sector events;
- Artists Green Checklist created and incorporated into our Artists Handbook for all visiting companies;
- Enrolled on Julie's Bicycle Board Environmental Champions programme;
- New Building Management System and LED lighting installed by landlord has allowed us to reduce our energy consumption by 10% through more direct monitoring and control;
- Sustainable Business Network level 6 accreditation gained (the highest level);
- Initiatives generated by staff Green Team included litter picking in the Lower Gardens, trialling a Vegan Day, and organising a pre-performance plant & seed swap; and
- All staff enrolled on Carbon Literacy Training.

We began measuring our carbon emissions in 2012 and by 2023-24 figures provided by our landlord showed that our energy use had reduced by 69% from a peak of 118 tonnes CO2e in 2015-16 to 36 tonnes CO2e. Our landlord has been on a 100% renewables green electricity tariff since October 2023 reducing our energy emissions to zero.

Statement of responsibilities of the trustees

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

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 income and expenditure of the charity for that period. In preparing those 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 accounting estimates that are reasonable and prudent;
- state whether applicable UK accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; 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 proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Auditors

Godfrey Wilson Limited were re-appointed as auditors to the charitable company during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 31 October 2025 and signed on their behalf by



Eddie Nixon
Co-Chair of the Board

Independent auditors' report

To the members of

Pavilion Dance South West Limited

Opinion

We have audited the financial statements of Pavilion Dance South West (the 'charity') for the year ended 31 March 2025 which comprise the statement of financial activities, balance sheet, statement of cash flows and the related notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2025 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and the provisions available for small entities, in the circumstances set out in note 8 to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of the trustees

As explained more fully in the trustees' responsibilities statement set out in the trustees' report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The procedures we carried out and the extent to which they are capable of detecting irregularities, including fraud, are detailed below:

(1) We obtained an understanding of the legal and regulatory framework that the charity operates in, and assessed the risk of non-compliance with applicable laws and regulations. Throughout the audit, we remained alert to possible indications of non-compliance.

(2) We reviewed the charity's policies and procedures in relation to:

- Identifying, evaluating and complying with laws and regulations, and whether they were aware of any instances of non-compliance;
- Detecting and responding to the risk of fraud, and whether they were aware of any actual, suspected or alleged fraud; and
- Designing and implementing internal controls to mitigate the risk of non-compliance with laws and regulations, including fraud.

(3) We inspected the minutes of trustee meetings.

(4) We enquired about any non-routine communication with regulators and reviewed any reports made to them.

(5) We reviewed the financial statement disclosures and assessed their compliance with applicable laws and regulations.

(6) We performed analytical procedures to identify any unusual or unexpected transactions or balances that may indicate a risk of material fraud or error.

(7) We assessed the risk of fraud through management override of controls and carried out procedures to address this risk. Our procedures included:

- Testing the appropriateness of journal entries;
- Assessing judgements and accounting estimates for potential bias;
- Reviewing related party transactions; and
- Testing transactions that are unusual or outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. Irregularities that arise due to fraud can be even harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

Independent auditors' report

To the members of

Pavilion Dance South West Limited

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

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

William Guy Blake

Date: 31 October 2025

William Guy Blake ACA
(Senior Statutory Auditor)

For and on behalf of:
GODFREY WILSON LIMITED
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

Pavilion Dance South West Limited

Statement of financial activities *(incorporating an income and expenditure account)*

For the year ended 31 March 2025

	Note	Restricted £	Unrestricted £	**2025 Total £**	2024 Total £
Income from:					
Donations and legacies	3	8,927	202,166	**211,093**	182,864
Charitable activities	4	32,564	767,966	**800,530**	734,056
Other trading activities	5	-	107,845	**107,845**	80,001
Investments		-	11,039	**11,039**	2,452
Other income		-	2,338	**2,338**	-
Total income		41,491	1,091,354	**1,132,845**	999,373
Expenditure on:					
Raising funds		-	123,918	**123,918**	124,905
Charitable activities		22,864	934,487	**957,351**	880,347
Total expenditure	7	22,864	1,058,405	**1,081,269**	1,005,252
Net income / (expenditure)		18,627	32,949	**51,576**	(5,879)
Transfers between funds		(5,000)	5,000	**-**	-
Net movement in funds	8	13,627	37,949	**51,576**	(5,879)
Reconciliation of funds:					
Total funds brought forward		19,275	305,755	**325,030**	330,909
Total funds carried forward		32,902	343,704	**376,606**	325,030

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 19 to the accounts.

Pavilion Dance South West Limited

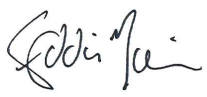
Balance sheet

As at 31 March 2025

	Note	£	2025 £	2024 £
Fixed assets				
Intangible assets	11		**-**	-
Tangible assets	12		**36,674**	24,031
			36,674	24,031
Current assets				
Stock	13	**691**		691
Debtors	14	**32,111**		24,236
Current asset investments	15	**90,299**		85,834
Cash at bank and in hand		**351,376**		347,603
		474,477		458,364
Liabilities				
Creditors: amounts falling due within 1 year	16	**(134,545)**		(157,365)
Net current assets			**339,932**	300,999
Net assets	18		**376,606**	325,030
Funds	19			
Restricted funds			**32,902**	19,275
Unrestricted funds				
General funds			**343,704**	305,755
Total charity funds			**376,606**	325,030

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

Approved by the trustees on 31 October 2025 and signed on their behalf by



Eddie Nixon
Co-Chair of the Board

Pavilion Dance South West Limited

Statement of cash flows

For the year ended 31 March 2025

	2025	2024
	£	£
Cash used in operating activities:		
Net movement in funds	**51,576**	(5,879)
Adjustments for:		
Depreciation and amortisation charges	**10,682**	12,728
Dividends, interest and rents from investments	**(11,039)**	(2,452)
(Increase) / decrease in debtors	**(7,875)**	2,336
(Decrease) / increase in creditors	**(22,820)**	53,633
Net cash provided by operating activities	**20,524**	60,366
Cash flows from investing activities:		
Dividends, interest and rents from investments	**11,039**	2,452
Purchase of tangible fixed assets	**(23,325)**	(16,606)
Net cash used in investing activities	**(12,286)**	(14,154)
Increase in cash and cash equivalents in the year	**8,238**	46,212
Cash and cash equivalents at the beginning of the year	**433,437**	387,225
Cash and cash equivalents at the end of the year	**441,675**	433,437
Analysed as:		
Cash at bank in hand	**351,376**	347,603
Current asset investments	**90,299**	85,834
	441,675	433,437

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

1. Accounting policies

a) Basis of preparation and general information

Pavilion Dance South West is a charitable company limited by guarantee registered in England and Wales. The registered office address is: Pavilion Dance South West, Westover Road, Bournemouth, Dorset, BH1 2BU.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Pavilion Dance South West Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves. There are no material uncertainties about the charity's ability to continue as a going concern.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of room hire and ticketed events is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item, is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

1. Accounting policies (continued)

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2025	2024
Raising funds	**19.5%**	20.1%
Charitable activities	**80.5%**	79.9%

i) Intangible fixed assets

Intangible assets relate to the charity's website and are measured at cost less amortisation. Amortisation is provided on a straight line basis over 3 years.

j) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Dance equipment	25% straight line
Fixtures and fittings	25% straight line
Office equipment	25% straight line
Computer equipment	33% straight line

Items of equipment are capitalised where the purchase price exceeds £500.

1. Accounting policies (continued)

k) Stock

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

l) Debtors

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

m) Current asset investments

Current asset investments consist of cash held on deposit in interest bearing accounts with maturity between 3 - 12 months. Such investments are measured at their fair value.

n) Cash at bank and in hand

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

o) Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

p) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

q) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the Statement of Financial Activities.

r) Redundancy costs

Where an employee receives a redundancy payment, the cost is recognised at the date that the employee is notified.

s) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

1. Accounting policies (continued)

s) Accounting estimates and key judgements (continued)

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are described below.

Depreciation and amortisation

As described in notes 1i and 1j to the financial statements, depreciation and amortisation are provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life.

Gift in kind

As described in note 1d to the financial statements, the charity recognises donated facilities as part of its lease arrangements with BCP Council and BH Live. These are recognised on the basis of the value deemed by the landlord of the maintenance and provision of services at the premises.

2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	**2024 Total £**
Income from:			
Donations and legacies	1,890	180,974	**182,864**
Charitable activities	10,396	723,660	**734,056**
Other trading activities	-	80,001	**80,001**
Investments	-	2,452	**2,452**
Total income	12,286	987,087	**999,373**
Expenditure on:			
Raising funds	-	124,905	**124,905**
Charitable activities	63,169	817,178	**880,347**
Total expenditure	63,169	942,083	**1,005,252**
Net income / (expenditure)	(50,883)	45,004	**(5,879)**
Transfers between funds	(527)	527	**-**
Net movement in funds	(51,410)	45,531	**(5,879)**

3. Income from donations and legacies

	Restricted £	Unrestricted £	**2025 Total £**
Donations	8,927	15,369	**24,296**
Donated services and facilities*	-	186,797	**186,797**
Total income from donations and legacies	8,927	202,166	**211,093**

Prior period comparative:

	Restricted £	Unrestricted £	2024 Total £
Donations	1,890	3,579	5,469
Donated services and facilities*	-	177,395	177,395
Total income from donations and legacies	1,890	180,974	182,864

* As part of the charity's lease arrangements with BCP Council, BH Live donated facilities valued at £186,797 (2024: £177,395) to the charity in respect of the premises at Westover Road.

4. Income from charitable activities

	Restricted £	Unrestricted £	**2025 Total £**
Artistic income - including performances and classes	3,567	189,588	**193,155**
Collaboration income - Arts University Bournemouth	-	49,005	**49,005**
Grant income:			
Arts Council NPO	-	393,322	**393,322**
BCP Council	5,000	114,000	**119,000**
Arts Council - Other	1,047	178	**1,225**
The Talbot Village Trust	8,200	-	**8,200**
Children in Need	9,800	-	**9,800**
NFU Mutual	-	6,509	**6,509**
Other grants (under £5,000)	4,950	15,364	**20,314**
Total income from charitable activities	32,564	767,966	**800,530**

4. Income from charitable activities (continued)

Prior period comparative:

	Restricted £	Unrestricted £	2024 Total £
Artistic income - including performances and classes	10,396	127,138	137,534
Collaboration income - Arts University Bournemouth	-	58,081	58,081
Grant income:			
Arts Council NPO	-	393,322	393,322
BCP Council	-	114,897	114,897
Arts Council - Other	-	8,122	8,122
The Valentine Charitable Trust	-	10,000	10,000
Alice Cooper Dean Charitable Trust	-	5,000	5,000
Other grants (under £5,000)	-	7,100	7,100
Total income from charitable activities	10,396	723,660	734,056

5. Income from other trading activities

	2025 Total £	2024 Total £
Merchandise	**108**	122
Bar sales	**9,724**	9,788
Corporate events	**19,048**	17,909
Venue hire income	**78,965**	52,182
Total income from other trading activities	**107,845**	80,001

All income from other trading activities in the current and prior period was unrestricted.

6. Government grants

The charitable company receives government grants, defined as funding from Arts Council England and Wales and BCP Council to fund charitable activities. The total value of such grants in the period ending 31 March 2025 was £513,547 (2024: £516,314). There are no unfulfilled conditions or contingencies attaching to these grants in either period.

7. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	**2025 Total £**	Raising funds £	Charitable activities £	Support and governance costs £	2024 Total £
Staff wages (note 9)	90,229	371,569	70,097	**531,895**	82,850	329,877	71,578	484,305
Artistic activity	-	200,415	-	**200,415**	4,470	184,384	-	188,854
Premises cost	-	186,797	-	**186,797**	-	177,395	-	177,395
Marketing and development	-	37,284	-	**37,284**	-	39,289	-	39,289
Other staff costs and expenses	-	29,758	713	**30,471**	-	15,997	1,157	17,154
IT systems	-	9,868	19,007	**28,875**	-	10,291	19,551	29,842
Sundry	-	-	24,088	**24,088**	-	-	22,552	22,552
General expenses	-	-	11,351	**11,351**	-	-	12,135	12,135
Depreciation and amortisation	-	-	10,682	**10,682**	-	-	12,728	12,728
Legal and professional costs	-	-	7,274	**7,274**	-	-	6,820	6,820
Insurance	-	-	4,735	**4,735**	-	-	3,947	3,947
Merchandise and hire expenses	4,218	-	-	**4,218**	6,615	-	-	6,615
Communications	-	-	3,184	**3,184**	-	-	3,616	3,616
Sub-total	94,447	835,691	151,131	**1,081,269**	93,935	757,233	154,084	1,005,252
Allocation of support and governance costs	29,471	121,660	(151,131)	-	30,970	123,114	(154,084)	-
Total expenditure	**123,918**	**957,351**	**-**	**1,081,269**	124,905	880,347	-	1,005,252

Total governance costs were £8,310 (2024: £7,920).

8. Net movement in funds

This is stated after charging:

	2025	2024
	£	£
Depreciation	**10,682**	12,187
Amortisation	**-**	541
Operating lease payments	**5,834**	5,834
Trustees' remuneration	**Nil**	2,065
Trustees' reimbursed expenses	**97**	352
Auditors' remuneration:		
▪ Statutory audit (excluding VAT)	**6,925**	6,600

Trustees reimbursed for travel expenses total £97 (2024: £352) in respect of 2 trustees (2024: 5 trustees).

In common with other charities of our size and nature we use our auditors to assist with the preparation of the financial statements.

9. Staff costs and numbers

Staff costs were as follows:

	2025	2024
	£	£
Salaries and wages	**481,118**	438,553
Social security costs	**37,199**	33,252
Pension costs	**13,578**	12,500
	531,895	484,305

No employee earned more than £60,000 during the current or prior year.

The key management personnel of the charitable company comprise the Trustees, Artistic Director & Joint CEO, Executive Director & Joint CEO, Venue Manager and Marketing & Communications Manager. The total employee benefits of the key management personnel were £193,871 (2024: £182,467).

	2025	2024
	No.	No.
Average head count	**18**	19

10. Taxation

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

11. Intangible fixed assets

	Website £
Cost	
At 1 April 2024 and at 31 March 2025	**14,021**
Amortisation	
At 1 April 2024 and at 31 March 2025	**(14,021)**
Net book value	
At 31 March 2025	**-**
At 31 March 2024	-

12. Tangible fixed assets

	Dance equipment £	Fixtures and fittings £	Office equipment £	Computer equipment £	**Total £**
Cost					
At 1 April 2024	51,449	13,227	1,712	28,119	**94,507**
Additions in year	9,524	10,321	-	3,480	**23,325**
At 31 March 2025	60,973	23,548	1,712	31,599	**117,832**
Depreciation					
At 1 April 2024	34,611	11,811	1,379	22,675	**70,476**
Charge for the year	7,123	1,356	178	2,025	**10,682**
At 31 March 2025	41,734	13,167	1,557	24,700	**81,158**
Net book value					
At 31 March 2025	**19,239**	**10,381**	**155**	**6,899**	**36,674**
At 31 March 2024	16,838	1,416	333	5,444	24,031

13. Stock

	2025	2024
	£	£
Merchandise	**691**	691

14. Debtors

	2025	2024
	£	£
Trade debtors	**23,698**	12,966
Prepayments	**5,213**	7,718
Other debtors	**3,200**	3,552
	32,111	24,236

15. Current asset investments

	2025	2024
	£	£
Cash held in fixed term deposit accounts	**90,299**	85,834

16. Creditors : amounts due within 1 year

	2025	2024
	£	£
Trade creditors	**27,828**	29,871
Accruals	**19,923**	23,729
Deferred income (note 17)	**64,200**	87,694
Other taxation and social security	**14,532**	8,869
VAT	**2,583**	4,154
Other creditors	**5,479**	3,048
	134,545	157,365

17. Deferred income

	2025	2024
	£	£
At 1 April 2024	**87,694**	45,281
Deferred during the year	**64,200**	87,694
Released during the year	**(87,694)**	(45,281)
At 31 March 2025	**64,200**	87,694

Deferred income relates to ticket sales and room hire invoiced in advance.

18. Analysis of net assets between funds

	Restricted funds £	General funds £	**Total funds £**
Fixed assets	-	36,674	**36,674**
Current assets	32,902	441,575	**474,477**
Current liabilities	-	(134,545)	**(134,545)**
Net assets at 31 March 2025	**32,902**	**343,704**	**376,606**

Prior period comparative	Restricted funds £	General funds £	Total funds £
Fixed assets	-	24,031	24,031
Current assets	19,275	439,089	458,364
Current liabilities	-	(157,365)	(157,365)
Net assets at 31 March 2024	19,275	305,755	325,030

19. Movements in funds

	At 1 April 2024 £	Income £	Expenditure £	Transfers between funds £	**At 31 March 2025 £**
Restricted funds					
Parkinson's Dance	3,839	2,480	(2,520)	-	**3,799**
Surf The Wave	3,699	-	-	-	**3,699**
RIO Challenge Fund	7,992	-	(7,456)	-	**536**
Children in Need	4,792	9,800	(9,698)	-	**4,894**
Le Club Social	(1,047)	1,047	-	-	**-**
SHIFT	-	13,150	(3,190)	-	**9,960**
Dance for LBP	-	3,567	-	-	**3,567**
Decarbonisation grant	-	5,000	-	(5,000)	**-**
Dance Along the South Coast	-	1,887	-	-	**1,887**
Rhythms of Belonging	-	4,560	-	-	**4,560**
Total restricted funds	19,275	41,491	(22,864)	(5,000)	**32,902**
Unrestricted funds					
General funds	305,755	1,091,354	(1,058,405)	5,000	**343,704**
Total unrestricted funds	305,755	1,091,354	(1,058,405)	5,000	**343,704**
Total funds	**325,030**	**1,132,845**	**(1,081,269)**	**-**	**376,606**

Purposes of restricted funds

Parkinson's Dance	Funds raised by individual giving and the participants of the PDSW Parkinson's Dance class in Bournemouth to ensure the longevity of the class alongside extra curricular activities for the participants and training opportunities for the teachers.
Surf The Wave	A fund supported by Arts Council "Ambitions for Excellence" programme, Esmee Fairbairn Foundation, Jerwood Foundation, Arts Council Wales and Creative Scotland (plus sponsorship from Arts University Bournemouth and Mayflower Theatre Southampton). Surf the Wave was a three year project created to provoke a change in how dance is toured in the UK. Remaining funds are being used to maintain the STW & SW Dancing websites as a legacy of the project.
RIO Challenge Fund	A multi strand project which includes a new dance programme, in conjunction with Dorset Mind, to work with children aged 13-16 who have disengaged with school as a result of the impact their mental health has had on their daily lives.
Children in Need	Funding to deliver weekly street and hip hop performance workshops to children and young people from low income families.

19. Movements in funds (continued)

Purposes of restricted funds (continued)

Le Club Social	Funding received in arrears related to the delivery of a community dance project celebrating the clubs and dance halls of Bournemouth, Christchurch & Poole from the 1950s onwards.
SHIFT	Funding to deliver dance and mental health classes for young teenagers in school settings.
Dance for LBP	Funding to research, develop and test a new dance intervention for persistent lower back pain in older people in a non clinical setting.
Decarbonisation grant	UKSPF funding via BCP council to replace a number of theatre spot lights with low energy LED equivalent.
Dance Along the South Coast	A contribution from The Mayflower Theatre to pay for freelance support to develop this partnership between PDSW, The Mayflower and Lighthouse Poole.
Rhythms of Belonging	Funding to provide dance classes for refugees within the local area to explore and share their cultural heritage.
Transfers between funds	The transfer out of the Decarbonisation restricted fund represents fixed asset additions in line with the grant's purpose.
Funds in deficit	Funds in deficit will be topped up by income in future periods.

19. Movements in funds (continued)

Prior period comparative

	At 1 April 2023 £	Income £	Expenditure £	Transfers between funds £	**At 31 March 2024 £**
Restricted funds					
Parkinson's Dance	3,709	1,823	-	(1,693)	**3,839**
Surf The Wave	4,123	-	(424)	-	**3,699**
RIO Challenge Fund	19,956	-	(11,964)	-	**7,992**
Children in Need	10,407	67	(5,682)	-	**4,792**
Le Club Social	16,339	670	(21,208)	3,152	**(1,047)**
Plastic Paradiso	11,151	9,726	(18,891)	(1,986)	**-**
Dance Along the South Coast	5,000	-	(5,000)	-	**-**
Total restricted funds	70,685	12,286	(63,169)	(527)	**19,275**
General funds	260,224	987,087	(942,083)	527	**305,755**
Total unrestricted funds	260,224	987,087	(942,083)	527	**305,755**
Total funds	330,909	999,373	(1,005,252)	-	**325,030**

20. Operating lease commitments

The charity had operating leases at the year end with total future minimum lease payments as follows:

	2025 £	2024 £
Amount falling due:		
Within 1 year	**2,808**	3,279
Within 1 - 5 years	**5,616**	8,855
	8,424	12,134

21. Related party transactions

The aggregate of trustee donations during the year were £nil (2024: £70).

Trustee Natasha Player received remuneration for her role as a Facilitator in 2024 amounting to £1,700 (2025: £nil). Rates of pay were at market rate and agreed with other trustees.

Trustee Hannah Malone received remuneration for running workshops in 2024 amounting to £365 (2025: £nil). Rates of pay were at market rate and agreed with other trustees.

PAVILION DANCE SOUTH WEST LIMITED

England & Wales - Charity number 1111641

Accounts

Company no. 03231304
Charity no. 1111641

Pavilion Dance South West Limited
Report and Audited Financial Statements
31 March 2024

Pavilion Dance South West Limited

Reference and administrative details

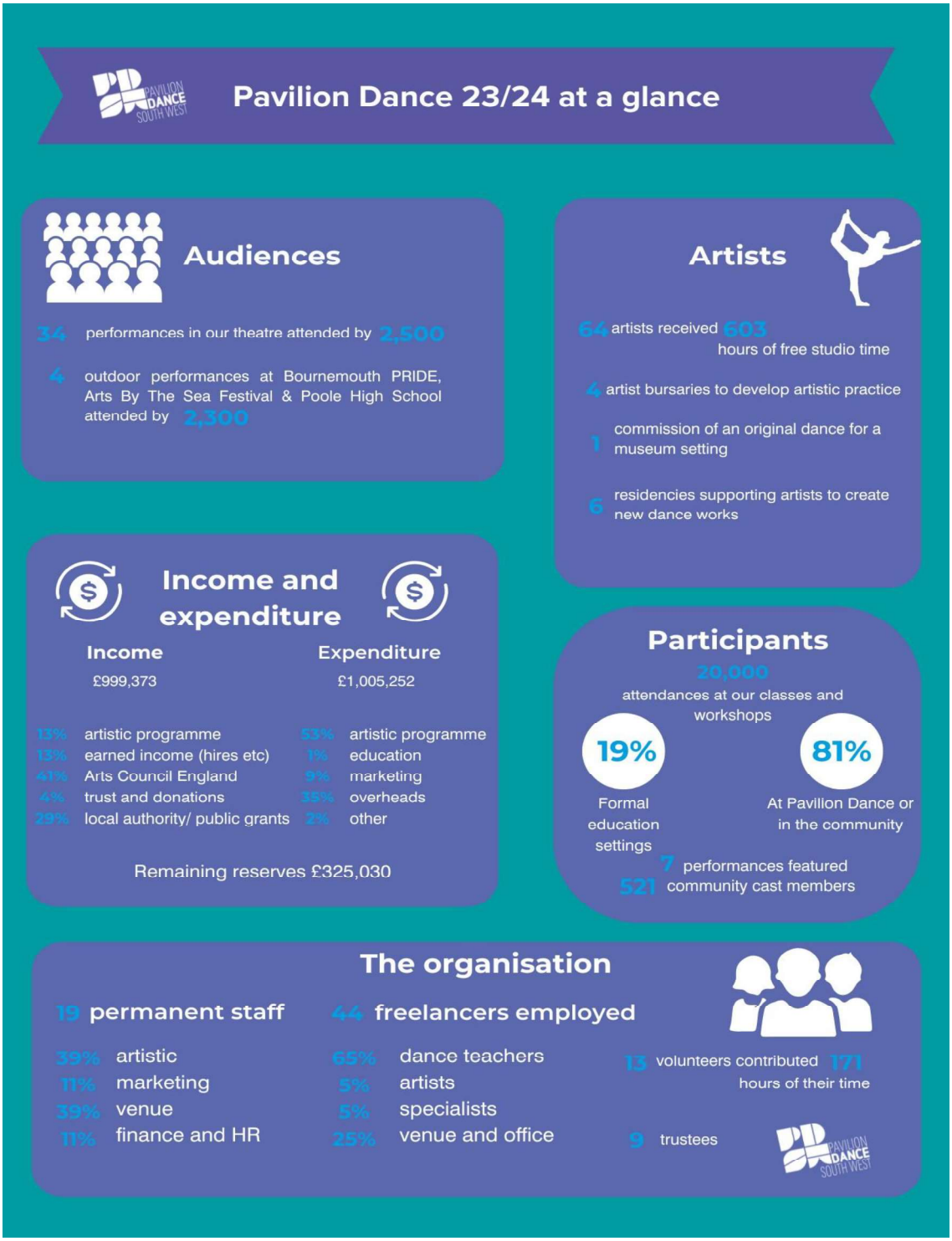
For the year ended 31 March 2024

Company number	03231304
Charity number	1111641
Registered office and operational address	Pavilion Dance South West Westover Road Bournemouth Dorset BH1 2BU
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

M J Cleaver	
O Girling	
J Joy	resigned 28 May 2024
H Malone	
T Marden	
M H Nabirye	
E Nixon	Chair until 25 April 2024, Co-Chair from 26 April 2024
N Player	Co-Chair, appointed 26 April 2024
P Preselo	appointed 10 August 2023
J Ward	

Chief executive officer	Victor Fung	Artistic Director and Joint CEO
	Helen Keall	Executive Director and Joint CEO

Bankers	Bank of Scotland 33 Old Broad Street London Branch PO Box 1000 BX2 1LB	United Trust Bank Limited One Ropemaker Street London EC2Y 9AW
	Aldermore Bank plc 1st Floor Block B Western House Lynch Wood Peterborough PE2 6FZ	HSBC UK Bank plc 62 Commercial Road Bournemouth Dorset BH2 5LR
Auditors	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House 62 Prince Street Bristol BS1 4QD	


Pavilion Dance 23/24 at a glance
Audiences
34 performances in our theatre attended by 2,500
4 outdoor performances at Bournemouth PRIDE, Arts By The Sea Festival & Poole High School attended by 2,300
Artists
64 artists received 603 hours of free studio time
4 artist bursaries to develop artistic practice
1 commission of an original dance for a museum setting
6 residencies supporting artists to create new dance works
Income and expenditure
Income
£999,373
Expenditure
£1,005,252
13% artistic programme
13% earned income (hires etc)
41% Arts Council England
4% trust and donations
29% local authority/ public grants
53% artistic programme
1% education
9% marketing
35% overheads
2% other
Remaining reserves £325,030
Participants
20,000
attendances at our classes and workshops
19%
Formal education settings
81%
At Pavilion Dance or in the community
7 performances featured
521 community cast members
The organisation
19 permanent staff
39% artistic
11% marketing
39% venue
11% finance and HR
44 freelancers employed
65% dance teachers
5% artists
5% specialists
25% venue and office
13 volunteers contributed 171 hours of their time
9 trustees

Pavilion Dance South West Limited

Report of the trustees

For the year ended 31 March 2024

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

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

WELCOME FROM THE CO-CHAIR AND JOINT CEOS

We are delighted to report that 2023-24 saw us achieve our post-Covid aim of stabilising and starting to grow attendances for both our performance programme and weekly classes. We celebrated our first sell-out performance in February with No Dragon No Lion by Hong Kong company TS Crew, towards the end of a year that saw audience numbers increase by almost 50%. It was an equally positive story with our weekly class programme. After a period of re-shaping our offer and pricing to respond to post-Covid changes in demand, we saw numbers increase by 31% and exceeded our income targets by a third. Success in this key earned income strand along with careful control of costs across the organisation has helped us to move from a £27k deficit in 2022-23 to a deficit of £5,879 in 2023-24. Against an incredibly challenging financial backdrop for Local Authorities we were hugely grateful to retain 100% of our revenue funding for 2023-24 from Bournemouth, Christchurch & Poole (BCP) Council.

Advocating for the physical and mental health benefits of dance is an important part of our work and we continue to deliver programmes that bring positive change to communities we serve. Our work with and for children and young people feels more important than ever, as we step forward to respond to the crisis in dance provision within the state school curriculum and the lingering impact of Covid on our young people's mental and physical health. Our Learning Associate Schools programme and our SHIFT dance and mental health programme for secondary schools are proving to be effective vehicles for delivery in this area. Our weekly Parkinson's Dance Classes address symptoms of Parkinson's through dance, allowing participants to improve their physical health through fun and creative ways. We are passionate about the wellbeing benefits of dance and continue to bring them to the fore in all areas of work we deliver.

Underlying the busy programme of activity summarised on the following pages has been a sustained drive to forge new partnerships and reach out to those who don't - or can't - benefit from our venue-based offer. Whether that's connecting to new communities through our Deep Touring approach or running free-to-attend street dance classes in BCP's most deprived neighbourhoods, taking performances into school playgrounds or Dancing with Dementia workshops into care homes, our mission to transform communities through dance is at the heart of everything we do.

We would like to extend their grateful thanks to our funders – in particular Arts Council England and BCP Council – our trustees, our loyal band of volunteers and the dedicated staff team whose commitment and passion has enabled Pavilion Dance to bring extraordinary experiences to audiences, participants and our local communities throughout the past year.

Eddie Nixon	Victor Fung	Helen Keall
Co-Chair of the Board	Artistic Director, Joint CEO	Executive Director, Joint CEO

OBJECTIVES AND ACTIVITIES

Purpose and priorities

Vision: Dance touches everyone's lives.

Mission: Transforming communities through dance by opening doors, holding hands and enabling people to see themselves in what we do.

Values: Kind. Inclusive. Inspiring. Passionate.

Strategic Objectives:

- Deepen our impact locally, delivering empowering dance experiences for people across Bournemouth, Christchurch and Poole;
- Transform our regional role to focus on supporting artists and the development of dance in the South West;
- Strengthen our national sector leadership role through collaboration and partnership; and
- Nurture an inclusive, sustainable and resilient organisation.

Public benefit

The trustees have referred to the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

ACHIEVEMENTS AND PERFORMANCE

Performance programme

As set out in our Business Plan, we strive to deliver dance performances that are relevant, diverse, inclusive, and captivating in our venue and beyond. This year we presented 17 professional productions that showcased a wide range of artistic voices, reaching approximately 3,700 audience attendances across our main programme and family programme.

We introduced our new Deep Touring approach to presenting dance; not only did we bring high-quality dance performances to our audience, but we also collaborated with dance artists to forge impactful connections with our local communities. Through getting people to be active participants in workshops and co-creators in creative processes, we aimed to deepen artistic experiences beyond passive viewing. Highlights included Le Club Social led by dance artist Genevieve Say, an empowering production about memories on dance floors through the ages co-created with an intergenerational community cast of 19 dancers aged 21-78. A Queer Collision by Stuart Waters fostered connections with our local LGBTQIA+ community through crafting activity at a local café and recruiting Community Champions to promote the show locally. Our Deep Touring approach explored ways in which dance can be a social experience that catalyses community-building and place-making. It contributed to the growth of our audience numbers for our performance programme by almost 50% compared to the previous year.

After a five-year hiatus, we started presenting work by international artists once again. No Dragon No Lion by TS Crew from Hong Kong performed to a sold-out audience in our theatre with their unique blend of lion dance, martial arts, and acrobatics. Anglo-Belgian collective Reckless Sleepers was in residence for two weeks and co-created Binary Opposition with a local cast of young people. These international artistic voices brought diverse lived experiences to our audience, enriching the cultural offering in our conurbation.

Aside from presenting work at our venue, we took dance to people in various settings. We took our commissioned work Plastic Paradiso on tour and presented 13 performances of this environmental-themed children's work across the UK. Our Break Down Walls flashmob co-commissioned and co-presented with Arts by the Sea Festival took over Bournemouth Lower Gardens and Pier Approach. We presented 2Faced Dance Company's production Lungs of our City to over 800 students in their school playground. Building on the achievements this year, we will continue to explore ways in which dance can be presented to fulfil our Business Plan commitment to allowing dance to permeate people's lives in different ways.

Artist development

In order to better support artists in developing their creative practice at all stages of their careers, we rolled out our new artist development programme, offering tailored support opportunities for artists in the South West and across the UK. We appointed Bournemouth-based company Lila Dance as our Associate Artist for 2023-25, supporting the development of their artistic practice and creations as well as presenting their work Fault Lines at Aarhus Festival in Denmark as part of the International Touring and Environmental Responsibility (ITER) programme in 2024-25. We appointed four Visiting Artists including SW dance artists Sean Moss and Julia Pond as well as dance artists from other regions Linden Dance and Meera Patel this year. They each conducted week-long residencies at Pavilion Dance that incorporated peer-exchange, work-in-progress sharing, and open studio sessions. We continued to work with New Forest-based Joli Vyann as our Base Camp Artist, supporting their continuing creative career development while also benefiting from their expertise as they sat on our selection panels for artist call outs.

As part of the Dance Along the South Coast partnership with Lighthouse Poole and Mayflower Theatre in Southampton, we hosted a SW artist listening event to inform the creation of artist development opportunities that best meet their needs. We supported an artist-led initiative by DorsetBorn to organise an early career networking event for artists from various artistic disciplines in the region. These in person gatherings provided opportunities for artists to connect in ways that were not possible during the pandemic years.

Children and young people

As laid out in our Business Plan, we aimed to nurture children and young peoples' artistic talent and interest in dance. Through our youth dance company Coast, we provided weekly training and performance opportunities for 14 young people aged 14-19. For our annual Young Choreographers programme, we invited award-winning dance artist Sade Alleyne to be the guest mentor for this year's cohort. We hosted our youth dance platform Origins and collaborated with Sadler's Wells on their new Making Moves platform to showcase young dance talents in the South West. The two platforms gave 300 young dancers the opportunity to take our stage to share their passion for dance.

In order to bring dance to young people in areas underserved in arts and cultural activities, we collaborated with local community organisations such as Henry Brown Youth Centre and Fernheath Play to deliver our Breakin' Free programme supported by funding from Children in Need. These weekly hip hop and breakdance sessions allowed children in BCP Priority Neighbourhoods to access dance at their local community centres and reached 340 attendances this year.

We worked closely with BCP Cultural Hub and schools including our eight Learning Associate Schools to deliver dance experiences to students in educational settings across BCP. Tailored to schools' learning outcomes, activities ranged from dance workshops to creating performances for school events and reached approximately 3,600 attendances. Moreover, we hosted The Inspired Teacher Dance CPD Day in order to upskill teachers to deliver dance in school settings.

Participation

Our participation programme saw significant growth this year, reaching 20,000 attendances including over 10,300 attendances for adult classes and over 1,300 attendances for youth classes, a year-on-year increase of 31% from 2022-23. Two end-of-term revues gave participants the opportunity to take our stage and celebrate their passion with their friends and family. Our newly introduced workshop series allowed us to diversify our participation offering and acted as a low-risk way to test demand for new class styles.

Our plans to cultivate a thriving dancing culture locally are clearly evidenced in our participatory work. During the summer, we successfully delivered another edition of Dancing Terraces, four weekends of free-to-participate dance classes open for all at our doorstep. We were joined by over 1,000 participants and 1,200 viewers for sessions ranging from African Dance to Ceilidh and Bollywood to Latin. Our annual Open Doors event was curated with contributions from our Community Focus Group and included workshops as well as dance performances by a range of community groups.

Health and wellbeing

Advocating for the physical and mental benefits of dance is an area of focus in our Business Plan. Our weekly Parkinson's Dance classes were in high demand and were often operating at capacity, reaching over 1,000 attendances across the year. The classes proved to be an invaluable service for people living with Parkinson's and their carers; the physical as well as social benefits of which were recognised by our participants. We hosted our annual Parkinson's Awareness Day a celebration of our Parkinson's Dance community and an introductory day for those who would like to learn more about it. Aside from people living with Parkinson's, we delivered two pilot dance workshops for 38 participants living with dementia at Care South Residential Home in Hamworthy and will be exploring more activities for participants with dementia in the coming year.

In collaboration with Dorset Mind, we conceived and delivered a tailored dance programme in school setting that aimed to make a positive impact on the mental health of young people. SHIFT (formerly Dance N' Chat) is a unique programme where dance sessions are co-delivered by a dance artist and a mental health practitioner. We delivered the project at Cornerstone Academy this year and will be expanding the project to a second school in the coming year.

Events

Our annual fundraiser Business Come Dancing was held at the Bournemouth Highcliff Marriot Hotel in November. Contestants from the #WillDoes charity took home this year's trophy with their high-energy Grease Lightnin' number. We were joined by Paul Kinvig (COO of Bournemouth Town Centre BID), Councillor Andy Martin (Portfolio Holder for Customer, Communications and Culture), our young trustee Olivia Girling, and last year's winner Kerry Houston-Kypta on the judging panel. The event not only provided an opportunity for us to connect with businesses in the area as set out in our Business Plan, but it also raised a total of £16,000 for our organisation. Building on connections from the event last year, we successfully delivered two Team Away Days for corporate clients including Savills Estate Agents who brought in 98 of their employees from across the UK.

Our social dance events were well attended this year; with three of five Ceilidh events completely sold out, we reached a total of 350 attendances. Our Ceilidhs have built a strong reputation of being inclusive spaces where all are welcomed and often attract an intergenerational crowd from children and young people to older adults above the age of 65.

Financial review

During 2023-24 we reforecast our budget regularly as we continued to build out of the pandemic and through the cost-of-living crisis. The pressure of increasing costs continued, particularly affecting our salaries budget as a Real Living Wage employer. Cost-saving decisions taken in-year by a key hirer, the Performing Arts Department at Arts University Bournemouth, had a significant impact on our hires income which proved impossible to make up at short notice – however advance bookings are looking strong so we anticipate a full recovery in 2024-25. We also saw a steady recovery of numbers for our weekly dance classes and performance programme, rewarding careful programming and a concerted marketing effort by the team. We were pleased and relieved to receive confirmation from BCP Council of continued funding for 2024-25 and the following 2 years, albeit at a 10% reduction, and delighted to secure Public Health revenue funding for the first time to replace that reduction. This gave Trustees a firm basis from which to approve the Real Living Wage increase to relevant staff and a 4% increase for the rest of the team.

Summarised Income and Expenditure Account for the year:

	£
Income	
Donations and legacies	182,864
Charitable activities	734,056
Other trading activities	80,001
Investments	2,452
Total income	**999,373**
Expenditure	
Raising funds	124,905
Charitable activities	880,347
Total expenditure	**1,005,252**
Net expenditure 2023-24	(5,879)
Total funds brought forward from 2022-23	330,909
Total funds carried forward into 2024-25	**325,030**

We made a small in-year deficit of £5,879 due to the spending down of restricted grants received in previous years. The accounts show a carry forward figure into 2024-25 of £325,030 (made up of £305,755 unrestricted funds, and £19,275 restricted). Trustees have approved the investment of up to £50,000 in a replacement to the organisation's website in 2024-25.

Through prudence and careful financial management during 2023-24, monitored and supported in the regular Board meetings through the year, we have a retained a financial buffer to help us weather the impact of the ongoing pressures of inflation and rising costs as we enter 2024-25.

Senior Leadership Team salaries are set by the Board and benchmarked against organisations of a similar size and remit in the cultural sector.

Reserves policy

Pavilion Dance South West's cash reserve should be sufficient to cover three months total operational costs (less marketing and contingency). The Board of Trustees examines the level of reserves each year when setting the following year's budget, and this reserves policy is reviewed every three years.

For the year 2023-24 the operational costs (less marketing and gift in-kind premises costs) were £788,568, leading to a required unrestricted reserves value of £197,142 based on the current reserves policy. Through prudent financial management and support from our funders, our free reserves at the end of 2023-24 are £281,724, therefore exceeding the target figure.

The trustees are confident that the charity is able to continue as a going concern given the current unrestricted reserves, and the proposed budget and business plan for 2024-25.

Fundraising

Pavilion Dance has been registered with the Fundraising Regulator, as a small charity, since 2017. We don't currently contract any professional fundraisers. An annual fundraiser, Business Come Dancing, is held in November each year. This popular 'Strictly' style competition invites local businesses to compete for a glitterball trophy whilst raising funds for our community projects, and raised £7,400 after costs this year. Applications are made to trusts and foundations where we meet the criteria of that foundation and the signposting to these can come from contacts, networks or newsletters. We were successful in securing a number of grants from local Trusts this year, bringing a total of £22,100 towards project delivery and core costs. Donate buttons are used on our website and on social media to encourage donations and we have also run campaigns with Givey.com and Give as You Live as donation platforms. In addition we have individuals contacting us to make personal contributions usually for a specific programme of work. We adhere to data protection protocols including in keeping information linked to fundraising. Over the course of the year, Pavilion Dance received 0 complaints (2023: 0) about its fundraising practices.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governance

The charity is controlled by its governing documents and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006. It was incorporated on 30 July 1996 with amendments by special resolution on 8 August 2002, 21 April 2005 and 29 November 2021.

It was registered as a charity with the Charity Commission on 11 October 2005 under the name Dance South West.

The name of the company was amended to Pavilion Dance South West with Companies House on 21 October 2013 and this was confirmed by Charities Commission on 25 October 2013.

Trustees and organisational structure/management

The board of directors who are also the charity trustees, establish policies and procedures which are implemented by the leadership team led by the Joint CEOs. The following were reviewed or introduced in 2023-24:

Reviewed & updated:

Health & Safety Policy & Procedures	Finance Protocols
Flexible Working Policy	Sickness & Absence Policy
Special Leave Policy	Home Working Policy
Recruitment Policy	DBS Policy
Performance & Development Review process (replaced Staff Appraisals)	

New:

Business Continuity Procedure	HR Committee Terms of Reference
Finance & Ops Committee Terms of Reference	

The Board met 4 times during the year for official business, with 3 meetings conducted online and 1 as a blend of in person and online. A Board Away Day was held in September 2023 and gave Trustees the opportunity to explore the Arts Council's Dynamism Investment Principle and do some horizon scanning and visioning for the future post-2026 (when the current Business Plan concludes).

At 31 March 2024 we had 10 trustees who have been recruited through a mixture of open call and long-term relationship building, including 2 young trustees (under the age of 25). No trustees left during the year and 1 new trustee joined.

Trustees' attendance at board meetings 2023-24	
M Nabirye	3/4
M Cleaver	3/4
T Marden	4/4
O Girling	2/4
N Player	4/4
J Ward	3/4
E Nixon	4/4
J Joy	1/4
H Malone	4/4
P Preselo	1/2

The Chair and Joint CEOs met monthly through the year to discuss key operational decisions and Board actions and meetings. The Chair also carried out Performance Development Reviews with each of the Joint CEOs and reported back to the full Board in a closed session. From April 2024 we are moving to a Co-Chair model, mirroring the joint leadership at Executive Leadership level, with Natasha Player joining Eddie Nixon as joint Chair. This allows us to bring diverse perspectives and lived experience to the leadership of the organisation, strengthening our governance and decision-making.

All trustees are inducted and provided with full information on the organisation's policies, past and current programmes and future aspirations and plans. Trustees are able to attend training programmes or professional development as appropriate: new trustees were signed up to the local Voluntary Services' 'Being a Trustee' course, Natasha Player attended the Emerging Chairs Trustee Leadership Programme run by Cause4 and Toby Marden is enrolled on Julie's Bicycle's Board Environmental Champions Programme.

The Board supports the executive Leadership Team, led by the Artistic Director and Executive Director as Joint CEOs. They in turn are supported by a Senior Management Team which meets weekly and consists of: Artistic Director, Executive Director, Marketing & Communications Manager and Venue Manager. This allows collective deputising for the Joint CEOs and spreading knowledge and risk. The Joint CEOs take ultimate responsibility.

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. The Risk Register is a standing agenda item for Board meetings and is updated in advance of every meeting.

Key risks in 2023-24	Mitigations
Government austerity measures impact on ability to raise funds.	Developing and articulating an innovative, quality offer with evidenced outcomes and impact. Continuing robust financial planning and budgeting.
Inflation and cost of living increases put pressure on overheads and salaries.	Increasing and diversifying income base, including earned income generation, philanthropy and new grant sources. Continuing robust financial planning and budgeting.
Arts University Bournemouth decision to withdraw their Dance Degree and 'teach out' current students over 2 years from 2024-25 resulting in a significant loss of regular earned income.	Develop Venue Hires Strategy with aim to develop new sources of hire income, capitalising on the newly available weekday space in the building.
Lease formalising PDSW's occupancy of part of the Pavilion Theatre building remains unsigned.	Continue to engage in and support discussions between BCP Council and BH Live (landlord) to resolve outstanding fixtures & fittings issues.
Slow return of customers post Covid-19 and due to cost of living pressures.	Close monitoring of data around income targets, enabling corrective action in a timely manner. Classes & performances income stabilised and now building steadily, with capacity in studios & theatre meaning there is good potential to increase income further.

Equality, diversity and inclusion

We firmly believe in being an organisation where peoples' differences are respected and considered, and where varying views and ideas are listened to. This informs how we commission and programme dance, and also in how we look after our artists, staff, volunteers and members of the public who come to experience dance.

In recognising the value of diversity in enriching our arts and cultural offer as well as ensuring that all artists have access to the opportunities and resources to create truly excellent work, our approach is underpinned by the principle of ensuring that we reflect the communities in our conurbation in the work that we do.

At Pavilion Dance,

- We recognise equality as providing the platform where no one is discriminated or treated unfairly based on their age, disability, gender, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex, and sexual orientation;
- We see diversity as the respect and appreciation of peoples' differences and any intersectional combination of protected characteristics; and
- We recognise inclusion to mean the creation of respectful and safe spaces for our audiences, staff, artists and companies to feel valued and welcomed at PDSW.

Our equality, diversity and inclusion objectives are:

- To broaden representation in our team, including cultivating a work force that better reflects above and beyond the 9% of global majority communities that live in our conurbation;
- To support our staff in increasing their awareness around EDI through development opportunities;
- To diversify our programming and engage with a diverse range of people in widening participation to our programmes;
- To ensure our marketing and communications capture and reflect our ethos around equality, diversity and inclusion; and
- To ensure our progress in EDI is monitored and assessed through effective reporting and evaluation.

Progress achieved in 2023-24 included:

- Performance programme included works by LGBTQIA+, global majority, older, and disabled-led companies. 60% of our visiting artists selected via open calls identify as female;
- Partnership established with PRIDE/Bourne Free and built on throughout year with LGBTQIA+ dance workshops and performances programmed;
- Appointed a fourth Changemaker, Corrie Drew, to support us to make our work more inclusive and relevant to people from a lower socio-economic background;
- Former Changemaker Natasha Player appointed to Board and supported to attend the Emerging Chairs Programme run by Cause4;
- Our Community Focus Group, formed of a diverse group of service users, met twice and their feedback informed changes to our programme and communications; and
- Anti-bias training delivered to all staff.

Our Joint CEOs are diverse in gender, age, race, sexuality & socio-economic background. We have a gender-split of 72:28 female:male across the staff team. 17% of the staff team identify as LGBTQIA+ (BCP population = 4% in 2021 Census), 6% as from the Global Majority (BCP: 9%), 28% have a disability (BCP: 19%) and 17% are from a lower socio economic background. 20% of our Trustees are of Global Majority ethnicity, ages range from 20-65, with representation from neurodivergent, queer, & lower socio-economic backgrounds.

Environmental responsibility

We recognise the power of the arts to inspire and imagine a positive future and to help people transition to a low carbon world, and we recognise our responsibility to reduce our negative environmental impact on the world that generation will inherit.

Our Environmental Policy and Action Plan was rewritten in 2021, and in recognition of the urgency of the climate issue we joined with others in the Cultural Sector to declare a Climate Emergency.

Our strategic goals to improve our environmental sustainability 2022-27 are:

- Take key steps to achieve Net Carbon Zero in our direct operations by 2030;
- Inspire, equip, engage and empower our staff to drive change;
- Upskill, enable and platform the work of artists engaging with environmental issues;
- Work in partnership to increase our impact and communicate our work; and
- Lay the foundations for net carbon zero across all activities we deliver.

Progress achieved in 2023-24 included:

- Accepted onto Arts Council International Touring & Environmental Responsibility programme, funding secured for project with UK and Danish partners, testing alternative touring methods in summer 2024;
- Toby Marden appointed as Board Environmental Champion and enrolled in Julie's Bicycle Trustees Programme;
- Awareness-raising World Ocean Day beach dance class held July 2024;
- Monthly feature generated by staff Green Team in Team Newsletter encouraging environmentally sustainable behaviour changes such as post-Christmas recycling tips;
- Paper cups phased out from use in bar/coffee machine/water fountains and replaced with mugs and reusable plastic glasses; and
- Travel Decision Tree introduced to encourage consideration of environmental impact in business travel choices.

We began measuring our carbon emissions in 2012 and by 2023-24 figures provided by our landlord showed that our energy use had reduced by 66% from a peak of 118 tonnes CO2e in 2015-16 to 40 tonnes CO2e.

Statement of responsibilities of the trustees

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

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 income and expenditure of the charity for that period. In preparing those 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 accounting estimates that are reasonable and prudent;
- state whether applicable UK accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; 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 proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

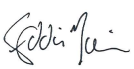
- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Auditors
Godfrey Wilson Limited were re-appointed as auditors to the charitable company during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 31 October 2024 and signed on their behalf by



Eddie Nixon
Co-Chair of the Board

Independent auditors' report

To the members of

Pavilion Dance South West Limited

Opinion

We have audited the financial statements of Pavilion Dance South West (the 'charity') for the year ended 31 March 2024 which comprise the statement of financial activities, balance sheet, statement of cash flows and the related notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2024 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and the provisions available for small entities, in the circumstances set out in note 8 to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

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

Responsibilities of the trustees
As explained more fully in the trustees' responsibilities statement set out in the trustees' report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The procedures we carried out and the extent to which they are capable of detecting irregularities, including fraud, are detailed below:

(1) We obtained an understanding of the legal and regulatory framework that the charity operates in, and assessed the risk of non-compliance with applicable laws and regulations. Throughout the audit, we remained alert to possible indications of non-compliance.

(2) We reviewed the charity's policies and procedures in relation to:

- Identifying, evaluating and complying with laws and regulations, and whether they were aware of any instances of non-compliance;
- Detecting and responding to the risk of fraud, and whether they were aware of any actual, suspected or alleged fraud; and
- Designing and implementing internal controls to mitigate the risk of non-compliance with laws and regulations, including fraud.

(3) We inspected the minutes of trustee meetings.

(4) We enquired about any non-routine communication with regulators and reviewed any reports made to them.

(5) We reviewed the financial statement disclosures and assessed their compliance with applicable laws and regulations.

(6) We performed analytical procedures to identify any unusual or unexpected transactions or balances that may indicate a risk of material fraud or error.

(7) We assessed the risk of fraud through management override of controls and carried out procedures to address this risk. Our procedures included:

- Testing the appropriateness of journal entries;
- Assessing judgements and accounting estimates for potential bias;
- Reviewing related party transactions; and
- Testing transactions that are unusual or outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. Irregularities that arise due to fraud can be even harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

Independent auditors' report

To the members of

Pavilion Dance South West Limited

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

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

William Guy Blake

Date: 31 October 2024

William Guy Blake ACA
(Senior Statutory Auditor)

For and on behalf of:
GODFREY WILSON LIMITED
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

Pavilion Dance South West Limited

Statement of financial activities *(incorporating an income and expenditure account)*

For the year ended 31 March 2024

	Note	Restricted £	Unrestricted £	**2024 Total £**	2023 Total £
Income from:					
Donations and legacies	3	1,890	180,974	**182,864**	181,128
Charitable activities	4	10,396	723,660	**734,056**	729,673
Other trading activities	5	-	80,001	**80,001**	97,495
Investments		-	2,452	**2,452**	1
Total income		12,286	987,087	**999,373**	1,008,297
Expenditure on:					
Raising funds		-	124,905	**124,905**	111,615
Charitable activities		63,169	817,178	**880,347**	923,915
Total expenditure	7	63,169	942,083	**1,005,252**	1,035,530
Net income / (expenditure)		(50,883)	45,004	**(5,879)**	(27,233)
Transfers between funds		(527)	527	**-**	-
Net movement in funds	8	(51,410)	45,531	**(5,879)**	(27,233)
Reconciliation of funds:					
Total funds brought forward		70,685	260,224	**330,909**	358,142
Total funds carried forward		19,275	305,755	**325,030**	330,909

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 19 to the accounts.

Pavilion Dance South West Limited

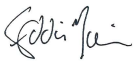
Balance sheet

As at 31 March 2024

	Note	£	2024 £	2023 £
Fixed assets				
Intangible assets	11		**-**	541
Tangible assets	12		**24,031**	19,612
			24,031	20,153
Current assets				
Stock	13	**691**		691
Debtors	14	**24,236**		26,572
Current asset investments	15	**85,834**		-
Cash at bank and in hand		**347,603**		387,225
		458,364		414,488
Liabilities				
Creditors: amounts falling due within 1 year	16	**(157,365)**		(103,732)
Net current assets			**300,999**	310,756
Net assets	18		**325,030**	330,909
Funds	19			
Restricted funds			**19,275**	70,685
Unrestricted funds				
General funds			**305,755**	260,224
Total charity funds			**325,030**	330,909

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

Approved by the trustees on 31 October 2024 and signed on their behalf by



Eddie Nixon
Co-Chair of the Board

Pavilion Dance South West Limited

Statement of cash flows

For the year ended 31 March 2024

	2024	2023
	£	£
Cash used in operating activities:		
Net movement in funds	**(5,879)**	(27,233)
Adjustments for:		
Depreciation and amortisation charges	**12,728**	20,850
Dividends, interest and rents from investments	**(2,452)**	(1)
Loss on the sale of fixed assets	**-**	4,130
Decrease in stock	**-**	253
Decrease in debtors	**2,336**	14,603
Increase / (decrease) in creditors	**53,633**	(3,546)
Net cash provided by operating activities	**60,366**	9,056
Cash flows from investing activities:		
Dividends, interest and rents from investments	**2,452**	1
Purchase of tangible fixed assets	**(16,606)**	(2,558)
Net cash used in investing activities	**(14,154)**	(2,557)
Increase in cash and cash equivalents in the year	**46,212**	6,499
Cash and cash equivalents at the beginning of the year	**387,225**	380,726
Cash and cash equivalents at the end of the year	**433,437**	387,225
Analysed as:		
Cash at bank in hand	**347,603**	387,225
Current asset investments	**85,834**	-
	433,437	387,225

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

1. Accounting policies

a) Basis of preparation and general information

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Pavilion Dance South West Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

Pavilion Dance South West is a charitable company registered in England and Wales, with it's registered address at: Pavilion Dance South West, Westover Road, Bournemouth, Dorset, BH1 2BU.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves. There are no material uncertainties about the charity's ability to continue as a going concern.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of room hire and ticketed events is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item, is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

1. Accounting policies (continued)

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2024	2023
Raising funds	**20.1%**	18.1%
Charitable activities	**79.9%**	81.9%

i) Intangible fixed assets

Intangible assets relate to the charity's website and are measured at cost less amortisation. Amortisation is provided on a straight line basis over 3 years.

j) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Dance equipment	25% straight line
Fixtures and fittings	25% straight line
Office equipment	25% straight line
Computer equipment	33% straight line

Items of equipment are capitalised where the purchase price exceeds £500.

1. Accounting policies (continued)

k) Stock

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

l) Debtors

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

m) Current asset investments

Current asset investments consist of cash held on deposit in interest bearing accounts. Such investments are measured at their fair value.

n) Cash at bank and in hand

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

o) Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

p) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

q) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

r) Redundancy costs

Where an employee receives a redundancy payment, the cost is recognised at the date that the employee is notified.

s) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

1. Accounting policies (continued)

s) Accounting estimates and key judgements (continued)

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are described below.

As described in notes 1i and 1j to the financial statements, depreciation and amortisation are provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life.

Gift in kind

The charity recognises donated facilities as part of its lease arrangements with BCP Council and BH Live. These are recognised on the basis of the value deemed by the landlord of the maintainance and provision of services at the premises.

2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	**2023 Total £**
Income from:			
Donations and legacies	1,080	180,048	**181,128**
Charitable activities	53,109	676,564	**729,673**
Other trading activities	-	97,495	**97,495**
Investments	-	1	**1**
Total income	54,189	954,108	**1,008,297**
Expenditure on:			
Raising funds	-	111,615	**111,615**
Charitable activities	36,004	887,911	**923,915**
Total expenditure	36,004	999,526	**1,035,530**
Net income / (expenditure)	18,185	(45,418)	**(27,233)**
Transfers between funds	3,000	(3,000)	**-**
Net movement in funds	21,185	(48,418)	**(27,233)**

3. Income from donations and legacies

	Restricted £	Unrestricted £	**2024 Total £**
Donations	1,890	3,579	**5,469**
Donated services and facilities*	-	177,395	**177,395**
Total income from donations and legacies	1,890	180,974	**182,864**

Prior period comparative:

	Restricted £	Unrestricted £	2023 Total £
Donations	155	6,272	6,427
Donated services and facilities*	925	173,776	174,701
Total income from donations and legacies	1,080	180,048	181,128

* As part of the charity's lease arrangements with Bournemouth Christchurch Poole Council, BH Live donated facilities valued at £177,395 (2023: £173,576) to the charity in respect of the premises at Westover Road.

4. Income from charitable activities

	Restricted £	Unrestricted £	**2024 Total £**
Artistic income - including performances and classes	10,396	127,138	**137,534**
Collaboration income - Arts University Bournemouth	-	58,081	**58,081**
Grant income:			
Arts Council NPO	-	393,322	**393,322**
Bournemouth Christchurch Poole Council	-	114,897	**114,897**
Arts Council - Other	-	8,122	**8,122**
The Valentine Charitable Trust	-	10,000	**10,000**
Alice Cooper Dean Charitable Trust	-	5,000	**5,000**
Other grants (under £5,000)	-	7,100	**7,100**
Total income from charitable activities	10,396	723,660	**734,056**

4. Income from charitable activities (continued)
Prior period comparative:

	Restricted £	Unrestricted £	2023 Total £
Artistic income - including performances and classes	-	98,139	98,139
Collaboration income - Arts University Bournemouth	-	56,346	56,346
Grant income:			
Arts Council NPO	-	393,322	393,322
Bournemouth Christchurch Poole Council	-	114,000	114,000
Arts Council - National Lottery	26,249	-	26,249
Children in Need	10,300	-	10,300
Kickstart Scheme	-	6,437	6,437
Other grants (under £5,000)	16,560	8,320	24,880
Total income from charitable activities	53,109	676,564	729,673

5. Income from other trading activities

	2024 Total £	2023 Total £
Merchandise	**122**	1,222
Bar sales	**9,788**	9,306
Corporate events	**17,909**	22,472
Venue hire income	**52,182**	64,495
Total income from other trading activities	**80,001**	97,495

All income from other trading activities in the current and prior period was unrestricted.

6. Government grants

The charitable company receives government grants, defined as funding from Arts Council England and Wales (ACE) and Bournemouth Christchurch Poole Council (BCP) (2023: ACE, BCP and the Kickstart Scheme) to fund charitable activities. The total value of such grants in the period ending 31 March 2024 was £516,314 (2023: £714,709). There are no unfulfilled conditions or contingencies attaching to these grants in either period.

7. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	**2024 Total £**	Raising funds £	Charitable activities £	Support and governance costs £	2023 Total £
Artistic activity	4,470	184,384	-	**188,854**	-	204,178	-	204,178
Merchandise and hire expenses	6,615	-	-	**6,615**	5,397	-	-	5,397
Staff wages (note 9)	82,850	329,877	71,578	**484,305**	79,558	360,726	67,461	507,745
Other staff costs and expenses	-	15,997	1,157	**17,154**	-	19,806	824	20,630
Marketing and development	-	39,289	-	**39,289**	-	34,130	-	34,130
Premises cost	-	177,395	-	**177,395**	-	173,576	-	173,576
Communications	-	-	3,616	**3,616**	-	-	4,474	4,474
IT systems	-	10,291	19,551	**29,842**	-	10,863	17,224	28,087
General expenses	-	-	12,135	**12,135**	-	-	10,626	10,626
Insurance	-	-	3,947	**3,947**	-	-	1,378	1,378
Legal and professional costs	-	-	6,820	**6,820**	-	-	5,715	5,715
Sundry	-	-	22,552	**22,552**	-	-	14,614	14,614
Depreciation and amortisation	-	-	12,728	**12,728**	-	-	20,850	20,850
Loss on disposal of fixed assets	-	-	-	**-**	-	-	4,130	4,130
Sub-total	93,935	757,233	154,084	**1,005,252**	84,955	803,279	147,296	1,035,530
Allocation of support and governance costs	30,970	123,114	(154,084)	-	26,660	120,636	(147,296)	-
Total expenditure	**124,905**	**880,347**	**-**	**1,005,252**	111,615	923,915	-	1,035,530

Total governance costs were £7,920 (2023: £7,500).

8. Net movement in funds

This is stated after charging:

	2024	2023
	£	£
Depreciation	**12,187**	17,800
Amortisation	**541**	3,050
Loss on disposal of fixed assets	**-**	4,130
Operating lease payments	**5,834**	3,026
Trustees' remuneration	**2,065**	Nil
Trustees' reimbursed expenses	**352**	102
Auditors' remuneration:		
▪ Statutory audit (excluding VAT)	**6,600**	6,250

Trustees reimbursed for travel expenses total £352 (2023: £102) in respect of 5 trustees (2023: 3 trustees).

In common with other charities of our size and nature we use our auditors to assist with the preparation of the financial statements.

9. Staff costs and numbers

Staff costs were as follows:

	2024	2023
	£	£
Salaries and wages	**438,553**	457,580
Social security costs	**33,252**	36,888
Pension costs	**12,500**	13,277
	484,305	507,745

No employee earned more than £60,000 during the current or prior year.

There were no redundancies in the current year. In the prior year salaries and wages include redundancy costs totalling £1,331, comprising of statutory redundancy payments.

The key management personnel of the charitable company comprise the Trustees, Artistic Director & Joint CEO, Executive Director & Joint CEO, Venue Manager and Marketing & Communications Manager. The total employee benefits of the key management personnel were £182,467 (2023: £171,423).

	2024	2023
	No.	No.
Average head count	**19**	20

10. Taxation

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

11. Intangible fixed assets

	Website £
Cost	
At 1 April 2023 and at 31 March 2024	**14,021**
Amortisation	
At 1 April 2023	**13,480**
Charge for the year	**541**
At 31 March 2024	**14,021**
Net book value	
At 31 March 2024	**-**
At 31 March 2023	541

12. Tangible fixed assets

	Dance equipment £	Fixtures and fittings £	Office equipment £	Computer equipment £	**Total £**
Cost					
At 1 April 2023	38,919	13,227	1,712	24,043	**77,901**
Additions in year	12,530	-	-	4,076	**16,606**
At 31 March 2024	51,449	13,227	1,712	28,119	**94,507**
Depreciation					
At 1 April 2023	26,761	9,887	1,039	20,602	**58,289**
Charge for the year	7,850	1,924	340	2,073	**12,187**
At 31 March 2024	34,611	11,811	1,379	22,675	**70,476**
Net book value					
At 31 March 2024	**16,838**	**1,416**	**333**	**5,444**	**24,031**
At 31 March 2023	12,158	3,340	673	3,441	19,612

13. Stock

	2024	2023
	£	£
Merchandise	**691**	691

14. Debtors

	2024	2023
	£	£
Trade debtors	**12,966**	11,598
Prepayments	**7,718**	12,074
Other debtors	**3,552**	2,900
	24,236	26,572

15. Current asset investments

	2024	2023
	£	£
Current asset investments	**85,834**	-

16. Creditors : amounts due within 1 year

	2024	2023
	£	£
Trade creditors	**29,871**	34,124
Accruals	**23,729**	10,343
Deferred income (note 17)	**87,694**	45,281
Other taxation and social security	**8,869**	7,097
VAT	**4,154**	3,886
Other creditors	**3,048**	3,001
	157,365	103,732

17. Deferred income

	2024	2023
	£	£
At 1 April 2023	**45,281**	44,949
Deferred during the year	**87,694**	45,281
Released during the year	**(45,281)**	(44,949)
At 31 March 2024	**87,694**	45,281

Deferred income relates to ticket sales and room hire invoiced in advance.

18. Analysis of net assets between funds

	Restricted funds £	General funds £	**Total funds £**
Fixed assets	-	24,031	**24,031**
Current assets	19,275	439,089	**458,364**
Current liabilities	-	(157,365)	**(157,365)**
Net assets at 31 March 2024	**19,275**	**305,755**	**325,030**

Prior period comparative	Restricted funds £	General funds £	Total funds £
Fixed assets	-	20,153	20,153
Current assets	70,685	343,803	414,488
Current liabilities	-	(103,732)	(103,732)
Net assets at 31 March 2023	70,685	260,224	330,909

19. Movements in funds

	At 1 April 2023 £	Income £	Expenditure £	Transfers between funds £	**At 31 March 2024 £**
Restricted funds					
Parkinson's Dance	3,709	1,823	-	(1,693)	**3,839**
Surf The Wave	4,123	-	(424)		**3,699**
RIO Challenge Fund	19,956	-	(11,964)	-	**7,992**
Children in Need	10,407	67	(5,682)		**4,792**
Le Club Social	16,339	670	(21,208)	3,152	**(1,047)**
Plastic Paradiso	11,151	9,726	(18,891)	(1,986)	**-**
Dance Along the South Coast	5,000	-	(5,000)	-	**-**
Total restricted funds	70,685	12,286	(63,169)	(527)	**19,275**
Unrestricted funds					
General funds	260,224	987,087	(942,083)	527	**305,755**
Total unrestricted funds	260,224	987,087	(942,083)	527	**305,755**
Total funds	**330,909**	**999,373**	**(1,005,252)**	**-**	**325,030**

Purposes of restricted funds

Parkinson's Dance — Funds raised by individual giving and the participants of the PDSW Parkinson's Dance class in Bournemouth to ensure the longevity of the class alongside extra curricular activities for the participants and training opportunities for the teachers.

Surf The Wave — A fund supported by Arts Council "Ambitions for Excellence" programme, Esmee Fairbairn Foundation, Jerwood Foundation, Arts Council Wales and Creative Scotland (plus sponsorship from Arts University Bournemouth and Mayflower Theatre Southampton). Surf the Wave was a three year project created to provoke a change in how dance is toured in the UK. Remaining funds are being used to maintain the STW & SW Dancing websites as a legacy of the project.

RIO Challenge Fund — A multi strand project which includes a new dance programme, in conjunction with Dorset Mind, to work with children aged 13-16 who have disengaged with school as a result of the impact their mental health has had on their daily lives.

19. Movements in funds (continued)
Purposes of restricted funds (continued)

Children in Need	Funding to deliver weekly street and hip hop performance workshops to children and young people from low income families.
Le Club Social	Funding to deliver a community dance project celebrating the clubs and dance halls of Bournemouth, Christchurch & Poole from the 1950s onwards.
Plastic Paradiso	Funding to restage Claire Benson's Plastic Paradiso, an environmentally-themed show for primary school aged-children, and take it on tour to venues across England.
Dance Along the South Coast	A contribution from The Mayflower Theatre to pay for freelance support to develop this partnership between PDSW, The Mayflower and Lighthouse Poole.
Transfers between funds	Transfers between funds represent the topping up of restricted funds in deficit and the transfer of surpluses to general funds as agreed with funders.
Funds in deficit	Funds in deficit will be topped up by income in future periods.

Prior period comparative

	At 1 April 2022 £	Income £	Expenditure £	Transfers between funds £	**At 31 March 2023 £**
Restricted funds					
Quay School	393	-	(393)	-	**-**
Parkinson's Dance	4,073	2,389	(2,753)	-	**3,709**
Surf The Wave	4,499	-	(376)	-	**4,123**
RIO Challenge Fund	30,768	-	(10,812)	-	**19,956**
Active Dorset	1017	-	(1,017)	-	**-**
Children in Need	8,750	10,455	(8,798)	-	**10,407**
Le Club Social	-	17,519	(4,180)	3,000	**16,339**
Plastic Paradiso	-	18,826	(7,675)	-	**11,151**
Dance Along the	-	5,000	-	-	**5,000**
Total restricted funds	49,500	54,189	(36,004)	3,000	**70,685**
General funds	308,642	954,108	(999,526)	(3,000)	**260,224**
Total unrestricted funds	308,642	954,108	(999,526)	(3,000)	**260,224**
Total funds	358,142	1,008,297	(1,035,530)	-	**330,909**

20. Operating lease commitments

The charity had operating leases at the year end with total future minimum lease payments as follows:

	2024	2023
	£	£
Amount falling due:		
Within 1 year	**3,279**	471
Within 1 - 5 years	**8,855**	431
	12,134	902

21. Related party transactions

The aggregate of trustee donations during the year were £70 (2023: £70).

Trustee Natasha Player received remuneration for her role as a Facilitator. This amounted to £1,700 in the current year (2023: £nil). Rates of pay were at market rate and agreed with other trustees.

Trustee Hannah Malone received remuneration for running workshops. This amounted to £365 in the current year (2023: £nil). Rates of pay were at market rate and agreed with other trustees.

PAVILION DANCE SOUTH WEST LIMITED

England & Wales - Charity number 1111641

Accounts

Company no. 03231304
Charity no. 1111641

Pavilion Dance South West Limited
Report and Audited Financial Statements
31 March 2023

Pavilion Dance South West Limited

Reference and administrative details

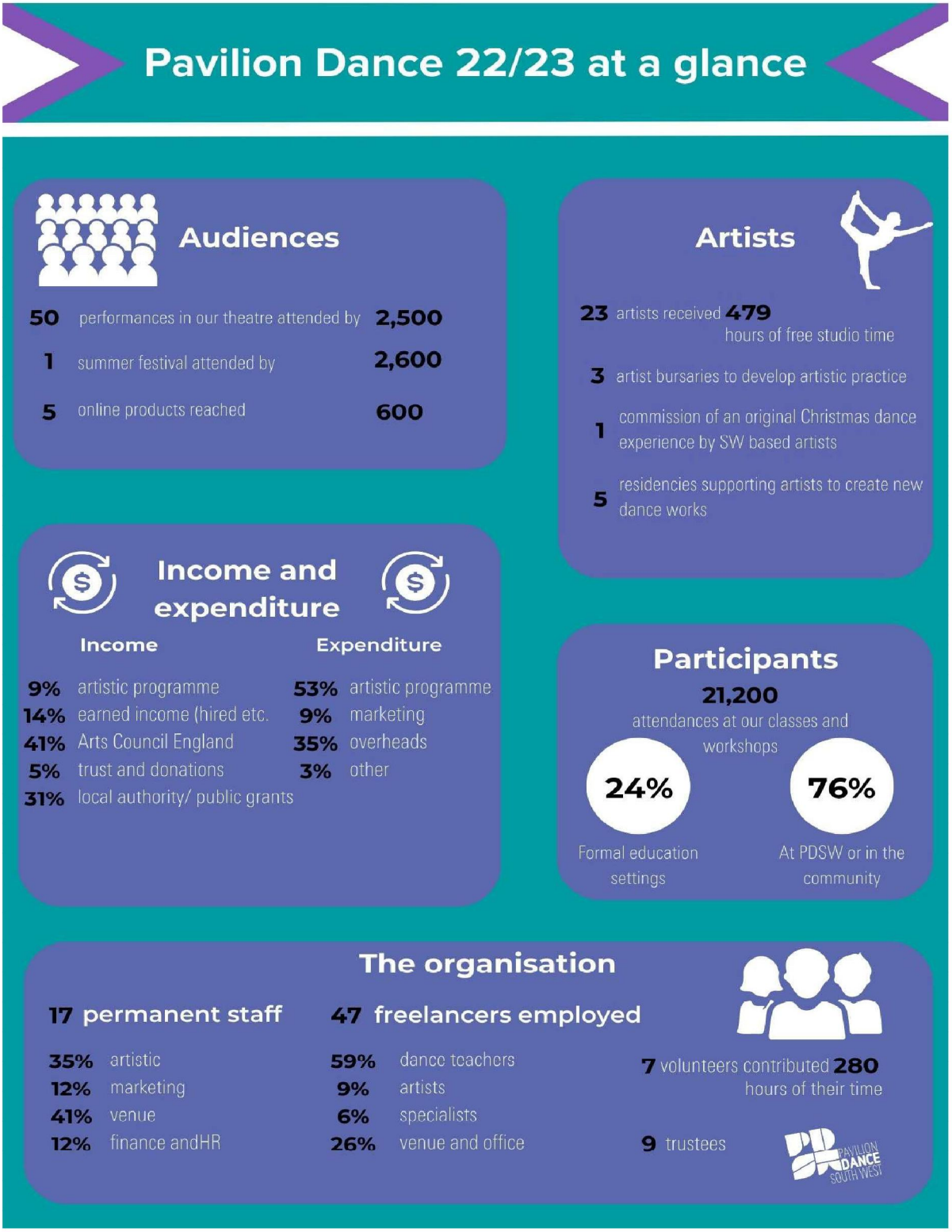
For the year ended 31 March 2023

Company number	03231304
Charity number	1111641
Registered office and operational address	Westover Road Bournemouth Dorset BH1 2BU
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

J Agunbiade	appointed 20 April 2022 & resigned 22 November 2022
M J Cleaver	
R Cossou	resigned 22 November 2022
L Diallo	resigned 11 August 2022
O Girling	
J Joy	appointed 23 March 2023
H Malone	appointed 23 March 2023
T Marden	Co-Chair until 23 March 2023
M H Nabirye	Co-Chair until 23 March 2023
E Nixon	Chair, appointed 23 March 2023
N Player	appointed 6 September 2022
E Sosseh	resigned 20 April 2022
J Ward	appointed 6 October 2022
A M Weyman	resigned 8 February 2023

Chief executive officer	Zannah Chisholm	resigned 29 May 2022
	Victor Fung	Artistic Director and Joint CEO, appointed 19 July 2022
	Helen Keall	Executive Director and Joint CEO, appointed 30 May 2022

Bankers	Bank of Scotland 33 Old Broad Street London Branch PO Box 1000 BX2 1LB
Auditors	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House 62 Prince Street Bristol BS1 4QD


Pavilion Dance 22/23 at a glance
Audiences
50 performances in our theatre attended by 2,500
1 summer festival attended by 2,600
5 online products reached 600
Artists
23 artists received 479 hours of free studio time
3 artist bursaries to develop artistic practice
1 commission of an original Christmas dance experience by SW based artists
5 residencies supporting artists to create new dance works
Income and expenditure
Income
9% artistic programme
14% earned income (hired etc.
41% Arts Council England
5% trust and donations
31% local authority/ public grants
Expenditure
53% artistic programme
9% marketing
35% overheads
3% other
Participants
21,200
attendances at our classes and workshops
24%
Formal education settings
76%
At PDSW or in the community
The organisation
17 permanent staff
35% artistic
12% marketing
41% venue
12% finance andHR
47 freelancers employed
59% dance teachers
9% artists
6% specialists
26% venue and office
7 volunteers contributed 280 hours of their time
9 trustees
PAVILION DANCE SOUTH WEST

The trustees present their report along with the financial statements of the charity for the year ended 31 March 2023.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

WELCOME FROM THE CHAIR AND JOINT CEOS

This has been a year of recovery and renewal for Pavilion Dance South West. As we emerged from the aftermath of the pandemic, we focused on rebuilding our programme of artistic activities across all strands. Like many arts organisations in the UK, we worked hard to entice participants and audiences back to live dance experiences, rebuilding interest that might have been lost during turbulent times. With that in mind, it was great to see record-breaking attendances at our free outdoor Dancing Terraces workshops, and a significant boost to our Parkinsons Dance Class numbers after we were featured on BBC South Today. The return of our annual fundraiser Business Come Dancing raised more than double our target, demonstrating that the appetite for participating in engaging and uplifting dance experiences remains. We have also continued to invest in new initiatives, including our first in-house production Plastic Paradiso and participation in the International Touring and Environmental Responsibility (ITER) programme led by Julie's Bicycle – an important step back into international working in a world facing the reality of climate change.

Financially we continued to adjust to the realities of a post-Covid world. We saw a strong recovery of demand from hirers of our spaces, and were able to successfully rebuild our education and community work. We were also delighted to secure Arts Council England funding for the 3 years from 2023-26, retaining our National Portfolio Organisation status in a highly competitive funding round, and to receive confirmation from BCP Council of continued funding for 2023-24 – a real vote of confidence in a tough economic context for local authorities. Despite these successes, the impact of inflation on core costs such as salaries meant that we needed to take the tough decision to reduce our Producer Team & budget, discontinuing our direct delivery of Digital work, to ensure that we controlled our core costs to match our income.

The year saw significant change in the leadership and governance of Pavilion Dance too, as we transitioned to a new joint leadership model in July 2022, following the departure of the former CEO Zannah Chisholm. Six new Trustees, including a new Chair, have brought fresh energy and perspectives to the Board, and as the year came to a close we signed off an ambitious new Business Plan to guide us through 2023-26.

We would like to extend their grateful thanks to our funders – in particular Arts Council England and Bournemouth, Christchurch and Poole Council – our Trustees, our loyal band of volunteers and the dedicated staff team whose commitment and passion has enabled Pavilion Dance to bring extraordinary experiences to audiences and participants throughout the past year.

Eddie Nixon	Victor Fung	Helen Keall
Chair of the Board	Artistic Director, Joint CEO	Executive Director, Joint CEO

OBJECTIVES AND ACTIVITIES

Purpose and Priorities

Vision: Dance touches everyone's lives

Mission: Transforming communities through dance by opening doors, holding hands and enabling people to see themselves in what we do

Values: Kind. Inclusive. Inspiring. Passionate.

Strategic Objectives:

Deepen our impact locally
Reshape our regional and national leadership roles
Build an inclusive, sustainable and resilient organisation

Public benefit

The trustees have referred to the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

ACHIEVEMENTS AND PERFORMANCE

Performance Programme

We presented a diverse artistic programme in the Ocean Theatre that featured some of the most captivating and relevant artistic voices from across the UK including Rendezvous Dance, Xenia Aidonopolou & Georgia Tenou, Avant Garde Dance, Balbir Singh Dance Company, and Just Us Dance Theatre amongst others. This included 8 productions for general audience and 7 productions for children and their families, reaching a total of 672 and 734 attendances across our main programme and family programme respectively.

Plastic Paradiso, our first venture into in-house producing, proved to be a success. With support from BCP Cultural Hub, the performance not only reached nearly 400 young audience, but also a further 1,251 attendances in school workshops and other engagement activities. Future plans for the production are now in place including a national tour in 2023 and an international tour in 2024.

Aside from programmes in our theatre, we presented the Summer Festival of Dance as one of our major outdoor offerings. The Festival featured headline performances Geophonic by Lorna Rees and Future Cargo by Requardt & Rosenberg, a Youth Dance Day, workshops and masterclasses, reaching an estimated total of 1,653 attendances.

Artist Development

We appointed Joli Vyann as our Base Camp Company with the aim of establishing a deep partnership with this locally based touring dance and circus company. Our Guest Company Joseph Toonga (Just Us Dance Theatre) worked closely with Pavilion Dance throughout the year and contributed to our Youth Dance Day, mentored new talents in our Young Choreographers Programme, and presented their new work as part of our performance programme. Our Artist in Residence Sam Gilroy (SamG Creates) created her new work F WORDZ and presented a work-in-progress sharing in our theatre. In addition, we hosted 3 visiting artists including Elena Catalano, Kashish Gaba, and Claud Tonietto. Aside from these formal relationships, we supported 34 artists with studio space, chats and mentoring, highlights included Nina Rajarani's (Srishti) residency with Bournemouth University on video projection mapping and choreographic practice.

In February, we refreshed and consolidated our artist development offer and launched our new Visiting Artist and Associate Artist programmes. Our new Visiting Artist programme supports 4 artists per year (2 SW based and 2 UK based), providing them with bursary support and free studio space to conduct week-long residencies. The new Associate Artist programme is a 2-year engagement with Pavilion Dance, offering artists tailored support including in kind studio space, producing and mentoring support amongst others. Artists for both programmes are recruited via open calls, ensuring candidates from all backgrounds have equal access to the opportunities.

Children and Young People

Pavilion Dance's youth dance company COAST provided training and performance opportunities for young talents aged 14-18. Highlights included working with guest choreographer Ceyda Tanc to create an original dance piece, a curtain raiser performance for Rendezvous Dance, and guest performance for a Dance Live! event at Poole Lighthouse. Our Young Choreographers programme supported the development of choreographic talents aged 18-25. They participated in residencies during two weekends in November and February under the artistic mentorship of Joseph Toonga and dance artists from his company.

Our Learning Associates programme continued to grow. With the number of participating schools increasing to 7 this year (Poole High School, The Bourne Academy, Bournemouth & Poole College, Parkfield School, Victoria School, Mudeford Infants, and Talbot Primary), we were able to reach 3,038 attendees with workshops and other activities for students in BCP. We hosted our regional youth dance platform ORIGINS in March. The 2-day event not only provided performance opportunities for youth dance groups and companies, but also included workshops and talks that allowed young people to have a wider appreciation for dance as an art form and introduced them to progression routes and career pathways in dance.

With financial support from BBC Children in Need, our Breakin' Free programme provided free street and hip hop dance workshops for young people in the BCP Priority Neighbourhood of West Howe. We held the Children, Autism & Dance Summit in October, 2 days of online and in-person talks and workshops that focused on dance work developed for young people with autism, reaching a total of 308 attendances.

Participation

Our signature outdoor event Dancing Terraces returned in August, offering 8 free-to-participate sessions that spanned Bollywood, Hip Hop & House, and African Dance amongst other dance styles. For the first time, we ran a Wheelchair Dance session led by Liberate. The event reached an estimated 5,383 participants and audience members across 4 weekends, a significant increase from the 3,600 attendances in the Covid-impacted year before. Vile Style, our outdoor breakdance and hip hop battle event in collaboration with local crew Second to None attracted 23 participants and reached 2,367 attendances.

We delivered Open Doors in January, a celebration of dance and art from community groups in the area. With input from our Community Focus Group, we engaged with 74 participants for the event and attracted 222 attendances for the performance showcase and other activities. Highlights included a Bollywood workshop and an exhibition featuring artworks by members of Bournemouth Arts Club inspired by dance artists we hosted throughout the year.

For our year-round offering, we delivered 951 sessions of weekly adult dance classes and 166 sessions of youth classes across 3 terms and produced 2 end of term Revues for participants of our classes programme. There was significant improvement in attendance numbers during this period, with total class attendances increasing by 71% between Summer 2022 and Spring 2023. In addition, our adult dance company Co Evo provided participants with weekly training sessions and performance opportunities throughout the year.

Health and Wellbeing

Our long-standing Parkinson's Dance programme celebrated its 10th birthday this year. Dr Sophia Hulbert and Aimee Hobbs who developed the Parkinson's Dance Science model and deliver our Parkinson's Dance programme were shortlisted for the One Dance UK Award for their work. The BBC press coverage we received this year increased the profile of the programme considerably, resulting in high demand for the sessions which often exceeded our capacity. We hosted a Parkinson's Awareness Day in April 2022, reaching 165 attendances across various activities including a Parkinson's Dance taster session for participants that were new to us. Aside from our Parkinson's Dance classes, we also delivered dance taster sessions at Care South Care Home.

Our Dance n' Chat programme delivered in collaboration with project partners Dorset MIND and Cornerstone Academy focused on the mental wellbeing of young people. We ran a total of 9 sessions with 45 attendances, with additional sessions planned for next year. Our intergenerational project Le Club Social began its early development. A performance by the community cast took place just after the end of the financial year.

Events

Originally introduced as an area of work for income generation, our event strand evolved over the course of the year. We tested various entrepreneurial ideas to provide exciting and accessible ways for communities to connect with dance. Building on its launch in the previous year, our social dance events with live music included 3 Cuban Vibes and 4 Ceilidh evenings, attracting 398 attendances from participants of all ages and backgrounds. The popularity of the Ceilidhs steadily grew throughout this period, with the final two events attended by a sellout crowd of over 80 attendances each night. Another success was our annual Business Come Dancing fundraising gala event which featured 10 local business participants and 10 professional dance artists. Not only were we able to raise over £17K, the relationships and connections cultivated through the event continued to bring positive impacts to our organisation.

Screenings of Royal Ballet productions were originally scheduled for Autumn 2022 but were ultimately cancelled due to technical challenges. Musical screenings and dance workshops were introduced instead which included Singing in the Rain for adults and a repeat of the Frozen themed day for children following its success the previous year. We invited Kate Prince MBE, Choreographer and Artistic Director of Zoonation, as a guest speaker for an evening of conversation with our Artistic Director. Originally intended as a series to feature a number of high-profile speakers in the dance sector, we ultimately only delivered one event due to guests' availability.

Digital

Our digital strand had a focus on experimentation and access, and supported the development of projects that had unique intersections between dance and digital. We supported Omari Carter in his development of a vibrotactile dance floor and showcased it as part of the Fun Palaces weekend. We commissioned Brooke Milliner to create Swipe Right, a dance video project with branching options that allowed viewers to choose their own narrative upon viewing. Cathy Waller was announced as one of our supported artists who will be working on a dance film exploring invisible disability using drones, to be premiered next year.

Due to financial constraints, we decided to discontinue digital as a dedicated strand in December. Rather than supporting digital work through commissioning, we will be supporting artists whose practice include the digital through our artist development strand.

International, national, and regional work

During the pandemic, international working had been on a hiatus at Pavilion Dance. This year, we were successful in being selected for the International Touring and Environmental Responsibility (ITER) programme led by Julie's Bicycle and supported by Arts Council England and Danish Arts Foundation. 10 UK organisations were joined by 10 Danish arts organisations on a knowledge exchange journey where we proposed a deep touring model for dance as being one of the positive steps toward environmental justice. Aside from ITER, our Artistic Director attended the Edinburgh Fringe Festival to connect with international dance artists and organisations to explore possible collaboration for the future.

At the national level, the Joint CEOs contributed to the UK Dance Network through regular attendance at monthly meetings including an in person gathering in Brighton at South East Dance. In addition, we joined One Dance UK as an organisation member and our Artistic Director hosted a panel discussion on Artist-led Spaces in the South West at the One Dance UK Award.

At the regional level, the Joint CEOs reignited the Dance Along the South Coast partnership with Southampton Mayflower and Poole Lighthouse. Through three organisations of varying scales coming together, we wanted to demonstrate our commitment towards cultivating a vibrant dance ecology in the SW. We continued to host 4 regional dance networks including the SW Dance Promoter's Forum, Dance Matters (focus on professional dance companies), Breathe (focus on wellbeing), and Bounce (focus on young people), regularly convening professionals in the region to connect and to share knowledge and experiences.

In Summary

Emerging out of the pandemic was a process of gradual recovery rather than the immediate bounce back that we had hoped for. Re-establishing our live artistic programmes and building back audience and participants' confidence in returning to in-person dance activities was not the easiest of journeys but our team worked hard and had some notable successes in revitalising the arts and cultural offerings for our various communities. The road ahead remains challenging as we work against the backdrop of the cost-of-living crisis, but nonetheless, we remain committed to fulfil our mission of transforming communities through dance.

Financial review

During 2022/2023 we reforecast our budget regularly as we continued to adjust to the realities of a post-Covid world. We saw a strong recovery of demand from hirers of our spaces, and were able to successfully rebuild our education and community work. We were also delighted to secure Arts Council England funding for the 3 years from 2023-26, retaining our National Portfolio Organisation status in a highly competitive funding round, and to receive confirmation from BCP Council of continued funding for 2023-24. However, the return of audiences and participants to our performance and classes programmes has been much slower than anticipated, due to the impact of high inflation and cost-of-living pressures on disposable income on people who had already got out of the habit of attending during the 2 years of the pandemic. As we ended 2022-23 we were starting to see numbers build thanks to careful programming and a concerted marketing effort and we will continue to focus on this in 2023-24.

Summarised Income and Expenditure Account for the year:

	£
Income	
Donations and legacies	181,128
Charitable activities	729,673
Other trading activities	97,495
Investments	1
Total income	**1,008,297**
Expenditure	
Raising funds	111,615
Charitable activities	923,915
Total expenditure	**1,035,530**
Net income/expenditure 2022-23	(27,233)
Total funds brought forward from 2021-22	358,142
Total funds carried forward into 2023-24	**330,909**

We made a paper in-year deficit of £27,233 due to a strategic decision to draw down reserves to underwrite the costs of the Summer Festival in May 2022. We were unable to secure grants or sponsorship to fully cover the costs of this programme and have therefore not included it in our 2023-26 programme plans. The accounts show a carry forward figure into 2023-24 of £330,909 (made up of £260,224 unrestricted funds, and £70,685 restricted funds).

Through prudence and careful financial management through 2022-23, monitored and supported in the regular Board meetings through the year, we have a retained a financial buffer to help us weather the impact of the ongoing pressures of inflation and rapidly rising costs as we enter 2023-24.

Senior leadership team salaries are set by the Board and benchmarked against organisations of a similar size and remit in the cultural sector.

Reserves policy
Pavilion Dance South West's cash reserve should be sufficient to cover three months total operational costs (less marketing and contingency). The Board of Trustees examines the level of reserves each year when setting the following year's budget, and this reserves policy is reviewed every three years.

For the year 2022/2023 the operational costs (less marketing and gift in-kind premises costs) were £827,824, leading to a required unrestricted reserves value of £206,956 based on the current reserves policy. Through prudent financial management and support from our funders, our free reserves at the end of 2022/2023 are £260,224, therefore exceeding the target figure.

The trustees are confident that the charity is able to continue as a going concern given the current unrestricted reserves, and the proposed budget and business plan for 2023/2024.

Fundraising
We have been registered with the Fundraising Regulator, as a small charity, since 2017. We don't currently contract any professional fundraisers. We use donate buttons on our website and on social media to encourage donations and have also run campaigns with Givey.com and Give as You Live as donation platforms. In addition we have individuals contacting us to make personal contributions usually for a specific programme of work. We successfully re-introduced our annual fundraiser, Business Come Dancing, in November 2022 after a 2-year pause due to Covid. This popular 'Strictly' style competition invites local businesses to compete for a glitterball trophy whilst raising funds for our community projects, and raised a fantastic £8,600 after costs this year. We apply for funds from trusts and foundations where we meet the criteria of that foundation and the signposting to these can come from contacts, networks or newsletters. We adhere to data protection protocols including in keeping information linked to fundraising.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governance
The charity is controlled by its governing documents and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006. It was incorporated on 30 July 1996 with amendments by special resolution on 8 August 2002, 21 April 2005 and 29 November 2021.

It was registered as a charity with the Charity Commission on 11 October 2005 under the name Dance South West.

The name of the company was amended to Pavilion Dance South West with Companies House on 21 October 2013 and this was confirmed by Charities Commission on 25 October 2013.

Trustees and organisational structure/management

The board of directors who are also the charity trustees, establish policies and procedures which are implemented by the leadership team led by the Joint CEOs. The following were reviewed or introduced in 2022/23:

Reviewed & updated:

Staff Expense Claim Policy
Complaints Policy & Procedure
Safeguarding Policy
GDPR Policy & Procedures
Environmental Action Plan
Whistleblowing Policy
Disciplinary Policy
Finance Protocols
Volunteers Expenses Policy
Equality, Diversity & Inclusion Policy
Privacy Policy
Prevention of Bullying & Harrassment at Work Policy
Grievance Policy

New:

Scheme of Delegation (detailing levels of decision making authority across Board & Executives)
Board Terms of Reference
Trustees Conflict of Interest Policy
Evaluation Framework
Health & Safety Policy & Procedures
Performance Improvement Policy

The Board met 6 times during the year for official business, with 4 meetings conducted online and 2 as a blend of in person and online. At 31 March 2023 we had 9 Trustees who have been recruited through a mixture of open call and long-term relationship building. 5 Trustees left during the year and 6 new Trustees joined, including Hannah Malone who joined Olivia Girling as a Young Trustee. Thanks go to long standing Trustees Toby Marden and Mercy Nabirye who acted as interim Co Chairs while we recruited a new Chair - Eddie Nixon, Artistic Director at The Place, London took on the role in March 2023.

Trustees' attendance at board meetings 2022-23	
M Nabirye	6/6
M Cleaver	6/6
T Marden	5/6
A Weyman	5/6
O Girling	4/6
N Player	3/3
L Diallo	2/3
J Ward	2/2
E Sosseh	1/2
R Cossou	1/2
J Agunbiade	0/2

The Co-Chairs and Joint CEOs talked regularly through the year about key operational decisions and Board actions and meetings.

All Trustees are inducted and provided with full information on the organisation's policies, past and current programmes and future aspirations and plans. Trustees are able to attend training programmes or professional development as appropriate.

The Board supports the executive Leadership Team, led by the Artistic Director and Executive Director as Joint CEOs. The organisation transitioned to this joint leadership model in July 2022, following the departure in May 2022 of the former CEO Zannah Chisholm. Executive Director Helen Keall stepped up as Joint CEO at the beginning of June and was joined by Victor Fung as Artistic Director Joint CEO in mid-July. They are supported by a Senior Management Team which meets weekly and consists of: Artistic Director, Executive Director, Marketing & Communications Manager and Venue Manager. This allows collective deputising for the Joint CEOs and spreading knowledge and risk. The Joint CEOs take ultimate responsibility.

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. The Risk Register is a standing agenda item for Board meetings and is updated in advance of every meeting.

Key risks in 2022-23	Mitigations
Government austerity measures impact on ability to raise funds.	Developing and articulating an innovative, quality offer with evidenced outcomes and impact. Continuing robust financial planning and budgeting.
Inflation and cost of living increases put pressure on overheads and salaries.	Increasing and diversifying income base, including earned income generation, philanthropy and new grant sources. Continuing robust financial planning and budgeting.
Reduction of grants from core revenue funders Arts Council England and Bournemouth, Christchurch & Poole Council.	ACE funding secured at stand-still level for 2023-26. BCP funding cut proposed for 23-24 reversed following lobbying by cultural orgs. Maintaining strong strategic relationships with key decision influencers and makers in ACE and BCP council. Engaging actively in local strategic developments, demonstrating the positive impact of our work on quality of life in BCP council area.
Lease formalising PDSW's occupancy of part of the Pavilion Theatre building remains unsigned.	Lease negotiations concluded with BCP Council (superior landlord). Discussions continuing between BCP Council and BH Live (landlord).
Risk of staff burnout due to pressures of post-Covid recovery and delivering programmes with reduced team.	Careful Business Planning to prioritise capacity Clear roles and responsibilities for each post.
Slow return of customers post Covid-19 and due to cost of living pressures.	Close monitoring of data around income targets, enabling corrective action in a timely manner.

Equality, diversity and inclusion

We strive to make sure that three themes resonate throughout our work and underpin our equality and diversity aspirations:

- opening doors;
- holding hands; and
- seeing myself.

We firmly believe in developing an organisation where peoples' differences, views and ideas are respected and factored in how we commission and programme dance, in how we look after our artists, staff, our volunteers and the members of the public who come to see and participate in dance.

In recognising both the value of diversity in enriching our arts and cultural offer as well as ensuring that all artists have access to the opportunities and resources to create truly excellent work, our approach is pinpointed by the principle of ensuring that we reflect the communities in our conurbation in the work that we do.

At PDSW,

- we recognise equality as providing the platform where no one is discriminated or treated unfairly based on their age, gender, disability, race and so forth;
- We see diversity as the respect and appreciation of peoples' differences irrespective of their protected characteristics; and
- and we recognise inclusion to mean the creation of a respectful and safe spaces for our audiences, staff, artists and companies to feel valued and welcomed at PDSW.

Our equality, diversity and inclusion objectives 2022-27 are:

- To embed the creative case for diversity across all of our work;
- To engage with a diverse range of people in widening participation to our programmes;
- To support artists and companies to thrive within a caring environment and in so doing make reasonable adjustments to any relevant diverse needs;
- To ensure that our staff and board better reflects above and beyond the 5% of BAME communities that live within a 45 minute drive from PDSW; and
- To support and develop our staff to maximise their potential within a caring environment.

Progress achieved in 2022-23 included:

- 2 disabled-led R&D works commissioned and supported: Hearing Dances (Second Hand Dance) and Stopgap (Dance Tapes);
- Planned and delivered a Children, Autism & Dance Forum which championed and raised up work created for/by/with children with autism;
- Appointed a third Changemaker, Ben Payne, to challenge and support us to become more inclusive to people identifying as LGBTQI+;
- Restarted our Community Focus Group post-pandemic, formed of a diverse group of service users, and making changes to our programme and communications in response to their feedback;
- Gender neutral toilets identified with suitable signage for use by public and staff; and
- Two Mental Health Awareness training sessions for staff run by Dorset MIND.

Our Joint CEOs are diverse in gender, age, race, sexuality & socio-economic background. We have a gender-split of 65:35 female:male across the staff team. 18% of the staff team identify as LGBTQIA+ (BCP population = 4% in 2021 Census), 12% as from the Global Majority (BCP: 9%), 18% have a disability (BCP: 19%) and 24% are from a lower socio economic background. 22% of our Trustees are of Global Majority ethnicity, ages range from 20-65, with representation from neurodivergent, queer, & lower socio-economic backgrounds.

Environmental responsibility

We recognise the power of the arts to inspire and imagine a positive future and to help people transition to a low carbon world, and we recognise our responsibility to reduce our negative environmental impact on the world that generation will inherit.

Our Environmental Policy and Action Plan was rewritten in 2021, and in recognition of the urgency of the climate issue we joined with others in the Cultural Sector to declare a Climate Emergency.

Our strategic goals to improve our environmental sustainability 2022-2027 are:

- Take key steps to achieve net carbon zero in our programme of activity by 2030;
- Inspire, equip, engage and empower our staff to drive change;
- Upskill, enable and platform the work of artists engaging with environmental issues;
- Work in partnership to increase our impact and communicate our work; and
- Lay the foundations for net carbon zero across all our activities.

Progress achieved in 2021-22 included:

- Over 50% reduction in printed marketing materials compared to 2019-20, and paper audience surveys replaced with online version;
- Staff Green Team formed and meeting monthly;
- A commitment to environmental responsibility written into all Job Descriptions;
- Stakeholder pension scheme's ethical & sustainable investment option identified and promoted to all staff;
- Annual snapshot to track staff commuting travel introduced; and
- Organisation signed up to government Cycle to Work scheme and secure bike parking installed.

We began measuring our carbon emissions in 2012 and by 2022/23 figures provided by our landlord showed that our emissions from energy and water use had reduced by 56% from 96 tonnes CO2e to 42 tonnes CO2e over the 10 years.

We began measuring our business travel in 2015 and our emissions increased by 30% from 7 tonnes CO2e in 2015/16 to 10 tonnes CO23e in 2019/20. Post-pandemic we have seen a significant drop to 0.4 tonnes CO2e in 2022/23.

Statement of responsibilities of the trustees

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

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 income and expenditure of the charity for that period. In preparing those 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 accounting estimates that are reasonable and prudent;
- state whether applicable UK accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; 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 proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Auditors
Godfrey Wilson Limited were re-appointed as auditors to the charitable company during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 13 October 2023 and signed on their behalf by

Eddie Nixon

Eddie Nixon
Chair of the Board

Independent auditors' report

To the members of

Pavilion Dance South West Limited

Opinion

We have audited the financial statements of Pavilion Dance South West Limited (the 'charity') for the year ended 31 March 2023 which comprise the statement of financial activities, balance sheet, statement of cash flows and the related notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us;
- the financial statements are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not obtained all the information and explanations necessary for the purposes of our audit.

Responsibilities of the trustees
As explained more fully in the trustees' responsibilities statement set out in the trustees' report, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The procedures we carried out and the extent to which they are capable of detecting irregularities, including fraud, are detailed below:

(1) We obtained an understanding of the legal and regulatory framework that the charity operates in, and assessed the risk of non-compliance with applicable laws and regulations. Throughout the audit, we remained alert to possible indications of non-compliance.

(2) We reviewed the charity's policies and procedures in relation to:

- Identifying, evaluating and complying with laws and regulations, and whether they were aware of any instances of non-compliance;
- Detecting and responding to the risk of fraud, and whether they were aware of any actual, suspected or alleged fraud; and
- Designing and implementing internal controls to mitigate the risk of non-compliance with laws and regulations, including fraud.

(3) We inspected the minutes of trustee meetings.

(4) We enquired about any non-routine communication with regulators and reviewed any reports made to them.

(5) We reviewed the financial statement disclosures and assessed their compliance with applicable laws and regulations.

(6) We performed analytical procedures to identify any unusual or unexpected transactions or balances that may indicate a risk of material fraud or error.

(7) We assessed the risk of fraud through management override of controls and carried out procedures to address this risk. Our procedures included:

- Testing the appropriateness of journal entries;
- Assessing judgements and accounting estimates for potential bias;
- Reviewing related party transactions; and
- Testing transactions that are unusual or outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. Irregularities that arise due to fraud can be even harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

Independent auditors' report

To the members of

Pavilion Dance South West Limited

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

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

Alison Godfrey

Date: 13 October 2023

Alison Godfrey FCA
(Senior Statutory Auditor)

For and on behalf of:
GODFREY WILSON LIMITED
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

Pavilion Dance South West Limited

Statement of financial activities *(incorporating an income and expenditure account)*

For the year ended 31 March 2023

	Note	Restricted £	Unrestricted £	**2023 Total £**	2022 Total £
Income from:					
Donations and legacies	3	1,080	180,048	**181,128**	188,421
Charitable activities	4	53,109	676,564	**729,673**	722,938
Other trading activities	5	-	97,495	**97,495**	57,195
Investments		-	1	**1**	67
Total income		54,189	954,108	**1,008,297**	968,621
Expenditure on:					
Raising funds		-	111,615	**111,615**	83,626
Charitable activities		36,004	887,911	**923,915**	1,002,155
Total expenditure	7	36,004	999,526	**1,035,530**	1,085,781
Net income / (expenditure)		18,185	(45,418)	**(27,233)**	(117,160)
Transfers between funds		3,000	(3,000)	**-**	-
Net movement in funds	8	21,185	(48,418)	**(27,233)**	(117,160)
Reconciliation of funds:					
Total funds brought forward		49,500	308,642	**358,142**	475,302
Total funds carried forward		70,685	260,224	**330,909**	358,142

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 18 to the accounts.

Pavilion Dance South West Limited

Balance sheet

As at 31 March 2023

	Note	£	2023 £	2022 £
Fixed assets				
Intangible assets	11		**541**	3,591
Tangible assets	12		**19,612**	38,984
			20,153	42,575
Current assets				
Stock	13	**691**		944
Debtors	14	**26,572**		41,175
Cash at bank and in hand		**387,225**		380,726
		414,488		422,845
Liabilities				
Creditors: amounts falling due within 1 year	15	**(103,732)**		(107,278)
Net current assets			**310,756**	315,567
Net assets	17		**330,909**	358,142
Funds	18			
Restricted funds			**70,685**	49,500
Unrestricted funds				
General funds			**260,224**	308,642
Total charity funds			**330,909**	358,142

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

Approved by the trustees on 13 October 2023 and signed on their behalf by

Eddie Nixon

Eddie Nixon
Chair of the Board

Pavilion Dance South West Limited

Statement of cash flows

For the year ended 31 March 2023

	Note	**2023** **£**	2022 £
Cash used in operating activities:			
Net cash provided by / (used in) operating activities	19	**9,056**	23,155
Cash flows from investing activities:			
Dividends, interest and rents from investments		**1**	67
Purchase of tangible fixed assets		**(2,558)**	(16,092)
Net cash used in investing activities		**(2,557)**	(16,025)
Increase in cash and cash equivalents in the year		**6,499**	7,130
Cash and cash equivalents at the beginning of the year		**380,726**	373,596
Cash and cash equivalents at the end of the year		**387,225**	380,726

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

1. Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Pavilion Dance South West Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves. There are no material uncertainties about the charity's ability to continue as a going concern.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of room hire and ticketed events is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item, is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

1. Accounting policies (continued)

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2023	2022
Raising funds	**18.1%**	14.5%
Charitable activities	**81.9%**	85.5%

i) Intangible fixed assets

Intangible assets relate to the charity's website and are measured at cost less amortisation. Amortisation is provided on a straight line basis over 3 years.

j) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Dance equipment	25% straight line
Fixtures and fittings	25% straight line
Office equipment	25% straight line
Computer equipment	33% straight line

k) Stock

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

l) Debtors

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

1. Accounting policies (continued)

m) Cash at bank and in hand

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

n) Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

o) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

p) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

q) Redundancy costs

Where an employee receives a redundancy payment, the cost is recognised at the date that the employee is notified.

r) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are described below.

As described in notes 1i and 1j to the financial statements, depreciation and amortisation are provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life.

Gift in kind

The charity recognises donated facilities as part of its lease arrangements with BCP Council and BH Live. These are recognised on the basis of the value deemed by the landlord of the maintainance and provision of services at the premises.

2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	2022 Total £
Income from:			
Donations and legacies	485	187,936	**188,421**
Charitable activities	17,725	705,213	**722,938**
Other trading activities	-	57,195	**57,195**
Investments	-	67	**67**
Total income	18,210	950,411	**968,621**
Expenditure on:			
Raising funds	-	83,626	**83,626**
Charitable activities	69,759	932,396	**1,002,155**
Total expenditure	69,759	1,016,022	**1,085,781**
Net income / (expenditure)	(51,549)	(65,611)	**(117,160)**
Transfers between funds	(55)	55	**-**
Net movement in funds	(51,604)	(65,556)	**(117,160)**

3. Income from donations and legacies

	Restricted £	Unrestricted £	2023 Total £
Donations	155	6,272	**6,427**
Donated services and facilities*	925	173,776	**174,701**
Total income from donations and legacies	1,080	180,048	**181,128**

Prior period comparative:

	Restricted £	Unrestricted £	2022 Total £
Donations	485	3,892	4,377
Legacies	-	11,054	11,054
Coronavirus Job Retention Scheme and other support	-	3,150	3,150
Donated services and facilities*	-	169,840	169,840
Total income from donations and legacies	485	187,936	188,421

* As part of the charity's lease arrangements with Bournemouth Christchurch Poole Council, BH Live donated facilities valued at £173,576 (2022: £169,840) to the charity in respect of the premises at Westover Road. Other gifts in kind were accommodation and professional services.

4. Income from charitable activities

	Restricted £	Unrestricted £	2023 Total £
Artistic income - including performances and classes	-	98,139	**98,139**
Collaboration income - Arts University Bournemouth	-	56,346	**56,346**
Grant income:			
Arts Council NPO	-	393,322	**393,322**
Bournemouth Christchurch Poole Council	-	114,000	**114,000**
Arts Council - National Lottery	26,249	-	**26,249**
Children in Need	10,300	-	**10,300**
Kickstart Scheme	-	6,437	**6,437**
Other grants (under £5,000)	16,560	8,320	**24,880**
Total income from charitable activities	53,109	676,564	**729,673**

Prior period comparative:

	Restricted £	Unrestricted £	2022 Total £
Artistic income - including performances and classes	-	78,575	78,575
Collaboration income - Arts University Bournemouth	-	55,687	55,687
Grant income:			
Arts Council NPO	-	393,322	393,322
Bournemouth Christchurch Poole Council	-	114,000	114,000
Bournemouth Christchurch Poole Council - ARG			-
Strategic Cultural Business Support (Covid-19)	-	35,000	35,000
Bournemouth Christchurch Poole Council - Arts by the Sea	-	10,000	- 10,000
Children in Need	9,950	-	9,950
Other grants (under £5,000)	7,775	18,629	26,404
Total income from charitable activities	17,725	705,213	722,938

5. Income from other trading activities

	Restricted £	Unrestricted £	**2023 Total £**
Merchandise	-	1,222	**1,222**
Bar sales	-	9,306	**9,306**
Corporate events	-	22,472	**22,472**
Venue hire income	-	64,495	**64,495**
Total income from other trading activities	-	97,495	**97,495**

Prior period comparative:

	Restricted £	Unrestricted £	2022 Total £
Merchandise	-	573	573
Bar sales	-	6,158	6,158
Corporate events	-	5,111	5,111
Venue hire income	-	45,353	45,353
Total income from other trading activities	-	57,195	57,195

6. Government grants

The charitable company receives government grants, defined as funding from Arts Council England and Wales, Bournemouth Christchurch Poole Council, the Kickstart Scheme and, in the prior year, the Coronavirus Job Retention Scheme to fund charitable activities. The total value of such grants in the period ending 31 March 2023 was £714,709 (2022: £830,829). There are no unfulfilled conditions or contingencies attaching to these grants in either period.

7. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	**2023 Total £**	Raising funds £	Charitable activities £	Support and governance costs £	2022 Total £
Artistic activity	-	204,178	-	**204,178**	-	276,642	-	276,642
Merchandise and hire expenses	5,397	-	-	**5,397**	3,118	-	-	3,118
Staff wages (note 9)	79,558	360,726	67,461	**507,745**	56,702	335,304	70,032	462,038
Other staff costs and expenses	-	19,806	824	**20,630**	-	14,283	7,356	21,639
Marketing and development	-	34,130	-	**34,130**	-	56,396	-	56,396
Premises cost	-	173,576	-	**173,576**	-	169,840	-	169,840
Communications	-	-	4,474	**4,474**	-	-	8,426	8,426
IT systems	-	10,863	17,224	**28,087**	-	9,319	18,591	27,910
General expenses	-	-	10,626	**10,626**	-	-	14,320	14,320
Insurance	-	-	1,378	**1,378**	-	-	4,120	4,120
Legal and professional costs	-	-	5,715	**5,715**	-	-	10,501	10,501
Sundry	-	-	14,614	**14,614**	-	-	13,601	13,601
Depreciation and amortisation	-	-	20,850	**20,850**	-	-	16,430	16,430
Loss on disposal of fixed assets	-	-	4,130	**4,130**	-	-	800	800
Sub-total	84,955	803,279	147,296	**1,035,530**	59,820	861,784	164,177	1,085,781
Allocation of support and governance costs	26,660	120,636	(147,296)	-	23,806	140,371	(164,177)	-
Total expenditure	**111,615**	**923,915**	**-**	**1,035,530**	83,626	1,002,155	-	1,085,781

Total governance costs were £7,500 (2022: £7,020).

8. Net movement in funds

This is stated after charging:

	2023	2022
	£	£
Depreciation	**17,800**	11,755
Amortisation	**3,050**	4,675
Loss on disposal of fixed assets	**4,130**	995
Operating lease payments	**3,026**	3,350
Trustees' remuneration	**Nil**	Nil
Trustees' reimbursed expenses	**102**	93
Auditors' remuneration:		
▪ Statutory audit (excluding VAT)	**6,250**	5,850

Trustees reimbursed for travel expenses total £102 (2022: £93) in respect of 3 trustees (2022: 1 trustee).

9. Staff costs and numbers

Staff costs were as follows:

	2023	2022
	£	£
Salaries and wages	**457,580**	418,315
Social security costs	**36,888**	31,315
Pension costs	**13,277**	12,408
	507,745	462,038

No employee earned more than £60,000 during the current or prior years.

Included in salaries and wages are redundancy costs totalling £1,331, comprising of statutory redundancy payments (2022: £nil).

The key management personnel of the charitable company comprise the Trustees, Artistic Director & Joint CEO, Executive Director & Joint CEO, Venue Manager and Marketing & Communications Manager. The total employee benefits of the key management personnel were £171,423 (2022: £167,781).

	2023	2022
	No.	No.
Average head count	**20**	19

10. Taxation

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

11. Intangible fixed assets

	Website £
Cost	
At 1 April 2022 and at 31 March 2023	**14,021**
Amortisation	
At 1 April 2022	**10,430**
Charge for the year	**3,050**
At 31 March 2023	**13,480**
Net book value	
At 31 March 2023	**541**
At 31 March 2022	3,591

12. Tangible fixed assets

	Dance equipment £	Fixtures and fittings £	Office equipment £	Computer equipment £	**Total £**
Cost					
At 1 April 2022	73,198	42,010	9,158	22,088	**146,454**
Additions in year	603	-	-	1,955	**2,558**
Disposals	(34,882)	(28,783)	(7,446)	-	**(71,111)**
At 31 March 2023	38,919	13,227	1,712	24,043	**77,901**
Depreciation					
At 1 April 2022	49,575	34,227	7,708	15,960	**107,470**
Charge for the year	9,523	3,207	428	4,642	**17,800**
On disposals	(32,337)	(27,547)	(7,097)	-	**(66,981)**
At 31 March 2023	26,761	9,887	1,039	20,602	**58,289**
Net book value					
At 31 March 2023	**12,158**	**3,340**	**673**	**3,441**	**19,612**
At 31 March 2022	23,623	7,783	1,450	6,128	38,984

13. Stock

	2023	2022
	£	£
Merchandise	**691**	944

14. Debtors

	2023	2022
	£	£
Trade debtors	**11,598**	23,038
Prepayments	**12,074**	3,091
Other debtors	**2,900**	15,046
	26,572	41,175

15. Creditors : amounts due within 1 year

	2023	2022
	£	£
Trade creditors	**34,124**	30,105
Accruals	**10,343**	13,635
Deferred income (note 16)	**45,281**	44,949
Other taxation and social security	**7,097**	9,114
VAT	**3,886**	5,772
Other creditors	**3,001**	3,703
	103,732	107,278

16. Deferred income

	2023	2022
	£	£
At 1 April 2022	**44,949**	32,364
Deferred during the year	**45,281**	44,949
Released during the year	**(44,949)**	(32,364)
At 31 March 2023	**45,281**	44,949

Deferred income relates to ticket sales and room hire invoiced in advance.

17. Analysis of net assets between funds

	Restricted funds £	General funds £	**Total funds £**
Tangible fixed assets	-	20,153	**20,153**
Current assets	70,685	343,803	**414,488**
Current liabilities	-	(103,732)	**(103,732)**
Net assets at 31 March 2023	**70,685**	**260,224**	**330,909**

Prior period comparative	Restricted funds £	General funds £	Total funds £
Tangible fixed assets	-	42,575	42,575
Current assets	49,500	373,345	422,845
Current liabilities	-	(107,278)	(107,278)
Net assets at 31 March 2022	49,500	308,642	358,142

18. Movements in funds

	At 1 April 2022 £	Income £	Expenditure £	Transfers between funds £	**At 31 March 2023 £**
Restricted funds					
Quay School	393	-	(393)	-	**-**
Parkinson's Dance	4,073	2,389	(2,753)	-	**3,709**
Surf The Wave	4,499	-	(376)	-	**4,123**
RIO Challenge Fund	30,768	-	(10,812)	-	**19,956**
Active Dorset	1,017	-	(1,017)	-	**-**
Children in Need	8,750	10,455	(8,798)	-	**10,407**
Le Club Social	-	17,519	(4,180)	3,000	**16,339**
Plastic Paradiso	-	18,826	(7,675)	-	**11,151**
Dance Along the South Coast	-	5,000	-	-	**5,000**
Total restricted funds	49,500	54,189	(36,004)	3,000	**70,685**
Unrestricted funds					
General funds	308,642	954,108	(999,526)	(3,000)	**260,224**
Total unrestricted funds	308,642	954,108	(999,526)	(3,000)	**260,224**
Total funds	**358,142**	**1,008,297**	**(1,035,530)**	**-**	**330,909**

Purposes of restricted funds

Quay School — Funds raised from Rotary Club and PDSW staff challenge event in order to engage excluded young people with dance.

Parkinson's Dance — Funds raised by individual giving and the participants of the PDSW Parkinson's Dance class in Bournemouth to ensure the longevity of the class alongside extra curricular activities for the participants and training opportunities for the teachers.

Surf The Wave — A fund supported by Arts Council "Ambitions for Excellence" programme, Esmee Fairbairn Foundation, Jerwood Foundation, Arts Council Wales and Creative Scotland (plus sponsorship from Arts University Bournemouth and Mayflower Theatre Southampton). Surf the Wave was a three year project created to provoke a change in how dance is toured in the UK. Remaining funds are being used to maintain the STW & SW Dancing websites as a legacy of the project.

18. Movements in funds (continued)

Purposes of restricted funds (continued)

RIO Challenge Fund	A multi strand project which includes a new dance programme, in conjunction with Dorset Mind, to work with children aged 13-16 who have disengaged with school as a result of the impact their mental health has had on their daily lives.
Active Dorset	Funding to deliver a series of dance classes in areas of low socio-economic communities.
Children in Need	Funding to deliver weekly street and hip hop performance workshops to children and young people from low income families.
Le Club Social	Funding to deliver a community dance project celebrating the clubs and dance halls of Bournemouth, Christchurch & Poole from the 1950s onwards.
Plastic Paradiso	Funding to restage Claire Benson's Plastic Paradiso, an environmentally-themed show for primary school aged-children, and take it on tour to venues across England.
Dance Along the South Coast	A contribution from The Mayflower Theatre to pay for freelance support to develop this partnership between PDSW, The Mayflower and Lighthouse Poole.

18. Movements in funds (continued)

Prior period comparative

	At 1 April 2021 £	Income £	Expenditure £	Transfers between funds £	**At 31 March 2022 £**
Restricted funds					
Catalyst Evolve	16,506	-	(16,506)	-	**-**
Quay School	458	(65)	-	-	**393**
Parkinson's Rollout	187	-	(187)	-	**-**
Parkinson's Dance	6,417	550	(2,894)	-	**4,073**
Dorset Community Foundation - Reawakenings	20	-	(20)	-	**-**
Surf The Wave	-	4,750	(196)	(55)	**4,499**
National Showcasing	905	-	(905)	-	**-**
RIO Challenge Fund	39,241	-	(8,473)	-	**30,768**
Women Leaders	27,720	3,025	(30,745)	-	**-**
Paul Hamlyn Foundation	6,650	-	(6,650)	-	**-**
Active Dorset	3,000	-	(1,983)	-	**1,017**
Children in Need	-	9,950	(1,200)	-	**8,750**
Total restricted funds	101,104	18,210	(69,759)	(55)	**49,500**
Unrestricted funds					
Designated funds:					
Repairs and maintenance	30,000	-	-	(30,000)	**-**
Capital improvements	30,000	-	-	(30,000)	**-**
HR contingency	30,000	-	-	(30,000)	**-**
Cultural Recovery Fund 2	99,267	-	(99,267)	-	**-**
Vibrotactice floor development	-	1,000	(1,000)	-	**-**
Total designated funds	189,267	1,000	(100,267)	(90,000)	**-**
General funds	184,931	949,411	(915,755)	90,055	**308,642**
Total unrestricted funds	374,198	950,411	(1,016,022)	55	**308,642**
Total funds	475,302	968,621	(1,085,781)	-	**358,142**

19. Reconciliation of net movement in funds to net cash flow from operating activities

	2023	2022
	£	£
Net movement in funds	**(27,233)**	(117,160)
Adjustments for:		
Depreciation and amortisation charges	**20,850**	16,430
Dividends, interest and rents from investments	**(1)**	(67)
Loss on the sale of fixed assets	**4,130**	995
(Increase) / decrease in stock	**253**	(201)
Decrease in debtors	**14,603**	113,926
Increase / (decrease) in creditors	**(3,546)**	9,232
Net cash provided by operating activities	**9,056**	23,155

20. Operating lease commitments

The charity had operating leases at the year end with total future minimum lease payments as follows:

	2023	2022
	£	£
Amount falling due:		
Within 1 year	**471**	2,793
Within 1 - 5 years	**431**	902
	902	3,695

21. Related party transactions

The aggregate of trustee donations during the year were £70 (2022: £2,310).

The were no other related party transactions during the year, and all donations from related parties were unrestricted.

PAVILION DANCE SOUTH WEST LIMITED

England & Wales - Charity number 1111641

Accounts

Company no. 03231304
Charity no. 1111641

Pavilion Dance South West Limited
Report and Audited Financial Statements
31 March 2022

Pavilion Dance South West Limited

Reference and administrative details

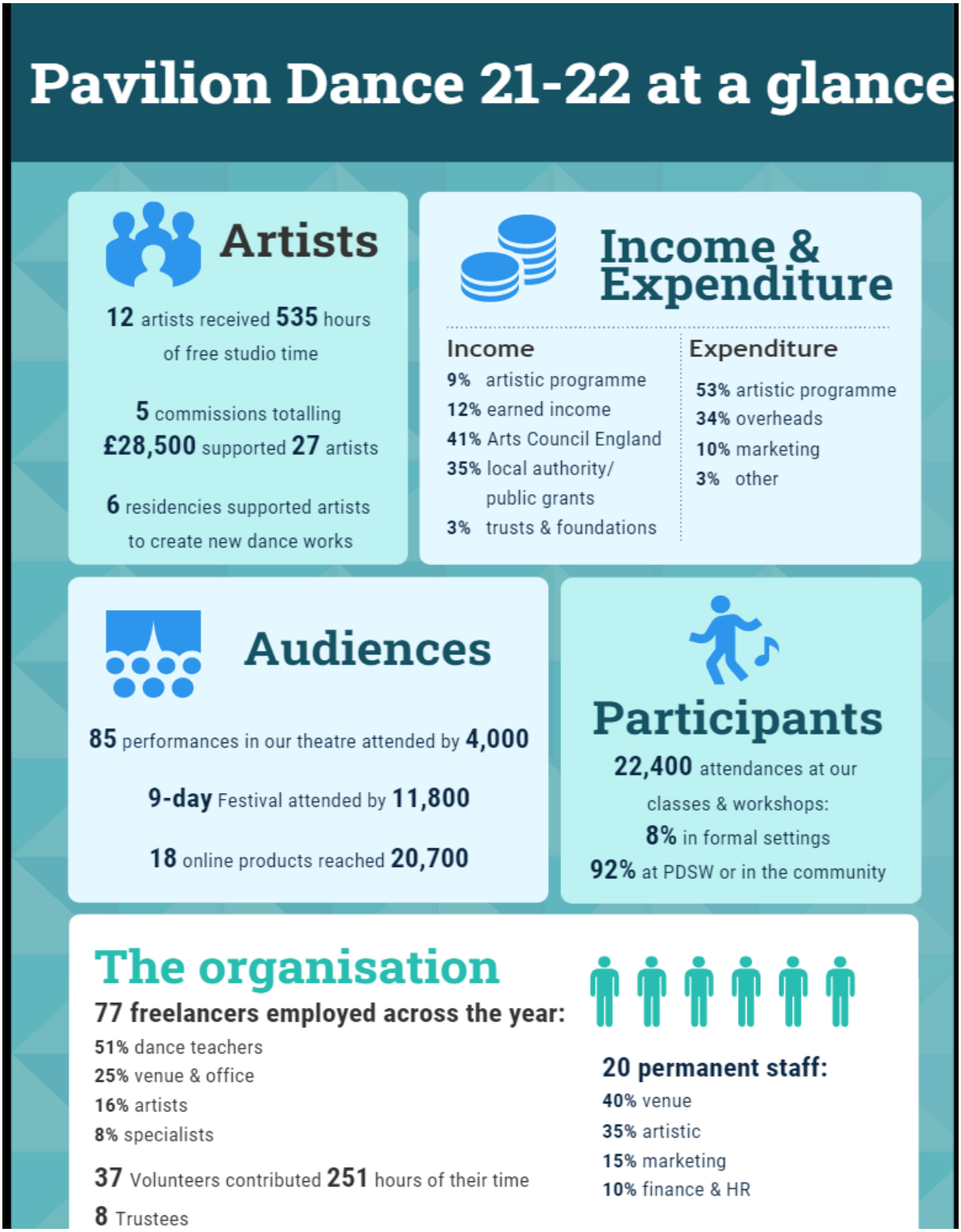
For the year ended 31 March 2022

Company number	03231304
Charity number	1111641
Registered office and operational address	Westover Road Bournemouth Dorset BH1 2BU
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

J Agunbiade	Appointed 20 April 2022
M J Cleaver	
R Cossou	
L Diallo	
M C S Fitzmaurice	Chair - Resigned 29 November 2021
A Foster	Resigned 2 February 2022
O Girling	Appointed 18 January 2022
J King	Resigned 29 November 2021
T Marden	Co-Chair
M H Nabirye	Co-Chair
E Sosseh	Resigned 20 April 2022
A M Weyman	

Chief executive officer	Zannah Chisholm	Resigned 29 May 2022
	Victor Fung	Artistic Director and Joint CEO, appointed 30 May 2022
	Helen Keall	Executive Director and Joint CEO, appointed 30 May 2022

Bankers	Bank of Scotland 33 Old Broad Street London Branch PO Box 1000 BX2 1LB
Auditors	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House 62 Prince Street Bristol BS1 4QD


Pavilion Dance 21-22 at a glance
Artists
12 artists received 535 hours of free studio time
5 commissions totalling £28,500 supported 27 artists
6 residencies supported artists to create new dance works
Income & Expenditure
Income
9% artistic programme
12% earned income
41% Arts Council England
35% local authority/ public grants
3% trusts & foundations
Expenditure
53% artistic programme
34% overheads
10% marketing
3% other
Audiences
85 performances in our theatre attended by 4,000
9-day Festival attended by 11,800
18 online products reached 20,700
Participants
22,400 attendances at our classes & workshops:
8% in formal settings
92% at PDSW or in the community
The organisation
77 freelancers employed across the year:
51% dance teachers
25% venue & office
16% artists
8% specialists
37 Volunteers contributed 251 hours of their time
8 Trustees
20 permanent staff:
40% venue
35% artistic
15% marketing
10% finance & HR

Pavilion Dance South West Limited

Report of the trustees

For the year ended 31 March 2022

The trustees present their report along with the financial statements of the charity for the year ended 31 March 2022.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

Structure, governance and management
The charity is controlled by its governing documents and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006. It was incorporated on 30 July 1996 with amendments by special resolution on 8 August 2002, 21 April 2005 and 29 November 2021.

It was registered as a charity with the Charity Commission on 11 October 2005 under the name Dance South West.

The name of the company was amended to Pavilion Dance South West with Companies House on 21 October 2013 and this was confirmed by Charities Commission on 25 October 2013.

Trustees and organisational structure/management
The board of directors who are also the charity trustees, establish policies which are implemented by the leadership team led by the Chief Executive. The Board met 6 times during the year for official business, with meetings conducted wholly online under Covid-19 restrictions and moving to a blended approach when government guidance allowed. At 31 March 2022 we had 8 Trustees who have been recruited through a mixture of open call and long-term relationship building. 3 Trustees left during the year and 1 new Trustee joined. Departing Trustees included our Chair, Mandy Fitzmaurice, who stood down after 11 years on the Board and 4½ as Chair. Vice Chair Toby Marden and Trustee Mercy Nabirye have stepped up as interim Co Chairs while we recruit a replacement Chair. One of our 2 Young Trustees departed after serving her 1-year term, and has been replaced by Olivia Girling. The other Young Trustee, Amber Weyman, has stayed on the Board as a Trustee.

Trustees' attendance at board meetings 2021-22	
M Fitzmaurice	4/4
T Marden	5/6
M Nabirye	5/6
M Cleaver	4/6
R Cossou	6/6
L Diallo	6/6
A Foster	1/4
O Girling	2/2
J King	2/4
E Sosseh	1/6
A Weyman	6/6

The Chair and CEO talked regularly through the year about key Covid decisions and Board actions and meetings.

All Trustees are inducted and provided with full information on the organisation's policies, past and current programmes and future aspirations and plans. Trustees are able to attend training programmes or professional development as appropriate.

The Board supports the executive Leadership Team, led by the Artistic Director CEO. A change in structure following the retirement of the Finance and HR Manager resulted in the recruitment of an Executive Director in August 2021 who joined the Artistic Director CEO in providing senior leadership to the organisation. They are supported by a Senior Management Team which meets weekly and consists of: Artistic Director CEO, Executive Director, Marketing and Communications Manager and Venue Manager. This allows collective deputising for the CEO and spreading knowledge and risk. The CEO takes ultimate responsibility.

In January 2021 the Artistic Director CEO Zannah Chisholm tendered her resignation after 5 years in post and 10 with PDSW. Zannah leaves the organisation in a strong position, having grown PDSW's reputation and the range of work being delivered to the point where it is making a real difference in Bournemouth, Christchurch and Poole and across the South West. Trustees would like to extend their congratulations to Zannah on all she has achieved, and their thanks for steering the organisation through the challenges thrown up by Covid-19 whilst ensuring that the team, artists and beneficiaries have been well looked after. Following recommendation from the outgoing Artistic Director CEO, the Trustees took the decision to move to a Joint CEO model going forward. From June 2022 the organisation will be led by the current Executive Director (now Joint CEO) and a new Artistic Director Joint CEO.

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. The Risk Register is a standing agenda item for board meetings and is updated in advance of every meeting.

Key risks in 2021-22	**Mitigations**
Ongoing impact of Covid-19 on the business	• Flexible approach to programming with a focus on outdoor work to stay connected to our audiences • Covid safety measures maintained in the venue • Covid recovery grants totalling £134k secured
Lease formalising PDSW's occupancy of part of the Pavilion Theatre building remains unsigned	• Significant leadership time and legal costs invested in progressing lease negotiations with BCP Council (superior landlord) and BH Live (landlord)
Risk of staff burnout due to pressure of Covid and delivering programmes with reduced team	• Careful business planning to prioritise capacity • Clear roles and responsibilities for each post
Resignation of the Chair of the Board	• Two trustees stepped up to co-chair whilst we seek a new chair
Resignation of the Artistic Director CEO	• New leadership structure of Joint CEOs implemented • New Artistic Director CEO successfully recruited

Covid impact and management of our venue

2021-22 was the second year of living with Covid-19, and saw us continuing to flex our approach and offer in response to changes in infection levels and government guidance. For the first part of the year the building remained closed to the public and our focus was on providing outdoor and online activities that could be delivered in a Covid safe way (for programme details see achievements and performance section below). Staff returned from furlough in April 2021 and those whose roles allowed it continued to work from home. We reopened our building in Autumn 2021 and began to build the front of house team back up, while retaining limits to numbers in the building, requiring the wearing of face masks and other Covid mitigations. As the government lifted more and more of the restrictions we felt the impact with infection levels rising in both staff and artists, affecting our ability to deliver our programmes in late Autumn and into Spring 2022. The receipt of a £99k Cultural Recovery Fund grant and a £35k ARG Strategic Leisure Business Grant were crucial in enabling us to finish the year in a sound financial position, to pivot our work and adapt to ongoing Covid challenges and to deliver a fantastic outdoor programme of work providing much needed cultural experiences for audiences and participants.

Equality, diversity and inclusion

We strive to make sure that three themes resonate throughout our work and underpin our equality and diversity aspirations:

- opening doors;
- holding hands; and
- seeing myself.

We firmly believe in developing an organisation where peoples' differences, views and ideas are respected and factored in how we commission and programme dance, in how we look after our artists, staff, our volunteers and the members of the public who come to see and participate in dance.

In recognising both the value of diversity in enriching our arts and cultural offer as well as ensuring that all artists have access to the opportunities and resources to create truly excellent work, our approach is pinpointed by the principle of ensuring that we reflect the communities in our conurbation in the work that we do.

At PDSW,

- we recognise equality as providing the platform where no one is discriminated or treated unfairly based on their age, gender, disability, race and so forth;
- We see diversity as the respect and appreciation of peoples' differences irrespective of their protected characteristics; and
- and we recognise inclusion to mean the creation of a respectful and safe spaces for our audiences, staff, artists and companies to feel valued and welcomed at PDSW.

Our equality, diversity and inclusion objectives 2022-27 are:

- To embed the creative case for diversity across all of our work;
- To engage with a diverse range of people in widening participation to our programmes;
- To support artists and companies to thrive within a caring environment and in so doing make reasonable adjustments to any relevant diverse needs;
- To ensure that our staff and board better reflects above and beyond the 5% of BAME communities that live within a 45 minute drive from PDSW; and
- To support and develop our staff to maximise their potential within a caring environment.

Progress achieved in 2021-22 included:

- Our new digital programme has a specific focus on access and inclusion, with commissions including an R&D project focussed on D/deaf dance;
- appointing a second Changemaker, Cathy Waller, to challenge and support us to become more inclusive to people with a range of disabilities;
- recruiting a new Young Trustee to replace Jess King on the Board;
- hosting two placements as part of the Women Leaders South West programme which aims to remove entry barriers to the arts for women of all ages and backgrounds; and
- two equality, diversity and inclusion training sessions for staff and trustees run by Avril Hitman and Cathy Waller.

Our organisation is female led with a gender-split of 70:30 female:male across the team. 25% of the staff team identify as LGBTQ and 15% from a lower socio economic background. Our Board is diverse with a spread of ages across the 20-34 and 65+ age brackets, 25% who identify as disabled and 38% who identify as Black, African or Mixed Race.

Environmental responsibility

We recognise the power of the arts to inspire and imagine a positive future and to help people transition to a low carbon world, and we recognise our responsibility to reduce our negative environmental impact on the world that generation will inherit.

Our Environmental Policy and Action Plan was rewritten in 2021, and in recognition of the urgency of the climate issue we joined with others in the Cultural Sector to declare a Climate Emergency.

Our strategic goals to improve our environmental sustainability 2022-2027 are:

- Take key steps to achieve net carbon zero in our programme of activity by 2030;
- Inspire, equip, engage and empower our staff to drive change;
- Upskill, enable and platform the work of artists engaging with environmental issues;
- Work in partnership to increase our impact and communicate our work; and
- Lay the foundations for net carbon zero across all our activities.

Progress achieved in 2021-22 included:

- commissioning and premiering Plastic Paradiso, a work for children by Claire Benson exploring the impact of pollution on our seas;
- creating a ‘How we work’ green guide for all staff and including it in our induction pack;
- beginning the process of replacing our theatre lights with energy-efficient LED lights; and
- phasing out single-use plastic cups and glasses in our venue.

We began measuring our carbon emissions in 2012 and by 2019/20 figures provided by our landlord showed that our emissions from energy and water use had reduced by 53% from 96 tonnes CO2e to 45 tonnes CO2e. During the pandemic 2020/21 and 2021/22 consumption dropped dramatically to 7 tonnes CO2e.

We began measuring our business travel in 2015 and our emissions increased by 30% from 7 tonnes CO2e in 2015/16 to 10 tonnes CO23 in 2019/20. Again, emissions dropped significantly during the pandemic to 204kg CO2e in 2021/22. A priority as we emerge from the pandemic will be to create a framework to help staff to assess whether business travel is essential or can be reduced/avoided.

Objectives and activities

Purpose and priorities

Vision: Dance touches everyone's lives.

Mission: Transforming communities through dance by opening doors, holding hands and enabling people to see themselves in what we do.

Values: Kind. Inclusive. Inspiring. Passionate.

Strategic objectives:

- Deepen our impact locally;
- Reshape our regional and national leadership roles; and
- Build an inclusive, sustainable and resilient organisation.

Primary activity and public benefit:

Our 2018-2022 Business Plan aims to deliver against the following areas of activity:

- Live performance programme;
- Regular classes programme;
- Strategic creative projects;
- Regional dance support;
- Engagement work covering all participatory activity – children and young people, health and wellbeing, older people and work with specific communities;
- Venue hire;
- Bar and merchandising; and
- Fundraising activities and events.

Our primary areas of impact are:

- Artists;
- Participants;
- Audiences;
- The Place (Bournemouth, Christchurch & Poole);
- The Wider Dance Sector (SW & National); and
- The Organisation.

In planning and monitoring our activities for the year the trustees confirm that they have kept in mind the guidance contained in the Charity Commission's general guidance on public benefit at our trustee meetings.

Achievement and performance

Artists support

We worked with our local artists and freelance community, providing valuable support for them within the changing cultural ecology. Sixty five artists worked across our programme with local artists particularly being contracted as freelance teachers in our classes, Terraces and in education settings. Twenty two of the thirty two supported artists who used our spaces to create, rehearse and share work came from the SW. We hosted four visiting artists who were introduced to our spaces and staff and given time and support to create new work. Chayya Collective, led by Devon based choreographer Kay Crook was our company in residence for the year, using our space to rehearse, having advice and support from our Performances Producer, delivering professional class and a workshop to the Arts University Bournemouth students and performing 'Khaos' in our theatre. This relationship continues into 22/23 as the company look to tour this show further afield. The following artists received ongoing support and space as part of our broader Supported Artist scheme : Elinor Lewis, Elinor Lewis & Joe Garbett, David Lloyd/Mischief Dance, Ella Huhne, Ella Mesma, Emilie Barton, Claire Benson and Joli Vyann. Six artists took up our Performances Producer offer of introductory chats.



Wild Women Workshops run by Chayya Collective. Photos: Dean Kelly

Digital programme

Pavilion Dance Digital evolved a clear vision: to create and support experimental digital dance works which need a supportive testing ground. This work is shared on an open source basis and as case studies on our website. Four works were commissioned and supported through the year. Motion Dance Collective (Omari Carter) and Deaf Men Dancing (Mark Smith) collaborated with us to explore how to make and use a vibro tactile floor and this project was eventually supported by The Space so that we could open source share our learning about using the floor to choreograph work with Hearne, a deaf dancer. Three short films were made and broadcast and the project was featured in The Stage. The Digital Producer supported young company Eek & Wild as they explored creating an online dance work, worked with C Scape to explore the digital potential through website and filming of work titled "Hunt for the Wild Words" based on the words for nature disappearing from our dictionaries. We commissioned two new digital pieces through Open Call: StopGap's "DanceTapes", exploring dance as an accessible audio experience, and Second Hand Dance's "Hearing Dances", a digital experience for 5-8 year olds and their families deliver online.

"Because of BSL and live transcript being available for good online access, I felt comfortable to both follow the performance and be able to join in with my daughter. It was easy to get involved and open the box together."
– Hearing Dances attendee

Children and young people

The programme created work by, of, with and for many different communities. 5,698 children took part in educational workshops and shows across a range of dance styles including contemporary, hip hop, ballet and commercial. A significant number this year were delivered online to keep them Covid secure and we rebuilt strong relationships with our six Learning Associate schools. Age ranges spanned early years through to university (0-25). Three of our younger members of staff created a unique public physical conversation piece called 'SwirlyJig' with the support of Bristol-based Mufti Games (now called Swish Boing). This piece toured to parks and open spaces and invites the public to dance and have conversations about dance, where they do it, what they like about it, and find out more about what we do. We found the most willing dancers were the youngest!

Our resident contemporary youth dance company, Coast continue to go from strength to strength. The young dancers have had workshops from Kay Crook and Verve, took part in a half term residency with new Coast Artistic Director Katie Neal, were selected for Origins U.Dance SW 2022 and have created two new choreographic pieces (Ricochet & Orbit). A current leaver has been supported in her auditions and UCAS application and was offered places at all her choices – she will study at Leeds Beckett University next academic year.



Origins 2022 at Pavilion Dance South West. Photos: redManhattan Photography

PDSW hosted the U.Dance South West platform again this year in March 2022, after the success of the digital event in April 2021 (*Of Land, Sea & Sky*). The day was action-packed: a joyful event celebrating youth dance from across the South West: nine youth dance companies (Stacked Wonky, RISE, DYD, Siya Mirwah, HYDC, CYDC, FuzzyLogic, Ryde Academy & SYDC) took part in a workshop with Edd Arnold, a beach-challenge, tech and dress rehearsals, an insightful talk about our programming and a performance in the Ocean Theatre. The groups were joined by representatives from the U.Dance Regional & National panel. The day also incorporated digital work (KBSK, Bridport Youth Dance & The Loddon School) into the performance.



Stoborough Primary School May Pole Dance. Photo: PDSW

Our Learning Associate Schools (Poole High School, The Bourne Academy, Bournemouth & Poole College, Parkfield School, Victoria School and Mudeford Infants) have taken part in workshops including Stomp, ballet, commercial, musical theatre, dance circus theatre and hip hop. They have enjoyed and experienced tours of the venue, online screening and seen live performances. We continue to build close partnerships through the Cultural Hub and are working with a number of schools on one-off projects to provide imaginative dance opportunities for young people in the classroom.

Mentoring of Young Choreographer South West (YCSW) alumni continues and foundations for the 2022-2023 YCSW cohort, guided by Joseph Toonga have been laid. We continue to support SW youth dance leaders and practitioners through the Bounce forum: a space to share best practice, signpost opportunities for young people, champion one another's work and discuss dance in education. *Breakin' Free* , our series of free weekly street and hip hop workshops for young people, funded by Children in Need, launched in February 2022. Our first partner is Fernheath Play in West Howe. This regular activity will bring inspiring dance experiences for young people from five to sixteen, offering positive wellbeing and learning outcomes for all.

Outdoor work

Reaching out to new audiences and letting the public know that we were open for business was a big aim of the year and outdoor work featured strongly in order to achieve this. It also enabled us to share dance experiences across Bournemouth, Christchurch and Poole. Straight out of the block in April 2021, we produced Elisabeth Schilling's "Invisible Dances" – a strong and meditative piece. Her work had been created in the first lockdown in 2020 with financial support from Surf The Wave in order to enable dancers to have professional work through the lockdown as all of their work had disappeared. We contracted twelve freelancers on the project including three teams of two dancers and two support workers who moved along the seafront at dawn tracing the dancer's steps with chalkpaint. The temperature was -2 degrees but it was a beautiful and moving sight as the sun rose behind the silent dancers. The piece proved controversial as the public thought we were graffitiing however the event put Bournemouth on the global map of locations for "Invisible Dances" and was the first time it was performed in England.

"I love the idea. I thought that someone had vandalised the prom as I came down the hill, but I read the sign and, with speaking to you too, I get it and think it's great!"

"Sheer vandalism"

"On Wednesday my daughter found a rainbow, butterfly and other colourful drawings hidden under the sand on the path. She thought it was magical" .

Our outdoor season extended into the dark nights of winter so that we could promote a work that had had to be delayed several times through lockdowns with "Trip Hazard" by Flexer & Sandiland – a projection of a visual joke with people tripping triggered by passers by – installed in Bobbys Department Store in Bournemouth Town Centre and Pen Gallery in Poole seen by just over 1,000 passers by.

"Made me jump… the kids would love it" "the interaction was good".

Our annual Festival took place again in the May half term, specifically timed to support tourism in the shoulder season as part of a local destination strategy. This year it was titled "BounceBack Dance Festival". We worked with the local authority, with support from Festival Coast Live!, and held it in outdoor spaces that were new to us across the authority area including Poole Quay, Falkland Square, The Triangle, HorseShoe Common and Highcliffe Castle. It was the first time the companies had performed since the first Lockdown and was an emotional event for everyone. The companies included : Simply Cyper, 2Faced, Joli Vyann, Tim Casson & Friends and Just Us Dance Theatre. Sophie Nuzel's outdoor work for children, "Greenhouse", was performed in the garden at the Bournemouth Natural Science Society. Autin Dance's giant puppet Eko toured the coast, parks and towns of BCP with "Out of the Deep Blue", a piece based on environmental issues. It brought appreciation, smiles and photo opportunities to many members of the public.



Bounceback Festival Summer 2021. Photos: redManhattan Photography

We commissioned Cirque Bijou and Grace Willow in Lockdown to reimagine their Umbrella Project by involving local professional dancers instead of voluntary community dancers. Six dancers local to BCP were recruited and joined the company to learn and perform the piece as part of the Arts by the Sea Festival in Lower Gardens and outside on our Terraces watched by 1,800 people. The weather was dreadful and this dance piece was of only two events still running on the Saturday night. The show was photogenic and featured in The Times' Photos of the Week and was heavily featured in the Festival's marketing. The audience said

"*beautiful show*" and "*loved it*" *Umbrella Project audience members*

"I took away an increased pride in local events and the facilities at PDSW." Umbrella Project local dancer

Dancing Terraces has become a signature event for us and this year was no exception. 3,600 people took part or watched our eight weekend evening sessions which are free, family friendly fun for residents and visitors alike. The sessions reflect our diverse interests and this year included African, Ceilidh and Charleston with live bands, while Commercial, Funk & Soul and Old School Hip Hop had live DJs and there was also Bollywood, Ballroom and Latin. Numbers were well down on pre pandemic but those who came were grateful to be able to reconnect and dance alongside other people. With support from Festival Coast Live! To take live events across the authority area, we were able to take Dancing Terraces on tour for the first time over six weekend dates in July. 4,653 people took part and the locations included Poole Quay and Bournemouth Pier Approach.



Bollywood Dancing Terraces, Summer 2021. Photos: redManhattan Photography

"I wish I was staying longer so I could come back tomorrow!" Dancing Terraces attendee

Events with popular reach

Another way to reach new audiences has been by introducing a programme of social dance evenings, screenings and talks designed specifically to have a more popular reach. These events really struggled to find their feet due to Covid impacts but by the end of the year were showing signs of becoming an important staple of our programme. In October we launched a Ceilidh series building on expertise amongst the staff and enabling the public to enjoy social dance in our theatre space. Thirty nine people came from places including Southampton and Salisbury. And a particularly pertinent quote bearing in mind we had to cancel the December session due to concerns about spreading Covid: *"Wonderful evening. Just what the doctor ordered"*.



Ceilidh, October 2021. Photo by Pavilion Dance South West.

In December seventy six people came to watch the film "Frozen" of whom ten were first-time visitors and sixteen children joined in a themed dance workshop beforehand. It was a relaxed show and great to see children dancing and singing along. In March 116 people came to hear Dame Darcey Bussell give a talk and seventeen enjoyed a small reception with her. Of these thirty seven people were first time visitors and people travelled from far flung places including Worcester and Cardiff.



Darcey Bussell OBE at Pavilion Dance South West. Photos: redManhattan Photography

Classes

Our weekly classes returned in April 2021 with the government announcement that children and young people were allowed to return to physical activity. The adult programme resumed in May, alongside our adult contemporary company, Co Evo, again working within government restrictions at the time. This proved very popular and classes were well attended, demonstrating the need and hunger people had to return to dance classes each week. It took an immense amount of work from operations staff and we were only able to run 50% of our usual programme and with reduced capacity of class numbers due to constraints within strict social distancing and cleaning protocols. With zero cases of COVID transmission reported we now know that all of our efforts were effective and we continued to return to a fuller programme with increased class numbers from Autumn 2021, still adhering to some of the procedures that had been put in place to keep everyone safe. By Spring 2022, we were able to lift a lot of our previous restrictions, but still encouraged mask wearing and use of anti-bac gel throughout the venue. Our participation numbers for classes were still much lower than pre-pandemic as COVID, alongside the cost of living, clearly has an effect on people's motivation to attend weekly classes. In total we had 6,328 adult attendances across 709 classes delivered by twenty seven local freelance teachers. Co Evo had 442 attendances across thirty one sessions working with their lead artist. And our Youth Class programme for 0-16 years had 1,147 attendances across fifty one sessions delivered by nineteen local freelance teachers.



Classes at Pavilion Dance South West. Photos: redManhattan Photography

We also, like many others, have continued to provide a zoom class online for those who feel happier, or are more able, to take part in this activity from home. This is still running for 2022-23 as they have been well attended and we are proud to offer this as an alternative to live, in studio classes. There were 297 attendances across thirty eight sessions delivered by Natasha Tobin, one of our longstanding class teachers who is two-time nominee for the One Dance UK community practitioner award!

In December we ran our first Classes Revue after two years and it was again well attended by participants (those performing) and audiences (family and friends). Considerations were made around holding spaces to try and keep classes and "bubbles" separate and social distancing was of course still encouraged around the building. The day was a wonderful celebration of community dance with seventy five young people and adults performing, lead by six class teachers/company leaders and to and audience of 125.



Autumn Revue 2021. Photos: redManhattan Photography

"This was such a special event to be a part of after such a tough few years". *Revue participant*

From Summer 2021 we began to roll out a series of classes with funding that had been provided from Active Dorset in 2019 but paused due to the pandemic. The aim of the project was to roll out twenty four classes across Dorset to low socio-economic areas and work with diverse communities to deliver free and accessible dance sessions. We visited a local Bournemouth primary school, Malmsbury Park, with high pupil premium and children where English as a second language intake; worked with BCP council team to deliver four rock and roll dance sessions in an estate sited as an "area of deprivation" in Bourne Valley; worked with Arts University Bournemouth to deliver some hiphop and house sessions with a live DJ on campus throughout freshers week; and worked with Poole Day Centre to deliver four sessions for people living with dementia as part of the drop in service the run there. The project will complete in Summer 2022 with us visiting Henry Brown Youth Centre in West Howe, the 10th largest housing estate in Europe and sited by local authorities as a "priority area".

"I want to do more and more with PDSW and get more dance into the school" – Headteacher, Malmesbury Park School

"We've been watching from the garden and my husband was dancing behind the shed!" – resident, Bourne Valley estate

"I really enjoyed it. I liked the dreamlike music" – Poole Day Centre participant

Reconnecting with audiences

Reconnecting with audiences post pandemic has been a huge focus through the year with some audiences slow to return. We again ran Open Doors with freelance curator and previous PDSW Changemaker Natasha Player leading it as a follow up to the event she introduced in 2019. It was a free event to celebrate and showcase local dancing communities and included Chinese and Columbian folk dance troupes. 100% of those involved were new to PDSW and would be interested to come back again. We further developed online audiences including using social media to share the work created through "Invisible Dances" and it had an online reach of 20,700.



Open Doors 2022. Photos: redManhattan Photography

"It was indeed a fantastic evening to remember, good to see different culture and their artists."

"When I am a grown up I will perform on a stage"

"Really uplifting" – Open Doors attendees

Our theatre programme restarted in Autumn 2021 but was still impacted by the fallout of Covid in terms of shows not being ready for touring or dropouts due to performers having Covid. There were four evening works: 'Sevens' by Srishti – Nina Rajarani, "Donuts" by Jamaal Burkmar, "Khaos" by our company in residence Chayya Collective and "Connected Cohan" by Yorke Dance. Our commission for children from Claire Benson, "Plastic Paradiso", was premiered in October having been entirely produced in house and gave us our first taste of producing work ourselves which we'd like to build on in the future when the opportunity arises. Covid disrupted our winter season again and most of the events were cancelled through December. With huge uncertainty continuing into January this year's indoor programme was smaller than normal and we had to work very hard to reach the audiences.

Regional and national work

We continued to facilitate discussions with the SW dance sector through hosting a series of youth dance, small scale promoter and NPO sessions. These sessions will continue and the health and wellbeing sessions will be reintroduced from 2022. They provide an important moment to connect with peers across the region and share achievements, ideas and challenges. The CEO sat on the steering group of the UK Dance Network (previously National Dance Network) and led and contributed to discussions about challenges and opportunities for the dance sector including addressing issues of equality and equity and how to support wellbeing.

In October, we led a UK wide programme of nine partners including The Place London, The WorkRoom Glasgow, People Dancing Leicester, South East Dance Brighton, Dance East Ipswich and Tandemworks Cambridge. Children have suffered disproportionately through lockdowns and the aim was to celebrate and promote new touring dance work for children. This showcase event was distributed via zoom and livestreaming direct from each of the partners' spaces. The event had grown from our observation when trying to programme dance for family audiences, that there is a lack of dance for children and generally a lower status given to work created for young audiences. The event included an open call for pitches, international artists, talks and live shows. 232 delegates came, twenty eight new works were featured and forty artists and companies took part in the four days. The partners have decided to keep this annual October event going as a shared campaign and will continue to collaborate on it until 2026.

In summary - an unusual year!
Looking back on the year we achieved a huge amount despite the challenges that Covid brought with it - which ranged from having to pay for security on all of our outdoor events to manage unexpected public behaviour to having to change or cancel events due to people having Covid or companies withdrawing due to having Covid or because they hadn't been able to rehearse or gather together due to Covid. We still had to cancel indoor shows and it was only in the Spring 2022 that we began to lift the Covid protocols we had in place throughout the building which restricted the numbers and behaviour of visitors. It was certainly an unusual year but the outstanding feature was the quality of the work and the pleasure that the experience of it gave to everyone involved.

Financial review
During 2021/2022 we reforecast our budget regularly as events, opportunities and restrictions changed with the government's Covid policies. As the Omicron variant surged in Winter 2021-22 we saw the tentative recovery in participant and audience numbers fall away, and we were predicted an in-year deficit. However a combination of restricting spending and receipt of an ARG Strategic Leisure Business Grant via BCP Council in March 2022 meant that we emerged from the year with sustained reserve levels to provide some security as we move into the 'living with Covid' era.

We were also grateful to receive £99,267 from the second round of Cultural Recovery Fund managed by Arts Council England in March 2021 and that was carried forward from the year 2020-21 accounts and spent in the 2021-22 financial year.

Summarised Income and Expenditure Account for the year:

	£
Income	
Donations and legacies	188,421
Charitable activities	722,938
Other trading activities	57,195
Investments	67
Total income	968,621
Expenditure	
Raising funds	83,626
Charitable activities	1,002,155
Total expenditure	1,085,781
Net income/expenditure 2021-22	(117,160)
Total funds brought forward from 2020-21	475,302
Total funds carried forward into 2022-23	358,142

We made an in-year loss of £117,160 - most of which was due to the £99,267 Cultural Recovery Grant which was received in 2020-21 (inflating reserves to £475,302 at 31 March 2021) and spent in 2021-22, leaving us with a healthy surplus of £358,142 to carry forward in 2022-23.

Through prudence and careful financial management through 2021-22, monitored and supported in the regular board meetings through the year, we have retained a financial buffer to help us weather the impact of ongoing Covid uncertainty plus the new pressures of inflation and rapidly rising costs as we enter 2022-23.

Senior leadership team salaries are set by the Board and benchmarked against organisations of a similar size and remit in the cultural sector.

Reserves policy

Pavilion Dance South West's cash reserve should be sufficient to cover three months total operational costs (less marketing and contingency). The Board of Trustees examines the level of reserves each year when setting the following year's budget, and this reserves policy is reviewed every three years.

For the year 2021/2022 the operational costs (less marketing and contingency) were £799,561, leading to a required unrestricted reserves value of £199,890 based on the current reserves policy. Through prudent financial management and support from our funders including receipt of Covid-19 specific grants, our free reserves at the end of 2021/2022 are £308,642, therefore exceeding the target figure.

The trustees are confident that the charity is able to continue as a going concern given the current unrestricted reserves, and the proposed budget and business plan for 2022/2023.

Fundraising
We have been registered with the Fundraising Regulator, as a small charity, since 2017. We don't currently contract any professional fundraisers. We use donate buttons on our website and on social media to encourage donations but have also run campaigns with Virgin Giving, Just Giving and Give as You Live as donation platforms. In addition we have individuals contacting us to make personal contributions usually for a specific programme of work. We run one or two specific fundraising events each year but Covid prevented these for a second year during 2021/22. We apply for funds from trusts and foundations where we meet the criteria of that foundation and the signposting to these can come from contacts, networks or newsletters. We adhere to data protection protocols including in keeping information linked to fundraising.

Thanks
Trustees would like to extend their grateful thanks to our funders – in particular Arts Council England and Bournemouth, Christchurch and Poole Council – our loyal band of volunteers and the dedicated staff team whose commitment and passion has enabled Pavilion Dance to bring extraordinary experiences to audiences and participants throughout the challenges of the past year.

Statement of responsibilities of the trustees
The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

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 income and expenditure of the charity for that period. In preparing those 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 accounting estimates that are reasonable and prudent;
- state whether applicable UK accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; 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 proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Auditors
Godfrey Wilson Limited were re-appointed as auditors to the charitable company during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 27 September 2022 and signed on their behalf by

Toby Marden

T Marden
Co-Chair

M H Nabirye
Co-Chair

Independent auditors' report

To the members of

Pavilion Dance South West Limited

Opinion

We have audited the financial statements of Pavilion Dance South West Limited (the 'charity') for the year ended 31 March 2022 which comprise the statement of financial activities, balance sheet, statement of cash flows and the related notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Independent auditors' report

To the members of

Pavilion Dance South West Limited

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us;
- the financial statements are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not obtained all the information and explanations necessary for the purposes of our audit.

Responsibilities of the trustees
As explained more fully in the trustees' responsibilities statement set out in the trustees' report, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The procedures we carried out and the extent to which they are capable of detecting irregularities, including fraud, are detailed below:

(1) We obtained an understanding of the legal and regulatory framework that the charity operates in, and assessed the risk of non-compliance with applicable laws and regulations. Throughout the audit, we remained alert to possible indications of non-compliance.

(2) We reviewed the charity's policies and procedures in relation to:

- Identifying, evaluating and complying with laws and regulations, and whether they were aware of any instances of non-compliance;
- Detecting and responding to the risk of fraud, and whether they were aware of any actual, suspected or alleged fraud; and
- Designing and implementing internal controls to mitigate the risk of non-compliance with laws and regulations, including fraud.

(3) We inspected the minutes of trustee meetings.

(4) We enquired about any non-routine communication with regulators and reviewed any reports made to them.

(5) We reviewed the financial statement disclosures and assessed their compliance with applicable laws and regulations.

(6) We performed analytical procedures to identify any unusual or unexpected transactions or balances that may indicate a risk of material fraud or error.

(7) We assessed the risk of fraud through management override of controls and carried out procedures to address this risk. Our procedures included:

- Testing the appropriateness of journal entries;
- Assessing judgements and accounting estimates for potential bias;
- Reviewing related party transactions; and
- Testing transactions that are unusual or outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. Irregularities that arise due to fraud can be even harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

Independent auditors' report

To the members of

Pavilion Dance South West Limited

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

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

Alison Godfrey

Date: 29 September 2022

Alison Godfrey FCA
(Senior Statutory Auditor)

For and on behalf of:
GODFREY WILSON LIMITED
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

Pavilion Dance South West Limited

Statement of financial activities *(incorporating an income and expenditure account)*

For the year ended 31 March 2022

	Note	Restricted £	Unrestricted £	**2022 Total £**	Restated 2021 Total £
Income from:					
Donations and legacies	3	485	187,936	**188,421**	355,786
Charitable activities	4	17,725	705,213	**722,938**	809,929
Other trading activities	5	-	57,195	**57,195**	996
Investments		-	67	**67**	178
Total income		18,210	950,411	**968,621**	1,166,889
Expenditure on:					
Raising funds		-	83,626	**83,626**	79,768
Charitable activities		69,759	932,396	**1,002,155**	985,046
Total expenditure	7	69,759	1,016,022	**1,085,781**	1,064,814
Net income / (expenditure)		(51,549)	(65,611)	**(117,160)**	102,075
Transfers between funds		(55)	55	**-**	-
Net movement in funds	8	(51,604)	(65,556)	**(117,160)**	102,075
Reconciliation of funds:					
Total funds brought forward		101,104	374,198	**475,302**	373,227
Total funds carried forward		49,500	308,642	**358,142**	475,302

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 18 to the accounts.

Income has been restated for reclassification of items between SoFA headings, as described in notes 4 and 5. Total income for the prior period is not affected.

Pavilion Dance South West Limited

Balance sheet

As at 31 March 2022

	Note	£	2022 £	2021 £
Fixed assets				
Intangible assets	11		**3,591**	8,266
Tangible assets	12		**38,984**	35,642
			42,575	43,908
Current assets				
Stock	13	**944**		743
Debtors	14	**41,175**		155,101
Cash at bank and in hand		**380,726**		373,596
		422,845		529,440
Liabilities				
Creditors: amounts falling due within 1 year	15	**(107,278)**		(98,046)
Net current assets			**315,567**	431,394
Net assets	17		**358,142**	475,302
Funds	18			
Restricted funds			**49,500**	101,104
Unrestricted funds				
Designated funds			**-**	189,267
General funds			**308,642**	184,931
Total charity funds			**358,142**	475,302

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

Approved by the trustees on 27 September 2022 and signed on their behalf by

Toby Marden

T Marden
Co-Chair

M H Nabirye
Co-Chair

Pavilion Dance South West Limited

Statement of cash flows

For the year ended 31 March 2022

	Note	**2022** **£**	2021 £
Cash used in operating activities:			
Net cash provided by / (used in) operating activities	19	**23,155**	35,633
Cash flows from investing activities:			
Dividends, interest and rents from investments		**67**	178
Purchase of intangible fixed assets		**-**	(5,133)
Purchase of tangible fixed assets		**(16,092)**	(7,192)
Net cash used in investing activities		**(16,025)**	(12,147)
Increase / (decrease) in cash and cash equivalents in the year		**7,130**	23,486
Cash and cash equivalents at the beginning of the year		**373,596**	350,110
Cash and cash equivalents at the end of the year		**380,726**	373,596

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

1. Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Pavilion Dance South West Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves. The trustees acknowledge that the impact on the economy of both the slow recovery from the Covid-19 pandemic and the war in Ukraine will continue to present challenges over the coming months. However, the organisation is in the fortunate position of paying a peppercorn rent for a fully-serviced premises, providing protection from the direct impact of rising fuel bills. An increase in our Bournemouth Christchurch Poole Council grant from £114,000 to £125,000 from 2022-23 has been confirmed and the current partnership agreement with Arts University Bournemouth (worth c.£57k per annum) extends to 2024. Confirmation of Arts Council England funding for 2023-26 is expected in October 2022 and trustees believe the organisation in a strong position with an excellent track history and a Business Plan that aligns well with the Arts Council's priorities for the next 3 years. As such, the trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of room hire and ticketed events is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item, is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

d) Donated services and facilities (continued)

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2022	2021
Raising funds	**14.5%**	12.5%
Charitable activities	**85.5%**	87.5%

i) Intangible fixed assets

Intangible assets relate to the charity's website and are measured at cost less amortisation. Amortisation is provided on a straight line basis over 3 years.

j) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Dance equipment	25% reducing balance
Fixtures and fittings	25% reducing balance
Office equipment	25% reducing balance
Computer equipment	33% reducing balance

k) Stock

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

l) Debtors

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

m) Cash at bank and in hand

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

n) Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

o) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

p) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

q) Redundancy costs

Where an employee receives a redundancy payment, the cost is recognised at the date that the employee is notified.

r) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are described below.

r) Accounting estimates and key judgements (continued)

Depreciation and amortisation

As described in notes 1i and 1j to the financial statements, depreciation and amortisation are provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life.

Gift in kind

The charity recognises donated facilities as part of its lease arrangements with BCP Council and BH Live. These are recognised on the basis of the value deemed by the landlord of the maintainance and provision of services at the premises.

2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	**Restated 2021 Total £**
Income from:			
Donations and legacies	20,000	335,786	**355,786**
Charitable activities	134,119	675,810	**809,929**
Other trading activities	-	996	**996**
Investments	-	178	**178**
Total income	154,119	1,012,770	**1,166,889**
Expenditure on:			
Raising funds	-	79,768	**79,768**
Charitable activities	201,477	783,569	**985,046**
Total expenditure	201,477	863,337	**1,064,814**
Net income / (expenditure)	(47,358)	149,433	**102,075**
Transfers between funds	55	(55)	**-**
Net movement in funds	(47,303)	149,378	**102,075**

3. Income from donations and legacies

	Restricted £	Unrestricted £	**2022 Total £**
Donations	485	3,892	**4,377**
Legacy	-	11,054	**11,054**
Coronavirus Job Retention Scheme and other support	-	3,150	**3,150**
Donated services and facilities*	-	169,840	**169,840**
Total income from donations and legacies	485	187,936	**188,421**

Prior period comparative:

	Restricted £	Unrestricted £	2021 Total £
Donations	-	6,502	6,502
Trusts and foundations	20,000	37,500	57,500
Coronavirus Job Retention Scheme and other support	-	136,798	136,798
Donated services and facilities*	-	154,986	154,986
Total income from donations and legacies	20,000	335,786	355,786

* As part of the charity's lease arrangements with Bournemouth Christchurch Poole Council, BH Live donated facilities valued at £169,840 (2021: £154,986) each year to the charity in respect of the premises servicing at Westover Road.

4. Income from charitable activities

	Restricted £	Unrestricted £	**2022 Total £**
Artistic income - including performances and classes	-	78,575	**78,575**
Collaboration income - Arts University Bournemouth	-	55,687	**55,687**
Grant income:			
Arts Council NPO	-	393,322	**393,322**
Bournemouth Christchurch Poole Council	-	114,000	**114,000**
Bournemouth Christchurch Poole Council - ARG Strategic Cultural Business Support (Covid-19)	-	35,000	**35,000**
Bournemouth Christchurch Poole Council - Arts by the Sea	-	10,000	**10,000**
Children in Need	9,950	-	**9,950**
Other grants (under £5,000)	7,775	18,629	**26,404**
Total income from charitable activities	17,725	705,213	**722,938**

Prior period comparative:	Restricted £	Unrestricted £	Restated 2021 Total £
Artistic income - including performances and classes	-	12,422	12,422
Collaboration income - Arts University Bournemouth	-	53,045	53,045
Grant income:			
Arts Council NPO	-	393,322	393,322
Bournemouth Christchurch Poole Council	-	114,000	114,000
Arts Council Cultural Recovery Fund 2	-	99,267	99,267
Arts Council Ambitions for Excellence	67,390	-	67,390
Women Leaders South West	31,220	-	31,220
Real Ideas Organisation	21,000	-	21,000
Creative Scotland	10,000	-	10,000
Other grants (under £5,000)	4,509	3,754	8,263
Total income from charitable activities	134,119	675,810	809,929

Income from charitable activities has been restated for reclassification of collaboration income, previous shown under income from other trading activities.

5. Income from other trading activities

	Restricted £	Unrestricted £	**2022 Total £**
Merchandise	-	573	**573**
Bar sales	-	6,158	**6,158**
Corporate events	-	5,111	**5,111**
Venue hire income	-	45,353	**45,353**
Total income from other trading activities	-	57,195	**57,195**

Prior period comparative:

	Restricted £	Unrestricted £	Restated 2021 Total £
Venue hire income	-	996	996
Total income from other trading activities	-	996	996

Income from other trading activities has been restated for reclassification of collaboration income, now shown as income from charitable activities.

6. Government grants

The charitable company receives government grants, defined as funding from Arts Council England and Wales, Bournemouth Christchurch Poole Council, Creative Scotland, Children In Need, Kickstart Scheme and the Coronavirus Job Retention Scheme to fund charitable activities. The total value of such grants in the period ending 31 March 2022 was £840,779 (2021: £969,370). There are no unfulfilled conditions or contingencies attaching to these grants in either period.

7. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	**2022 Total £**	Raising funds £	Charitable activities £	Support and governance costs £	2021 Total £
Artistic activity	-	276,642	-	**276,642**	-	248,119	-	248,119
Merchandise and hire expenses	3,118	-	-	**3,118**	1,040	-	-	1,040
Staff wages (note 9)	56,702	335,304	70,032	**462,038**	58,494	408,399	80,985	547,878
Other staff costs and expenses	-	14,283	7,356	**21,639**	-	4,765	1,400	6,165
Marketing and development	-	56,396	-	**56,396**	-	17,044	-	17,044
Premises cost	-	169,840	-	**169,840**	-	154,986	-	154,986
Communications	-	-	8,426	**8,426**	-	-	2,491	2,491
IT systems	-	9,319	18,591	**27,910**	-	10,095	13,158	23,253
General expenses	-	-	14,320	**14,320**	-	-	8,252	8,252
Insurance	-	-	4,120	**4,120**	-	-	3,165	3,165
Legal and professional costs	-	-	10,501	**10,501**	-	-	21,925	21,925
Sundry	-	-	13,601	**13,601**	-	-	12,457	12,457
Depreciation and amortisation	-	-	16,430	**16,430**	-	-	15,046	15,046
Loss on disposal of fixed assets	-	-	800	**800**	-	-	2,993	2,993
Sub-total	59,820	861,784	164,177	**1,085,781**	59,534	843,408	161,872	1,064,814
Allocation of support and governance costs	23,806	140,371	(164,177)	-	20,234	141,638	(161,872)	-
Total expenditure	**83,626**	**1,002,155**	**-**	**1,085,781**	79,768	985,046	-	1,064,814

Total governance costs were £7,020 (2021: £6,650)

8. Net movement in funds

This is stated after charging:

	2022	2021
	£	£
Depreciation	**11,755**	11,446
Amortisation	**4,675**	3,600
Loss on disposal of fixed assets	**995**	2,993
Operating lease payments	**3,350**	4,455
Trustees' remuneration	**Nil**	Nil
Trustees' reimbursed expenses	**93**	88
Auditors' remuneration:		
▪ Statutory audit (including VAT)	**7,020**	6,720

Trustees reimbursed for travel expenses total £93 (2021: £88) in respect of 1 trustee (2021: 1 trustee).

9. Staff costs and numbers

Staff costs were as follows:

	2022	2021
	£	£
Salaries and wages	**418,315**	494,213
Social security costs	**31,315**	35,400
Pension costs	**12,408**	12,974
Redundancy	**-**	5,291
	462,038	547,878

No employee earned more than £60,000 during the year.

Redundancy payments in the prior year relate to statutory redundancy paid to 6 employees during the year due to reduced activity and restructuring.

The key management personnel of the charitable company comprise the Trustees, Artistic Director & CEO, Finance & Admin Manager (to July 2021), Executive Director (from August 2021), Venue Manager and Marketing & Communications Manager. The total employee benefits of the key management personnel were £167,781 (2021: £196,617).

	2022	2021
	No.	No.
Average head count	**19**	25

10. Taxation

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

11. Intangible fixed assets

	Website £
Cost	
At 1 April 2021 and at 31 March 2022	**14,021**
Amortisation	
At 1 April 2021	**5,755**
Charge for the year	**4,675**
At 31 March 2022	**10,430**
Net book value	
At 31 March 2022	**3,591**
At 31 March 2021	8,266

12. Tangible fixed assets

	Dance equipment £	Fixtures and fittings £	Office equipment £	Computer equipment £	**Total £**
Cost					
At 1 April 2021	63,438	37,538	8,446	67,296	**176,718**
Additions in year	9,760	4,472	712	1,148	**16,092**
Disposals	-	-	-	(52,631)	**(52,631)**
At 31 March 2022	73,198	42,010	9,158	15,813	**140,179**
Depreciation					
At 1 April 2021	44,519	31,603	7,422	57,532	**141,076**
Charge for the year	5,056	2,624	286	3,789	**11,755**
On disposals	-	-	-	(51,636)	**(51,636)**
At 31 March 2022	49,575	34,227	7,708	9,685	**101,195**
Net book value					
At 31 March 2022	**23,623**	**7,783**	**1,450**	**6,128**	**38,984**
At 31 March 2021	18,919	5,935	1,024	9,764	35,642

13. Stock

	2022	2021
	£	£
Merchandise	**944**	743

14. Debtors

	2022	2021
	£	£
Trade debtors	**23,038**	23,718
Prepayments	**3,091**	12,385
Other debtors	**15,046**	118,998
	41,175	155,101

15. Creditors : amounts due within 1 year

	2022	2021
	£	£
Trade creditors	**30,105**	40,664
Accruals	**13,635**	15,166
Deferred income (note 16)	**44,949**	32,364
Other taxation and social security	**9,114**	7,840
VAT	**5,772**	-
Other creditors	**3,703**	2,012
	107,278	98,046

16. Deferred income

	2022	2021
	£	£
At 1 April 2021	**32,364**	15,464
Deferred during the year	**44,949**	32,364
Released during the year	**(32,364)**	(15,464)
At 31 March 2022	**44,949**	32,364

Deferred income relates to ticket sales and room hire invoiced in advance.

17. Analysis of net assets between funds

	Restricted funds £	Designated funds £	General funds £	**Total funds £**
Tangible fixed assets	-	-	42,575	**42,575**
Current assets	49,500	-	373,345	**422,845**
Current liabilities	-	-	(107,278)	**(107,278)**
Net assets at 31 March 2022	**49,500**	**-**	**308,642**	**358,142**

Prior period comparative	Restricted funds £	Designated funds £	General funds £	**Total funds £**
Tangible fixed assets	-	-	43,908	**43,908**
Current assets	101,104	189,267	239,069	**529,440**
Current liabilities	-	-	(98,046)	**(98,046)**
Net assets at 31 March 2021	**101,104**	**189,267**	**184,931**	**475,302**

18. Movements in funds

	At 1 April 2021 £	Income £	Expenditure £	Transfers between funds £	**At 31 March 2022 £**
Restricted funds					
Catalyst Evolve	16,506	-	(16,506)	-	**-**
Quay School	458	(65)	-	-	**393**
Parkinsons Rollout	187	-	(187)	-	**-**
Parkinsons Dance	6,417	550	(2,894)	-	**4,073**
Dorset Community Foundation - Reawakenings	20	-	(20)	-	**-**
Surf The Wave	-	4,750	(196)	(55)	**4,499**
National Showcasing Strategy	905	-	(905)	-	**-**
RIO Challenge Fund	39,241	-	(8,473)	-	**30,768**
Women Leaders South West	27,720	3,025	(30,745)	-	**-**
Paul Hamlyn Foundation	6,650	-	(6,650)	-	**-**
Active Dorset	3,000	-	(1,983)	-	**1,017**
Children In Need	-	9,950	(1,200)	-	**8,750**
Total restricted funds	101,104	18,210	(69,759)	(55)	**49,500**
Unrestricted funds					
Designated funds:					
Repairs and maintenance	30,000	-	-	(30,000)	**-**
Capital improvements	30,000	-	-	(30,000)	**-**
HR contingency	30,000	-	-	(30,000)	**-**
Cultural Recovery Fund 2	99,267	-	(99,267)	-	**-**
Vibrotactice floor development	-	1,000	(1,000)	-	**-**
Total designated funds	189,267	1,000	(100,267)	(90,000)	**-**
General funds	184,931	949,411	(915,755)	90,055	**308,642**
Total unrestricted funds	374,198	950,411	(1,016,022)	55	**308,642**
Total funds	475,302	968,621	(1,085,781)	-	**358,142**

Purposes of restricted funds

Catalyst Evolve	An Arts Council Fund supporting organisations to attract more private giving.
Quay School	Funds raised from Rotary Club and PDSW staff challenge event in order to engage excluded young people with dance.
Parkinsons Roll Out	Funds from Healthwatch, 2012 Health & Wellbeing Fund, individual donations and challenge events, in order to support the roll out of Parkinson's Dance classes across Bournemouth, Christchurch, Poole and the wider Dorset area.

18. Movements in funds (continued)

Purposes of restricted funds (continued)

Parkinson's Dance Bournemouth	Funds raised by individual giving and the participants of the PDSW Parkinson's Dance class in Bournemouth to ensure the longevity of the class alongside extra curricular activities for the participants and training opportunities for the teachers.
Dorset Community Foundation - Reawakenings	Funds raised from the Dorset Community Foundation to run a trial term of classes for people with Dementia and their carers.
Surf The Wave	A fund supported by Arts Council "Ambitions for Excellence" programme, Esmee Fairbairn Foundation, Jerwood Foundation, Arts Council Wales and Creative Scotland (plus sponsorship from Arts University Bournemouth and Mayflower Theatre Southampton). Surf the Wave was a three year project created to provoke a change in how dance is toured in the UK. Remaining funds are being used to maintain the STW & SW Dancing websites as a legacy of the project.
National Showcasing Strategy	A contribution from the UK Showcasing Strategy Working Group to support the dissemination of the Dance Showcasing Strategy in Autumn 2020.
RIO Challenge Fund	A multi strand project which includes a new dance programme, in conjunction with Dorset Mind, to work with children aged 13-16 who have disengaged with school as a result of the impact their mental health has had on their daily lives.
Women Leaders South West	Funded by Arts Council England as part of their Transforming Leadership programme and part of their mission to address the gender imbalance in senior roles in arts organisations.
Paul Hamlyn Foundation	Emergency grant to support PDSW through the impact of Covid-19 on our work.
Active Dorset	Funding to deliver a series of dance classes in areas of low socio-economic communities.
Children In Need	Funding to deliver weekly street and hip hop performance workshops to children and young people from low income families.

Purposes of designated funds

Youth	Funds designated specifically for use for children and young people.
Repairs and maintenance, capital and HR funds	Designated to manage risks or eventualities associated with unexpected repairs, maintenance, significant capital improvements, or for any personnel related eventuality.
Cultural Recovery Fund 2	Arts Council funding to support PDSW through the impact of Covid-19 on our work for the period from April to June 2021.

18. Movements in funds (continued)

Prior period comparative

	At 1 April 2020 £	Income £	Expenditure £	Transfers between funds £	**At 31 March 2021 £**
Restricted funds					
Catalyst Evolve	22,674	-	(6,168)	-	**16,506**
Quay School	458	-	-	-	**458**
Parkinsons Rollout	187	-	-	-	**187**
Parkinsons Dance	6,417	-	-	-	**6,417**
Dorset Community Foundation - Reawakenings	20	-	-	-	**20**
Surf The Wave	97,260	78,899	(176,214)	55	**-**
National Showcasing Strategy	905	-	-	-	**905**
RIO Challenge Fund	20,486	21,000	(2,245)	-	**39,241**
Women Leaders South West	-	31,220	(3,500)	-	**27,720**
Paul Hamlyn Foundation	-	20,000	(13,350)	-	**6,650**
Active Dorset	-	3,000	-	-	**3,000**
Total restricted funds	148,407	154,119	(201,477)	55	**101,104**
Unrestricted funds					
Designated funds:					
Repairs and maintenance	30,000	-	-	-	**30,000**
Capital improvements	30,000	-	-	-	**30,000**
HR contingency	30,000	-	-	-	**30,000**
Cultural Recovery Fund 2	-	-	-	99,267	**99,267**
Total designated funds	90,000	-	-	99,267	**189,267**
General funds	134,820	1,012,770	(863,337)	(99,322)	**184,931**
Total unrestricted funds	224,820	1,012,770	(863,337)	(55)	**374,198**
Total funds	373,227	1,166,889	(1,064,814)	-	**475,302**

19. Reconciliation of net movement in funds to net cash flow from operating activities

	2022	2021
	£	£
Net movement in funds	**(117,160)**	102,075
Adjustments for:		
Depreciation and amortisation charges	**16,430**	15,046
Dividends, interest and rents from investments	**(67)**	(178)
Loss / (profit) on the sale of fixed assets	**995**	2,993
Decrease / (increase) in stock	**(201)**	-
Decrease / (increase) in debtors	**113,926**	(115,361)
Increase / (decrease) in creditors	**9,232**	31,058
Net cash provided by / (used in) operating activities	**23,155**	35,633

20. Operating lease commitments

The charity had operating leases at the year end with total future minimum lease payments as follows:

	2022	2021
	£	£
Amount falling due:		
Within 1 year	**2,793**	3,310
Within 1 - 5 years	**902**	2,323
	3,695	5,633

21. Related party transactions

The aggregate of trustee donations during the year were £2,310 (2021: £82).

The were no other related party transactions during the year.

PAVILION DANCE SOUTH WEST LIMITED

England & Wales - Charity number 1111641

Accounts

Company no. 03231304
Charity no. 1111641

Pavilion Dance South West Limited
Report and Audited Financial Statements
31 March 2021

Pavilion Dance South West Limited

Reference and administrative details

For the year ended 31 March 2021

Company number	03231304
Charity number	1111641
Registered office and operational address	Westover Road Bournemouth Dorset BH1 2BU
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows: M C S Fitzmaurice — Chair M J Cleaver R Cossou L Diallo — appointed 1 February 2021 A Foster — appointed 21 September 2020 J King — appointed 23 March 2021 T Marden M H Nabirye P L Rule — resigned 7 December 2020 E Sosseh N Tobin — resigned 7 December 2020 S Trist — resigned 8 June 2020 A M Weyman D Williams — resigned 16 June 2020
Chief executive officer	Zannah Chisholm
Bankers	Bank of Scotland 33 Old Broad Street London Branch PO Box 1000 BX2 1LB
Auditors	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House 62 Prince Street Bristol BS1 4QD

The trustees present their report along with the financial statements of the charity for the year ended 31 March 2021.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

STRUCTURE, GOVERNANCE AND MANAGEMENT

The charity is controlled by its governing documents and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006. It was incorporated on 30 July 1996 with amendments by special resolution on 8 August 2002 and 21 April 2005.

It was registered as a charity with the Charity Commission on 11 October 2005 under the name Dance South West.

The name of the company was amended to Pavilion Dance South West with Companies House on 21 October 2013 and this was confirmed by Charities Commission on 25 October 2013.

Trustees and Organisational Structure/Management

The board of directors who are also the charity trustees, establish policies which are implemented by the leadership team led by the Chief Executive. The Board met 5 times during the year for official business. We have 10 Trustees who have been recruited through a mixture of open call and long-term relationship building. 3 Trustees left during the year and 4 new ones joined.

The Chair and CEO talked regularly through the year about key Covid decisions and Board actions and meetings.

All Trustees are inducted and provided with full information on the organisation's policies, past and current programmes and future aspirations and plans. Trustees are able to attend training programmes or professional development as appropriate.

The Board supports the executive Leadership Team, led by the Artistic Director CEO. The Leadership Group meets monthly and consists of: Artistic Director CEO, Marketing & Communications Manager, Venue Manager and Finance & Admin Manager. This allows collective deputising for the CEO and spreading knowledge and risk. The CEO takes ultimate responsibility.

We went through a round of redundancies in the autumn, losing 25% of staff to cut our fixed costs and strengthen our financial position in the light of income losses because of Covid. The staffing structure was revised going into this round of redundancies. Appraisals were shifted from May to February 2021 and will be repeated in 6 months time due to the ongoing disrupted workplans and changing environment. Our Employee Assistance Programme was well used during the year including face to face and phone counselling sessions and online advice. We maintained 100% salaries through Furlough – topping up the 80% provided by the Government Job Retention Scheme. As people returned from furlough, we met them and applied increased flexibility in recognition of the difficulties many members of staff were facing and all roles that are not tied to the building now include remote working.

Shortly after the restructure, and supported by Paul Hamlyn Foundation, we worked with business advisers from 'CounterCulture' to consult with key stakeholders, review our Business Model and Business Plan through to 2026 in the light of Covid, the changing economic and social environments and the new Investment Principles of Arts Council England.

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. The Risk Register is a rolling agenda item for Board meetings and new risk assessments were made to mitigate the impact of Covid.

Covid Impact and Management of our Venue
Our response to Covid has been to reinvent the way we produce work, grow our audiences, care for our teams and offer the best experience to our audiences and visitors to our venue. We devised safety protocols, closely aligned to government guidance, local authority advice and within membership requirements of safety schemes including 'We're Good to Go' and 'See it Safely'.

We made adaptations to the venue such as monitoring the number of people in building and individual spaces through a controlled booking process, set up a process for capturing Contact and Trace details, applied additional cleaning and hygiene standards including the cleaning of dance floors and spaces in between dance classes, introduced pre-booking attendance for venue activities and created a dance grid in each of the studios to allow reduced capacity, socially distanced classes to take place.

We had a limited period of time in Autumn 2020 when we were able to reopen our theatre to a socially distanced audience. The introduction of dynamic seating plans to ensure social distancing and clear communication with our bookers was key to the success of these performances and making everyone feel safe and comfortable. However, the social distancing required dramatically reduced our house size and this model was not financially viable for many producers.

Technology provision became increasingly important as the staff base were working from home and reliant on remote access to our network. At times remote working meant the communication channels as an organisation had to be reviewed, and we were able to introduce new ways of communicating as a team including WhatsApp messaging for urgent messaging and regular online team meetings and coffee mornings. We worked closely with our web developers and ticketing software providers to adapt our systems of work to digital content - this was a new avenue to us and led to challenges along the way, in particular with limitations of our box office system that was developed for traditional venues and inhouse audiences and was tricky to mould to content that was being offered in different ways. We worked to enhance internet provision across the building by the end of the financial year as we've traditionally had poor coverage.

OBJECTIVES AND ACTIVITIES
Purpose and Priorities
Vision: Dance touches everyone's lives.

Mission: Transforming Communities Through Dance.

Values: Kind, Passionate, Inspiring, Inclusive.
During 2020 we amended our first value from 'Generous' to 'Kind' in recognition of the increased importance of this value across our work and society.

Goals: To build PDSW as a centre of excellence for socially relevant dance across South West England and the UK;
To develop further its civic role and impact on residents and visitors to Bournemouth, Christchurch & Poole; and
To make PDSW recognised as a fabulous place to work.

Primary activity and public benefit:
Our 2018-2022 Business Plan aims to deliver against the following areas of activity:

- Live performance programme;
- Regular classes programme;
- Strategic creative projects;
- Regional dance support;
- Engagement work covering all participatory activity – children and young people, health and wellbeing, older people and work with specific communities;
- Venue hire;
- Bar and merchandising; and
- Fundraising activities and events.

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Charity's aims and objectives.

ACHIEVEMENT AND PERFORMANCE
2020/21 was the year of Covid – our theatre and studios were closed due to Government enforced lockdowns and Covid protocols restricted access when we were open. We only had 2 live events with 67 people attending due to limited capacity but 15,187 people accessed our online programme, of which 1,666 were children and young people.

Partnerships and Networks
A positive outcome of the response to Covid was the need to connect virtually for advice and support which led do an increase in networking and partnerships.

Arts University Bournemouth Dance degree continued to use our spaces three days a week when government rules allowed and PDSW staff contributed to the course. Arts by the Sea Festival took place in a blended digital and live model in September 2020 and we co-promoted TOM by Wilkie Branson. The Connected Minds project supported by the RIO Challenge Fund with Dorset MIND was postponed until later in 2021 and a programme of classes in diverse communities supported by Active Dorset was also postponed until later in 2021.

We entered our final year of investment into Bristol Dance Futures and 4 live dance projects were selected and run during the year bringing dance into different spaces and communities across the city.

Parkinson's Dance Science classes stopped for some of the year but was restarted in the autumn as the negative impact on the health of the participants became clear and they became more interested in doing the class over zoom. We delivered an iPad to one participant in full PPE gear to make sure that she could access the class. The Parkinson's' Dance Science hub that includes Dorchester Arts and Forest Arts collaborated to make classes available online.

Schools were hard to engage with during the year as they managed Covid restrictions and lockdowns nevertheless, and despite Furlough, the following partnerships were forged and maintained and new digital events created for children, families, teachers and youth dance workers: Andrew Moffat MBE ("Kindness and Inclusivity" workshops), Bethany Junior, Bourne Academy, Bournemouth & Poole College, Core Art Journalling, Cultural Hub, Discover! Creative Careers, Dorset History Centre, Hampshire Youth Dance Company, Hurstpierpoint College, LEAF Studio, Poole High School (now a "Dream" partner), RIO, Rise Youth Dance Company, Soundstorm/Wave Arts Education Agency, Take Art, Theatre Education Forum, VEC, YCSW Mentoring, 2FacedDance. We worked on a digital National Dance Summer School 2020 to young people in partnership with DanceXchange, DanceEast, The Place, National Dance Company Wales, Phoenix Dance Theatre.

The National Dance Network met every other week on zoom for support and discussion. This was attended by the Artistic Director who is also on the Steering Group for the Network. The Venue Manager attended the buildings working group of the Network and the Marketing & Comms Manager attended the marketing working group. A group of SW National Portfolio Organisations met through the first few months of lockdown to share advice and solutions. We arranged Zoom sessions with SW dance programmers and youth dance sector which enabled peer support and the Young People's Producer joined the steering group of the UK-wide Dance Learning & Participation Network. We contributed to the Arts Council's SW Dance review chaired by Julien Boast of Hall for Cornwall and reporting back to the Arts Council with recommendations in early 2021.

We participated in the Recovery and Reset sessions of the BCP Council Culture Group and the Artistic Director chaired the Recovery grouping – contributing to the final report and recommendations leading to the formation of the Culture Compact. The Artistic Director joined BCP Council's Destination Board – bringing culture, events and hospitality sectors together to benefit tourism and plan for post Covid recovery and sat on the Steering Group of the new Festival Coast Live! campaign of summer events to aid recovery across the city region.

Networks that we lead include:

Locally : various PDSW user groups including our Learning Associate Schools and Parkinson's Dance groups that we established and now support to become independent (Artslink, Dorchester Arts and Forest Arts).

Regionally : children & young people (Bounce Action Group); health & wellbeing (Breathe Action Group); Dance Matters open sessions and Small Scale Dance Promoters.

UK wide : Surf The Wave, Children & Their Grown Ups Showcase.

Networks that we attend include:

Locally : Culture Hub; Arts by the Sea Festival; hospital and health networks; BCP Cultural Inquiry and associated events; BCP Community networks; Dorset Chamber of Commerce; Local Enterprise Partnership (Artistic Director sits on the Skills & Learning Board); BCP Destination Board, Dorset Arts Promoters Network.

Regionally : ACE SW Dance Working Group; Arts & Health SW; Women Leaders South West.

Nationally : Dance Educators Group; National Dance Network (sit on Executive Group); One Dance UK's U.Dance group; Arts Marketing Association; Dance Marketing Group; Women of the World network.

Access, Diversity & Inclusion

The lack of social equality was highlighted through Covid and through the death of George Floyd and Black Lives Matters and we recognise our need to change. We wrote and published a Reflections on our Equitable Futures paper and an action plan. We recruited two Associates to join us for 18 months as part of our role in Women Leaders South West – Adie Dove from Cornwall and Vrushali Harihar from Bournemouth. Staff attended Women of the World events and workshops and listened to people's experiences of racism and prejudice and considered what we need to do to become more inclusive. We continued the freelance contract of our Changemaker 2019, Natasha Player, to advise and challenge us to strengthen our work by, with, of and for people from African, Caribbean and Indian communities. We appointed a Changemaker 2021, Cathy Waller, to work with us to strengthen our work by, with, of and for disabled people. Our programmes were thoughtfully curated against this and we extended our Employee Assistance Programme to more artists who work regularly with us. Our selection and recruitment panels aim to be diverse and most include a paid freelancer. We emphasised safety and accessibility across all of our digital programmes. Our Critical Friends Equality Group met and the Board consider Access, Diversity & Inclusion as a standard Board meeting agenda item. We recognise that we need to ask for advice and feedback and keep reflecting on inclusion as a core value of our work.

"Thanks very much for your email and for your offer for inclusion in this [the Employee Assistance Programme]. It's incredibly generous of PDSW and speaks a lot for your organisation's values and appreciation for artists!"

PDSW is a centre of excellence for socially relevant dance across South West England and the UK

Live Programme

We managed to deliver two events to live audiences through 2020/21. GoggleDance by VOXed/Wayne Parsons was socially distanced and took place outside people's homes across Bournemouth Christchurch Poole and was filmed and released across our digital networks. TOM by Wilkie Branson was screened and there was a Q&A session before one of the events run in partnership with Arts by the Sea Festival. It was an honour to host again the piece that had started its life in our Garden Studio and would go on to receive 3 international awards through the rest of the year.

Residencies and Artist Support

There were 7 artist residencies through the year despite Covid.

"Safe environment - provided opportunity for space - general conversation regarding next steps - motivated us to keep preparing. We have been offered space in Cardiff as a result."

Just under 200 independent creatives were contracted by PDSW through the year with a value of £200k. In recognition of the terrible time our independent creative workforce was having, contracts were honoured when we had to cancel with short notice and where there was a regular contract that we couldn't honour, we paid 30% of the expected fee. More people signed up for our Artists' Newsletter through the year and we now have over 800 subscribers with approximately 44% of those subscribed opening the emails.

Digital Work

We worked closely with our producers, technicians and contributors to transfer content normally delivered in house to a digital platform. We were able to provide a diverse programme of activities including recorded and live classes, recorded and live performance, workshops, conversations and webinars. Each strand required a new approach, which impacted on the setup and design of an event, learning new skills and software applications and importantly the communication and marketing of these events to our audiences and participants and so they felt supported on the journey and our content remained accessible. We introduced a new role of Digital Marketing Officer at the start of Covid and our social media developed through the year with a resulting increase in followers. In July 2020 we appointed our first Digital Producer who wrote a Digital Programme Strategy using the themes of: Accessibility, Identity in the Digital Space, Artist as Leader.

We ran our first live-stream of Ella Mesma's 'Papyllon' with a Q&A for broadcast. It was important to be able to bring a piece about identity, race, and herstory to our audiences. We re-broadcast it for a week in early 2021, again, whilst our doors were closed – this time with audio description, created in collaboration with Ella Mesma so that our visually impaired audiences got to experience not only the description of the piece, but also explore more of Ella's narrative and intention, which had been weaved in.

The 3 year, UK-wide showcasing and touring programme "Surf The Wave" closed with the commissioning of 3 short films, 1 of which has gone on to win 4 international awards, and a digital final event. All of the data and learning was loaded onto the website which remains live for people to source new work and read the impact on the people who took part.

'Night Tree – a living room woodland adventure' by Second Hand Dance comprised of 3 pages on which to watch the 'Night Tree' films – Original, Captioned and Audio Described. It experimented with pay what you can, print-at-home activity packs, audio description, live family dance workshops over zoom with British Sign Language and Closed Captions and 'Woodland Picnics' for viewers in the Bournemouth Christchurch Poole area. This was the first time we had co-created a global digital experience, with a hyper-local layer of sensory exploration. We are particularly pleased that every layer of this project had considered access – from an audio version of the activity pack, to BSL offered as standard on all Zoom workshops.

"We had a wonderful family evening escaping to the forest and creating bird feeders thanks to @2_ndhanddance, #NightTreeFilms @PDSW_org. The films were beautifully shot & choreographed. My daughter is asking for more!

We drifted to sleep flapping our wings & dreaming of owls! Xx"

In March 2020 we appointed our first freelance 'Digital Creative' Omari Carter (of Motion Dance Collective) to work with us, challenge and reflect upon on digital strategy and experiment with the work we make for digital audiences. To this end – we're pursuing a live experiment: if PDSW digital work is to be known for sensory elements, how far can we push that? Can we make a screen dance piece you can feel through headphones on Instagram TV using binaural sound featuring some of our Parkinson's dancers ? Can you feel it through the wheels on a wheelchair? We're working on a prototype vibro-tactile floor and IGTV piece for later in 2021.

C-Scape, based in Cornwall were selected from an Open Call as the recipients of a £5k digital R&D commission – focusing on Children and their Grown-Ups and we began leading the planning of a Children and their Grown-Ups showcase of new work for autumn 2021 with partners from across the UK.

"We are really excited about this R&D for the project LOST and the opportunity to develop ideas for creating work for young children in a digital format. It is fantastic to be working with PDSW on this project, and the specialist support and encouragement we are receiving is so helpful in shaping the project."

We aim to our civic role and have a positive impact on residents and visitors to Bournemouth, Christchurch & Poole.

Most of our local live work was cancelled during the year. The weekly classes programme, which includes 40 classes across the weekly timetable ceased. Initially, 16 pre-recorded classes were placed on YouTube and had a good uptake of over 3,500 views. This led to a pilot of 5 online classes, including our adult dance company, but only 2 proved financially viable in the long term.

"What a joy to be back in class, even if it is online. I will do the class each day on my balcony and aim to feel Younger and Perfect by the time our classes resume in the near future."

"Thank you for making what you do for us appear seamless, as you do most challenges. Covid provides an opportunity to connect to other Parkinson's sufferers to join our virtual class and enjoy new exercises and friendships all wrapped with fun."

As we reintroduced limited live classes with social distancing measures in place, we offered tours of the building for dance artists and teachers.

"Just wanted to take a moment to say thank you for the training on Saturday it was really good and clear how much work you guys have put in."

Financial Review

During 2020/2021 we rebudgeted again and again as events, opportunities and restrictions changed with the government's Covid policies. In the middle of the year things looked very gloomy and we implemented cost-cutting measures wherever we could to mitigate our losses. The extension of the Furlough scheme made a huge positive difference as did Additional Restrictions business support from BCP Council (£13k) and funding from Esmee Fairbairn Foundation (£37.5k) and Paul Hamlyn Foundation (£20k). We emerged from the year with sustained reserve levels to provide some security as we move into the post Lockdown era.

We were grateful to receive £99,267 from the 2nd round of Cultural Recovery Fund managed by Arts Council England and that was brought into the year 20/21 accounts though the delivery against it falls into the next financial year. This sits in the Designated Funds.

We made a paper in-year surplus of £102,075 due to the extra unrestricted funding support we received and a time lag of the spend against it. The accounts show a carry forward figure into 21/22 of £374,198 Unrestricted Funds (which includes the Culture Recovery Fund grant), and £101,104 Restricted. Our Free Reserves are £141,023 and we have Designated funds of £189,267.

Through prudence and very careful financial management through 2020/21, monitored and supported in the regular Board meetings through the year, we have a financial buffer to a slow year of income generation from hires and ticket sales as we continue to apply social distancing and Covid protection measures and a likely phased return to activities.

Reserves Policy
Pavilion Dance South West's cash reserve should be sufficient to cover three months total operational costs (less marketing and contingency). In addition, we hold 3 designated funds to manage risks or eventualities associated with unexpected repairs or maintenance, and significant capital improvements we might need to make.

The Board of Trustees examines the level of reserves each year when setting the following year's budget, and this reserves policy is reviewed every three years.

For the year 2020/2021 the operational costs (less marketing and contingency) were £580,971, leading to a required unrestricted reserves value of £145,242 based on the current reserves policy. Through prudent financial management, support from our funders, and use of the Furlough scheme, our free reserves at the end of 2020/2021 are £141,023, therefore just below the target figure. We fully expect the reserves target to meet our policy value in 2021/2022 as the building reopens and we are able to reinstate our earned income channels.

The trustees are confident that the charity is able to continue as a going concern given the current unrestricted reserves, and the proposed budget and business plan for 2021/2022.

Fundraising
We have been registered with the Fundraising Regulator, as a small charity, since 2017. We don't currently contract any professional fundraisers. We are increasingly using donate buttons on our website and on social media to encourage donations but have also run campaigns with Virgin Giving, Just Giving and Give as You Live as donation platforms. In addition we have individuals contacting us to make personal contributions usually for a specific programme of work. We run one or two specific fundraising events each year but Covid prevented these during 2020/21. We apply for funds from trusts and foundations where we meet the criteria of that foundation and the signposting to these can come from contacts, networks or newsletters. We adhere to data protection protocols including in keeping information linked to fundraising.

Statement of responsibilities of the trustees
The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

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 income and expenditure of the charity for that period. In preparing those 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 accounting estimates that are reasonable and prudent;
- state whether applicable UK accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; 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 proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Auditors
Godfrey Wilson Limited were appointed as auditors to the charitable company during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 20 July 2021 and signed on their behalf by

Mandy Fitzmaurice

M C S Fitzmaurice - Trustee

Independent auditors' report

To the members of

Pavilion Dance South West Limited

Opinion

We have audited the financial statements of Pavilion Dance South West Limited (the 'charity') for the year ended 31 March 2021 which comprise the statement of financial activities, balance sheet, statement of cash flows and the related notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us;
- the financial statements are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not obtained all the information and explanations necessary for the purposes of our audit.

Responsibilities of the trustees
As explained more fully in the trustees' responsibilities statement set out in the trustees' report, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Our responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The procedures we carried out and the extent to which they are capable of detecting irregularities, including fraud, are detailed below:

(1) We obtained an understanding of the legal and regulatory framework that the charity operates in, and assessed the risk of non-compliance with applicable laws and regulations. Throughout the audit, we remained alert to possible indications of non-compliance.

(2) We reviewed the charity's policies and procedures in relation to:

- Identifying, evaluating and complying with laws and regulations, and whether they were aware of any instances of non-compliance;
- Detecting and responding to the risk of fraud, and whether they were aware of any actual, suspected or alleged fraud; and
- Designing and implementing internal controls to mitigate the risk of non-compliance with laws and regulations, including fraud.

(3) We inspected the minutes of trustee meetings.

(4) We enquired about any non-routine communication with regulators and reviewed any reports made to them.

(5) We reviewed the financial statement disclosures and assessed their compliance with applicable laws and regulations.

(6) We performed analytical procedures to identify any unusual or unexpected transactions or balances that may indicate a risk of material fraud or error.

(7) We assessed the risk of fraud through management override of controls and carried out procedures to address this risk. Our procedures included:

- Testing the appropriateness of journal entries;
- Assessing judgements and accounting estimates for potential bias;
- Reviewing related party transactions; and
- Testing transactions that are unusual or outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. Irregularities that arise due to fraud can be even harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

Independent auditors' report

To the members of

Pavilion Dance South West Limited

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

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

Alison Godfrey

Date: 22 July 2021

Alison Godfrey FCA
(Senior Statutory Auditor)

For and on behalf of:
GODFREY WILSON LIMITED
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

Pavilion Dance South West Limited

Statement of financial activities *(incorporating an income and expenditure account)*

For the year ended 31 March 2021

	Note	Restricted £	Unrestricted £	**2021 Total £**	Restated 2020 Total £
Income from:					
Donations and legacies	3	20,000	335,786	**355,786**	171,900
Charitable activities	4	134,119	622,765	**756,884**	994,507
Other trading activities	5	-	54,041	**54,041**	160,561
Investments		-	178	**178**	1,058
Total income		154,119	1,012,770	**1,166,889**	1,328,026
Expenditure on:					
Raising funds		-	79,768	**79,768**	76,408
Charitable activities		201,477	783,569	**985,046**	1,498,249
Total expenditure	7	201,477	863,337	**1,064,814**	1,574,657
Net income / (expenditure)		(47,358)	149,433	**102,075**	(246,631)
Transfers between funds		55	(55)	**-**	-
Net movement in funds	8	(47,303)	149,378	**102,075**	(246,631)
Reconciliation of funds:					
Total funds brought forward		148,407	224,820	**373,227**	619,858
Total funds carried forward		101,104	374,198	**475,302**	373,227

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 18 to the accounts.

The 2020 comparatives have been restated for reanalysis of expenditure between SoFA headings. Total expenditure is not affected.

Pavilion Dance South West Limited

Balance sheet

As at 31 March 2021

	Note	£	2021 £	2020 £
Fixed assets				
Intangible assets	11		**8,266**	9,726
Tangible assets	12		**35,642**	39,896
			43,908	49,622
Current assets				
Stock	13	**743**		743
Debtors	14	**155,101**		39,740
Cash at bank and in hand		**373,596**		350,110
		529,440		390,593
Liabilities				
Creditors: amounts falling due within 1 year	15	**(98,046)**		(66,988)
Net current assets			**431,394**	323,605
Net assets	17		**475,302**	373,227
Funds	18			
Restricted funds			**101,104**	148,407
Unrestricted funds				
Designated funds			**189,267**	90,000
General funds			**184,931**	134,820
Total charity funds			**475,302**	373,227

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

Approved by the trustees on 20 July 2021 and signed on their behalf by

Mandy Fitzmaurice

M C S Fitzmaurice - Trustee

Pavilion Dance South West Limited

Statement of cash flows

For the year ended 31 March 2021

	Note	**2021** **£**	2020 £
Cash used in operating activities:			
Net cash provided by / (used in) operating activities	19	**35,633**	(306,929)
Cash flows from investing activities:			
Dividends, interest and rents from investments		**178**	1,058
Purchase of intangible fixed assets		**(5,133)**	(8,888)
Purchase of tangible fixed assets		**(7,192)**	(8,606)
Net cash used in investing activities		**(12,147)**	(16,436)
Increase / (decrease) in cash and cash equivalents in the year		**23,486**	(323,365)
Cash and cash equivalents at the beginning of the year		**350,110**	673,475
Cash and cash equivalents at the end of the year		**373,596**	350,110

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

1. Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Pavilion Dance South West Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves. The trustees acknowledge that the COVID-19 pandemic has had a profound impact on the global economy, and have considered the impact of this issue on the charity's current and future financial position. The charity has made use of the furlough scheme throughout lockdown periods, leaving only key individuals for delivery of charitable activity. They continue to receive annual support from the Arts Council England and Bournemouth Christchurch Poole Council, and were also successful in securing support from the Cultural Recovery Fund, with additional support from Esmee Fairbairn Foundation and Paul Hamlyn Foundation. As such, the trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of room hire and ticketed events is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item, is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis:

	2021	2020
Raising funds	**12.5%**	8.7%
Charitable activities	**87.5%**	91.3%

i) Intangible fixed assets

Intangible assets relate to the charity's website and are measured at cost less amortisation. Amortisation is provided on a straight line basis over 3 years.

j) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Dance equipment	25% reducing balance
Fixtures and fittings	25% reducing balance
Office equipment	25% reducing balance
Computer equipment	33% reducing balance

k) Stock

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

l) Debtors

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

m) Cash at bank and in hand

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

n) Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

o) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

p) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

q) Redundancy costs

Where an employee receives a redundancy payment, the cost is recognised at the date that the employee is notified.

r) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are described below.

Depreciation and amortisation

As described in notes 1i and 1j to the financial statements, depreciation and amortisation are provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life.

r) Accounting estimates and key judgements (continued)

Gift in kind

The charity recognises donated facilities as part of its lease arrangements with BCP Council and BH Live. These are recognised on the basis of the value deemed by the landlord of the maintainance and provision of services at the premises.

2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	**Restated 2020 Total £**
Income from:			
Donations and legacies	12,233	159,667	**171,900**
Charitable activities	383,323	611,184	**994,507**
Other trading activities	1,580	158,981	**160,561**
Investments	-	1,058	**1,058**
Total income	397,136	930,890	**1,328,026**
Expenditure on:			
Raising funds	-	76,408	**76,408**
Charitable activities	614,429	883,820	**1,498,249**
Total expenditure	614,429	960,228	**1,574,657**
Net income / (expenditure)	(217,293)	(29,338)	**(246,631)**
Transfers between funds	(477)	477	**-**
Net movement in funds	(217,770)	(28,861)	**(246,631)**

The 2020 comparatives have been restated for reanalysis of expenditure between SoFA headings. Total expenditure is not affected. A further restatement has been made to reclassify donated goods and services of £154,986 as unrestricted income and expenditure. Net movement in funds between restricted and unrestricted funds is unaffected.

3. Income from donations and legacies

	Restricted £	Unrestricted £	**2021 Total £**
Donations	-	6,502	**6,502**
Trusts and foundations	20,000	37,500	**57,500**
Coronavirus Job Retention Scheme and other support	-	136,798	**136,798**
Donated services and facilities*	-	154,986	**154,986**
Total income from donations and legacies	20,000	335,786	**355,786**

Prior period comparative:	Restricted £	Unrestricted £	2020 Total £
Donations	12,233	4,681	16,914
Donated services and facilities *	-	154,986	154,986
Total income from donations and legacies	12,233	159,667	171,900

* As part of the charity's lease arrangements with Bournemouth Christchurch Poole Council, BH Live donated facilities valued at £154,986 (2020: £154,986) each year to the charity in respect of the premises servicing at Westover Road. This has been reclassified as unrestricted income this year.

4. Income from charitable activities

	Restricted £	Unrestricted £	**2021 Total £**
Artistic income - including performances and classes	-	12,422	**12,422**
Grant income:			
Arts Council NPO	-	393,322	**393,322**
Bournemouth Christchurch Poole Council	-	114,000	**114,000**
Arts Council Cultural Recovery Fund 2	-	99,267	**99,267**
Arts Council Ambitions for Excellence	67,390	-	**67,390**
Women Leaders South West	31,220	-	**31,220**
Real Ideas Organisation	21,000	-	**21,000**
Creative Scotland	10,000	-	**10,000**
Other grants (under £5,000)	4,509	3,754	**8,263**
Total income from charitable activities	134,119	622,765	**756,884**

Prior period comparative:

	Restricted £	Unrestricted £	2020 Total £
Artistic income - including performances and classes	21,592	95,204	116,796
Grant income:			
Arts Council NPO	-	386,216	386,216
Bournemouth Christchurch Poole Council	-	114,000	114,000
Arts Council Ambitions for Excellence	202,170	-	202,170
Arts Council Wales	21,375	-	21,375
Esmee Fairbairn	75,000	-	75,000
Real Ideas Organisation	29,000	-	29,000
Catalyst Arts	30,686	-	30,686
Other grants	3,500	15,764	19,264
Total income from charitable activities	383,323	611,184	994,507

5. Income from other trading activities

	Restricted £	Unrestricted £	**2021 Total £**
Venue hire income	-	54,041	**54,041**
Total income from other trading activities	-	54,041	**54,041**

Prior period comparative:

	Restricted £	Unrestricted £	2020 Total £
Merchandise	-	614	614
Bar sales	-	8,441	8,441
Venue hire income	-	127,681	127,681
Fundraising and other income	1,580	22,245	23,825
Total income from other trading activities	1,580	158,981	160,561

6. Government grants

The charitable company receives government grants, defined as funding from Arts Council England and Wales, Bournemouth Christchurch Poole Council, Creative Scotland and the Coronavirus Job Retention Scheme to fund charitable activities. The total value of such grants in the period ending 31 March 2021 was £969,370 (2020: £878,747). There are no unfulfilled conditions or contingencies attaching to these grants in either period.

7. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	**2021 Total £**	Raising funds £	Charitable activities £	Support and governance costs £	2020 Total £
Artistic activity	-	248,119	-	**248,119**	-	641,092	-	641,092
Fundraising expenses	-	-	-	**-**	10,431	-	-	10,431
Merchandise and hire expenses	1,040	-	-	**1,040**	5,726	-	-	5,726
Staff wages (note 9)	58,494	408,399	80,985	**547,878**	47,388	499,361	71,524	618,273
Other staff costs and expenses	-	4,765	1,400	**6,165**	-	26,081	-	26,081
Marketing and development	-	17,044	-	**17,044**	-	31,011	-	31,011
Premises cost	-	154,986	-	**154,986**	-	154,986	-	154,986
Communications	-	-	2,491	**2,491**	-	-	2,917	2,917
IT systems	-	10,095	13,158	**23,253**	-	10,167	10,728	20,895
General expenses	-	-	8,252	**8,252**	-	-	12,296	12,296
Insurance	-	-	3,165	**3,165**	-	-	3,661	3,661
Audit and accountancy	-	-	6,575	**6,575**	-	-	6,214	6,214
Legal and professional costs	-	-	15,350	**15,350**	-	-	2,752	2,752
Sundry	-	-	12,457	**12,457**	-	-	19,299	19,299
Depreciation and amortisation	-	-	15,046	**15,046**	-	-	18,545	18,545
Loss on disposal of fixed assets	-	-	2,993	**2,993**	-	-	478	478
Sub-total	59,534	843,408	161,872	**1,064,814**	63,545	1,362,698	148,414	1,574,657
Allocation of support and governance costs	20,234	141,638	(161,872)	-	12,863	135,551	(148,414)	-
Total expenditure	**79,768**	**985,046**	**-**	**1,064,814**	76,408	1,498,249	-	1,574,657

Total governance costs were £6,650 (2020: £16,156)

8. Net movement in funds

This is stated after charging:

	2021	2020
	£	£
Depreciation	**11,446**	14,447
Amortisation	**3,600**	4,098
Loss on disposal of fixed assets	**2,993**	451
Operating lease payments	**4,455**	4,845
Trustees' remuneration	**Nil**	Nil
Trustees' reimbursed expenses	**88**	796
Auditors' remuneration:		
▪ Statutory audit (including VAT)	**6,720**	6,214

Trustees reimbursed for travel expenses total £88 (2020: £796) in respect of 1 trustee (2020: 3 trustees).

9. Staff costs and numbers

Staff costs were as follows:

	2021	2020
	£	£
Salaries and wages	**494,213**	577,405
Social security costs	**35,400**	25,949
Pension costs	**12,974**	14,919
Redundancy	**5,291**	-
	547,878	618,273

No employee earned more than £60,000 during the year.

Redundancy payments relate to statutory redundancy paid to 6 employees during the year due to reduced activity and restructuring.

The key management personnel of the charitable company comprise the Trustees, Artistic Director & CEO, Finance & Admin Manager, Venue Manager, Marketing & Communications Manager and Head of Engagement (to November 2020). The total employee benefits of the key management personnel were £196,617 (2020: £180,087).

	2021	2020
	No.	No.
Average head count	**25**	27

10. Taxation

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

11. Intangible fixed assets

	Website £
Cost	
At 1 April 2020	**30,201**
Additions in year	**5,133**
Disposals	**(21,313)**
At 31 March 2021	**14,021**
Amortisation	
At 1 April 2020	**20,475**
Charge for the year	**3,600**
On disposals	**(18,320)**
At 31 March 2021	**5,755**
Net book value	
At 31 March 2021	**8,266**
At 31 March 2020	9,726

12. Tangible fixed assets

	Dance equipment £	Fixtures and fittings £	Office equipment £	Computer equipment £	**Total £**
Cost					
At 1 April 2020	61,599	36,785	8,446	62,696	**169,526**
Additions in year	1,839	753	-	4,600	**7,192**
At 31 March 2021	63,438	37,538	8,446	67,296	**176,718**
Depreciation					
At 1 April 2020	38,775	29,854	7,081	53,920	**129,630**
Charge for the year	5,744	1,749	341	3,612	**11,446**
At 31 March 2021	44,519	31,603	7,422	57,532	**141,076**
Net book value					
At 31 March 2021	**18,919**	**5,935**	**1,024**	**9,764**	**35,642**
At 31 March 2020	22,824	6,931	1,365	8,776	39,896

13. Stock

	2021	2020
	£	£
Merchandise	**743**	743

14. Debtors

	2021	2020
	£	£
Trade debtors	**23,718**	35,268
Prepayments	**12,385**	1,572
Other debtors	**118,998**	2,900
	155,101	39,740

15. Creditors : amounts due within 1 year

	2021	2020
	£	£
Trade creditors	**40,664**	31,093
Accruals	**15,166**	7,780
Deferred income (note 16)	**32,364**	15,464
Other taxation and social security	**7,840**	6,862
VAT	**-**	3,544
Other creditors	**2,012**	2,245
	98,046	66,988

16. Deferred income

	2021
	£
At 1 April 2020	**15,464**
Deferred during the year	**32,364**
Released during the year	**(15,464)**
At 31 March 2021	**32,364**

Deferred income relates to ticket sales and room hire invoiced in advance.

17. Analysis of net assets between funds

	Restricted funds £	Designated funds £	General funds £	**Total funds £**
Tangible fixed assets	-	-	43,908	**43,908**
Current assets	101,104	189,267	239,069	**529,440**
Current liabilities	-	-	(98,046)	**(98,046)**
Net assets at 31 March 2021	**101,104**	**189,267**	**184,931**	**475,302**

Prior period comparative	Restricted funds £	Designated funds £	General funds £	**Total funds £**
Tangible fixed assets	-	-	49,622	**49,622**
Current assets	169,226	90,000	131,367	**390,593**
Current liabilities	(20,819)	-	(46,169)	**(66,988)**
Net assets at 31 March 2020	**148,407**	**90,000**	**134,820**	**373,227**

18. Movements in funds

	At 1 April 2020 £	Income £	Expenditure £	Transfers between funds £	**At 31 March 2021 £**
Restricted funds					
Catalyst Evolve	22,674	-	(6,168)	-	**16,506**
Quay School	458	-	-	-	**458**
Parkinsons Rollout	187	-	-	-	**187**
Parkinsons Dance	6,417	-	-	-	**6,417**
Dorset Community Foundation - Reawakenings	20	-	-	-	**20**
Surf The Wave	97,260	78,899	(176,214)	55	**-**
National Showcasing Strategy	905	-	-	-	**905**
RIO Challenge Fund	20,486	21,000	(2,245)	-	**39,241**
Women Leaders South West	-	31,220	(3,500)	-	**27,720**
Paul Hamlyn Foundation	-	20,000	(13,350)	-	**6,650**
Active Dorset	-	3,000	-	-	**3,000**
Total restricted funds	148,407	154,119	(201,477)	55	**101,104**
Unrestricted funds					
Designated funds:					
Repairs and Maintenance	30,000	-	-	-	**30,000**
Capital improvements	30,000	-	-	-	**30,000**
HR Contingency	30,000	-	-	-	**30,000**
Cultural Recovery Fund 2	-	-	-	99,267	**99,267**
Total designated funds	90,000	-	-	99,267	**189,267**
General funds	134,820	1,012,770	(863,337)	(99,322)	**184,931**
Total unrestricted funds	224,820	1,012,770	(863,337)	(55)	**374,198**
Total funds	373,227	1,166,889	(1,064,814)	-	**475,302**

Purposes of restricted funds

Catalyst Evolve	An Arts Council Fund supporting organisations to attract more private giving.
Quay School	Funds raised from Rotary Club and PDSW staff challenge event in order to engage excluded young people with dance.
Parkinsons Roll Out	Funds from Healthwatch, 2012 Health & Wellbeing Fund, individual donations and challenge events, in order to support the roll out of Parkinson's Dance classes across Bournemouth, Christchurch, Poole and the wider Dorset area.

Parkinson's Dance Bournemouth	Funds raised by individual giving and the participants of the PDSW Parkinson's Dance class in Bournemouth to ensure the longevity of the class alongside extra curricular activities for the participants and training opportunities for the teachers.
Dorset Community Foundation - Reawakenings	Funds raised from the Dorset Community Foundation to run a trial term of classes for people with Dementia and their carers.
Surf The Wave	A fund supported by Arts Council "Ambitions for Excellence" programme, Esmee Fairbairn Foundation, Jerwood Foundation, Arts Council Wales and Creative Scotland (plus sponsorship from Arts University Bournemouth and Mayflower Theatre Southampton). Surf the Wave is a three year project created to provoke a change in how dance is toured in the UK.
National Showcasing Strategy	A contribution from the UK Showcasing Strategy Working Group to support the dissemination of the Dance Showcasing Strategy in Autumn 2020.
RIO Challenge Fund	A multi strand project which includes a new dance programme, in conjunction with Dorset Mind, to work with children aged 13-16 who have disengaged with school as a result of the impact their mental health has had on their daily lives. The fund includes a Go See strand to enable school groups to see performances at 50% of the standard ticket price, and a Schools Festival.
Women Leaders South West	Funded by Arts Council England as part of their Transforming Leadership programme and part of their mission to address the gender imbalance in senior roles in arts organisations.
Paul Hamlyn Foundation	Emergency grant to support PDSW through the impact of Covid-19 on our work.
Active Dorset	Funding to deliver a series of dance classes in areas of low socio-economic communities.

Purposes of designated funds

Youth	Funds designated specifically for use for children and young people.
Repairs and maintenance, capital and HR funds	Designated to manage risks or eventualities associated with unexpected repairs, maintenance, significant capital improvements, or for any personnel related eventuality.
Cultural Recovery Fund 2	Arts Council funding to support PDSW through the impact of Covid-19 on our work for the period from April to June 2021.

18. Movements in funds (continued)

Prior period comparative

	At 1 April 2019 £	Income £	Expenditure £	Transfers between funds £	**At 31 March 2020 £**
Restricted funds					
Catalyst Evolve	56,720	30,686	(64,732)	-	**22,674**
Quay School	458	-	-	-	**458**
Parkinsons Rollout	4,806	461	(5,080)	-	**187**
Parkinsons Dance	7,902	275	(1,283)	(477)	**6,417**
Dorset Community Foundation - Reawakenings	722	991	(1,693)	-	**20**
Surf The Wave	294,664	332,223	(529,627)	-	**97,260**
National Showcasing Strategy	905	-	-	-	**905**
RIO Challenge Fund	-	32,500	(12,014)	-	**20,486**
Total restricted funds	366,177	397,136	(614,429)	(477)	**148,407**
Unrestricted funds					
Designated funds:					
Youth	1,426	-	-	(1,426)	**-**
Repairs and Maintenance	30,000	-	-	-	**30,000**
Capital improvements	30,000	-	-	-	**30,000**
HR Contingency	30,000	-	-	-	**30,000**
Total designated funds	91,426	-	-	(1,426)	**90,000**
General funds	162,255	930,890	(960,228)	1,903	**134,820**
Total unrestricted funds	253,681	930,890	(960,228)	477	**224,820**
Total funds	619,858	1,328,026	(1,574,657)	-	**373,227**

19. Reconciliation of net movement in funds to net cash flow from operating activities

	2021	2020
	£	£
Net movement in funds	**102,075**	(246,631)
Adjustments for:		
Depreciation and amortisation charges	**15,046**	18,627
Dividends, interest and rents from investments	**(178)**	(1,058)
Loss / (profit) on the sale of fixed assets	**2,993**	478
Decrease / (increase) in stock	**-**	(132)
Decrease / (increase) in debtors	**(115,361)**	(10,573)
Increase / (decrease) in creditors	**31,058**	(67,640)
Net cash provided by / (used in) operating activities	**35,633**	(306,929)

20. Operating lease commitments

The charity had operating leases at the year end with total future minimum lease payments as follows:

	2021	2020
	£	£
Amount falling due:		
Within 1 year	**3,310**	4,455
Within 1 - 5 years	**2,323**	5,970
	5,633	10,425

21. Related party transactions

During the year the following amounts were paid to trustees:

N Tobin was paid £608 (2020: £2,418) for ballet teaching.

N Player, partner of E Sosseh, was paid £3,100 as PDSW's representative on the UK Freelance Task Force, and £500 as freelance changemaker (2020: £1,312 for freelance dance teaching, £12,423 as freelance changemaker and £640 ad hoc freelance work). £1,100 was outstanding at year end (2020: £460).

E Sosseh was paid £Nil (2020: £350) for consultancy. No amounts were outstanding at the prior year end.

R Cossou donated £82 (2020: £139) during the year through sale of artwork.