

SERENDIPITY ARTISTS MOVEMENT LIMITED

England & Wales · Charity number 1160035

Details

Other names	SERENDIPITY
Status	Registered
Legal form	Charitable company
Company number	07248813
Registered	2015-01-20
Register	View on the Charity Commission register

Contact

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Activities

Objects: 4. THE CHARITY'S OBJECTS ('OBJECTS') ARE SPECIFICALLY RESTRICTED TO THE FOLLOWING:(1) TO PROMOTE, IMPROVE, DEVELOP AND MAINTAIN APPRECIATION OF THE ARTS FOR THE PUBLIC BENEFIT(2) TO ADVANCE EDUCATION IN THE ARTS AND DIFFERENT CULTURES AND HERITAGE FOR THE PUBLIC BENEFIT(3) TO PROMOTE EQUALITY AND DIVERSITY FOR THE PUBLIC BENEFIT IN PARTICULAR BUT NOT EXCLUSIVELY BY:A) BUILDING INTERCULTURAL PROGRAMME(S) ACROSS ART FORMS THAT INSPIRE, MOTIVATE AND ATTRACT THE WIDEST SPECTRUM OF VISITORS AND PARTICIPANTS TO THE EVENTS.B) HOSTING CULTURALLY SPECIFIC FESTIVALS AND EVENTS THAT PROFILE DIVERSITY AND THE CREATIVE INDUSTRIES, THROUGH PROGRAMMES LIKE LET'S DANCE, MIDNIGHT MERMAID, FOLLOW THE LIGHT AND BLACK HISTORY MONTH.C) INITIATING A NETWORK FOR MINORITY ETHNIC LED ORGANISATIONS TO ASSIST IN RAISING THE PROFILE OF WORK FROM THE SECTOR.D) PROMOTING PROMOTE EQUALITY AND DIVERSITY IN THE ARTS.

Activities: Serendipity's mission is to promote, improve, develop and maintain appreciation of the arts for the public benefit, to advance education in the arts and different cultures and heritage for the public benefit, to promote equality and diversity for the public benefit through the arts including hosting events that profile

diversity such as Let's Dance International Frontiers and Black History Month.

Classification

- **How:** Provides Human Resources, Provides Services, Provides Advocacy/advice/information
- **What:** Arts/culture/heritage/science, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** Children/young People, Elderly/old People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, The General Public/mankind

Geography

- Cornwall
- Derby City
- Leicester City
- Leicestershire
- Lincolnshire
- Nottingham City

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£958,131	£719,521	£390,989	9
2024-03-31	£667,066	£674,837	£152,379	11
2023-03-31	£392,816	£495,748	-	-
2022-03-31	£460,809	£272,585	-	-
2021-03-31	£328,835	£266,752	-	-

Trustees

Name	Role	Appointed
Deborah Karin Read		2023-12-07
Javier Alejandro Torres Del Sol		2020-02-07
Jean Francois Manicom		2021-03-02
Karen Chouhan		2015-06-12
Leyla Okhai		2023-06-20
Pawlet Brookes		2013-07-25
Professor Ivan Urbane Browne		2024-05-10
Richard Anthony Graves		2015-06-12

SERENDIPITY ARTISTS MOVEMENT LIMITED

England & Wales - Charity number 1160035

Accounts

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025
FOR
SERENDIPITY ARTISTS MOVEMENT LIMITED**

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

SERENDIPITY ARTISTS MOVEMENT LIMITED

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FOR THE YEAR ENDED 31 MARCH 2025**

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SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Principal Activity

The principle activity of the charity during the year continued to be the promotion of arts and heritage including dance, live art, visual arts and cultural heritage.

Objectives and activities for the public benefit

Serendipity Institute for Black Arts and Heritage's objectives are: to promote, improve, develop and maintain appreciation of the arts for the public benefit; to advance education in the arts and different cultures and heritage for the public benefit; to promote equality and diversity for the public benefit through the arts, including hosting events that profile diversity such as Let's Dance International Frontiers (LDIF) and Black History Month (BHM).

Vision and Mission

Vision

Serendipity Institute for Black Arts and Heritage transforms the cultural landscape through innovative and inspiring programmes.

Mission

Serendipity Institute for Black Arts and Heritage's mission is to celebrate, preserve and support Black creative expression, whilst promoting social change, community engagement and diversity within the arts sector.

Values

International	A global perspective, working together to make great things happen
Creative	Showcasing innovative work that pushes boundaries, and imaginative problem solving
Diverse	Championing access and inclusion for all
Quality	Professional, high standard artistic work and practice that exceeds expectations
Sharing	Opportunities to share knowledge and practice, inform and inspire

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

OBJECTIVES AND ACTIVITIES

Artistic

Let's Dance International Frontiers 2024

Let's Dance International Frontier 2024 (LDIF24) marked the fourteenth edition of the festival and can be recognised as one of the most successful editions of the festival to date. Running from 29 April-4 May 2024, the festival celebrated strong engagement from audiences and artists, significant international reach and a wider recognition. The festival explored the theme of Camouflage: Embodied Dance, open to interpretation by participating artists, they then provided a central current throughout the festival exploring theories such as Édouard Glissant's "right to opacity", the paradox of invisibility/hypervisibility of Black women as proposed by bell hooks and ultimately issues of the Black performing body.

In summary, LDIF24 highlights included:

- Contribution of 45 dance artists.
- Representation of 12 countries, including Australia, Botswana, Cuba, Ghana, Jamaica, Nigeria, Spain, Virgin Islands, Uganda, UK, USA and Zimbabwe.
- 5 UK Premieres.
- 4 World Premieres.
- 17 out of 19 sold out events.
- Good audience attendance across all events (60% capacity or higher).
- The first UK performances from National Dance Theatre Company of Jamaica in over 12 years.
- 17% of ticket bookers for National Dance Theatre Company of Jamaica made their first visit to Curve.
- 45% of ticket bookers for National Dance Theatre Company of Jamaica came from outside of Leicestershire.
- 50% of LDIF24 Festival Pass holders were based internationally.
- Press features across international press including The Gleaner (UK and Jamaican editions) and The Voice.

A recap of key events, achievements and lessons learned is as follows:

Let's Dance International Frontiers 2024 Launch

To mark the launch of LDIF24 celebrate International Dance Day, Serendipity Institute for Black Arts and Heritage commissioned Raúl Reinoso of Acosta Danza to create a new work UNBUNTU inspired by themes of humanity, connectedness and the concept of dance as a universal language. The performance made good use of the historic ballroom at City Rooms, showcasing the creolisation of dance practices: European contemporary and ballet, Cuban influences and African retentions.

LDIF24 was officially opened with speeches from Serendipity's patron, Pauline Black and Serendipity's CEO and Artistic Director, Pawlet Brookes. The evening also featured a performance from Artist in Residence, Diana Abankwah, The Psyber Giantess, with her work Trance-Fixed in Wonderland: Stranger Than Psy-Fi. A live-art performance piece that examined the narrative of code-switching, fractured identities, repressed queerness, generational trauma and cultural co-dependency, which underpinned the themes of the festival.

Camouflage: Embodied Dance Conference

Camouflage: Embodied Dance was a sold-out event, taking place at Phoenix. The line-up featured national and international practitioners; Peter Badejo, Nora Chipaumire, Yinka Esi Graves, Tyrone Isaac-Stuart, Carole Y Johnson, Makini, Andrea E Woods Valdés and Marlon D Simms as keynote. The event was chaired by Pawlet Brookes and commenced with a performance of Trance-Fixed in Wonderland: Stranger Than Psy-Fi.

The conference was a successful event, contributing to the theory and practice underpinning the many performances and masterclasses. Practitioners had the opportunity to share their work and research, ranging from the history of the National Dance Theatre Company of Jamaica to the development of training and performance models with Indigenous communities in Australia, the development of Black dance in the UK and Black feminist dance practitioners in the USA.

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OBJECTIVES AND ACTIVITIES

The conference was followed by a networking event, making the event a valuable opportunity for artists and participants to build connection for further work and collaboration. Audiences travelled from across the UK (with a significant delegation from Scotland) and also internationally (USA). Establishing the conference as a valuable development opportunity across the sector.

LDIF+ Masterclasses

LDIF24 featured five sold-out masterclasses in total:

- Marlon D Simms provided an insight in Caribbean dance practice with company members from the National Dance Theatre Company of Jamaica. The masterclass provided a rare opportunity for participants to dance to live singers and drummers whilst learning movements that influence the company's seminal work such as Kumina.
- L'Antoinette Stines provide an introduction to L'Antech, fusing influences that mirror the cultural demographics of the Caribbean. Working with Oraine Frater, a former student and now dancer with The Lion King cast in London, the class demonstrated the adaptability and versatility of techniques beyond the Eurocentric perspective.
- Nora Chipaumire, Yinka Esi Graves and Tyrone Isaac-Stuart provided a holistic masterclass bringing together theory and practical, practitioner wellbeing and creative exercises alongside multidisciplinary working (music, theatre, dance, performance art).
- David Blake, Academy Director of Urdang, provided an introduction to Horton technique, focusing on strength, flexibility and coordination.
- Sharon Watson, Principal and CEO at Urdang, provided a contemporary movement class with the opportunity to explore improvisation and movement vocabulary.

There is growing respect for the LDIF+ masterclasses as a forum to experience a range of techniques, not usually available in the UK.

Dance Dialogues

LDIF24 hosted five Dance Dialogues:

- The Future of Caribbean Dance with L'Antoinette Stines, acknowledging the development of dance teaching practice across the Caribbean and the addition of L'Antech to the dance curriculum.
- Signatures and Black British Dance Platform in Conversation, an opportunity for the participating artists to share an insight into their work and receive feedback.
- Dance Education with David Blake, following his appointment to Urdang and exploring the development of dance practice in the UK.
- Katherine Dunham, Dunham Technique, and The Intersection of Ubuntu as Viewed Through The Lens of The Pedagogy of Dr Charles "Baba Chuck" Davis, Founder of DanceAfrica with Patricia Dye. This was an additional Dance Dialogues, not part of the original programme, but supported with introducing UK audiences to Dunham Technique and sharing current research.
- Hidden Histories: Animated Black Dance Voices with Sharon Watson, Louise Katerega and Rennaé Wilson looking at the development of People Dancing's Animated magazine and providing a forum to discuss future developments for the publication.

The Dance Dialogues took place in Dialogue Box at Serendipity Institute for Black Arts and Heritage and were all sold-out events, with additional places being made available to meet demand. Many participants commented on the non-hierarchical opportunity for conversation amongst presenters and participants and the creation of a safe space for reflection and critical feedback.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

OBJECTIVES AND ACTIVITIES

Signatures and the Black British Dance Platform

Signatures and the Black British Dance Platform took place in the Curve Studio. Three performances took place as part of two platforms on one evening and included:

- Negus Genesis by Tousaaint to Move
- Let Freedom Ring by Djoe Tomakloe. Pawlet Brookes was creative producer for the work and Thomas Presto, choreographic consultant.
- Death of The Bachelors by BlacBrik

Menulis Dance Company were due to perform as part of Signatures, however the company, consisting of mainly Tanzanian dancers were not granted visas to perform in the UK. Mitigations were made to ensure the platform still provided a full programme of work.

Serendipity worked closely with Curve Community Ambassadors to promote the event with audiences across Leicester, including audiences not typically engaged with dance. Djoe Tomakloe, a Leicester based dancer was particularly celebrated by the audience, making a return to dance following a career break. As a direct result of their participation, BlacBrik have been invited to perform at a dance festival in Jamaica and Dance Base in Edinburgh have expressed an interest in programming work in the future.

Hidden Histories: Black Dance on Film Past and Present

The Hidden Histories series brought together Serendipity's expertise across arts and heritage. For Black Dance on Film Past and Present, this provided an opportunity to share historic works such as Witch Doctor (1952), Steel 'n' Skin (1979) and Emi ijo (2000) alongside contemporary dance for camera created by Serendipity Institute for Black Arts and Heritage for Let's Dance in the City.

The panel discussion with Peter Badejo, Maureen Salmon, Georgina Payne and Cayla Mae Simpson, chaired by Pawlet Brookes, provided an insight into both documentation of Black dance and the creative process of filmmaking, alongside the socio-political background that has shaped the development of Black arts in the UK.

Audience members highlighted the power of film in communicating key messages and increasing accessibility beyond geography. It was also the first opportunity to see the films created for Let's Dance in the City on the cinema screen.

National Dance Theatre Company of Jamaica

National Dance Theatre Company of Jamaica appeared at the Curve with two sold out performances. The company performed a mixed repertoire, demonstrating the company's ethos as a vessel for Jamaica identity. The works included a tribute to Haiti, acknowledging the interconnected nature of the Caribbean and the impact felt by current troubles there. Pieces such as Circa2K fused dancehall and contemporary dance, whilst Rex Nettleford's Kumina celebrated traditional dance practices.

The performances marked the first time the company has appeared in the UK in twelve years, the first during Marlon D Simm's time as Artistic Director of the company and the only UK appearances by the company in 2024. The company presented a full-scale performance including singers, drummers and dancers.

Feedback to the work was overwhelmingly positive, with audiences travelling from across the UK to attend. A significant number of groups attended the performances, which also included a number of new audiences to Curve alongside regular attendees.

National Dance Theatre Company of Jamaica have also received significant press and media attention for their performances as part of LDIF24 including features in The Voice, The Gleaner (UK and Jamaican editions), Seeing Dance, Lifted Leg and BBC Radio Leicester.

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OBJECTIVES AND ACTIVITIES

The final performance was preceded with a reception with His Excellency Alexander Williams, the Jamaican High Commissioner in attendance and honoured guests. The event was recognised as a significant opportunity to promote the artistic and cultural connections between the UK and Jamaica.

Black History Month 2024

Black History Month 2024 overall was a huge success. The programme took place throughout October 2024, with a rich programme of activities including exhibitions, performances, film screenings and discussions, lectures and theatre pieces. 53 events featured in the official Black History Month brochure, the biggest programme that Serendipity Institute for Black Arts and Heritage has coordinated to date.

In 2024, Black History Month Leicester will explore the theme: Black Women: Invisible Power. Recognising the leadership of Black Women throughout British history.

2024 marked:

- 220 years of Haitian independence.
- 85 years since Evelyn Dove's rise to fame on BBC Radio and as a 'forces sweetheart'.
- 75 years since the NHS campaign to recruit staff directly from the Caribbean.
- Sixty-fifth anniversary of the first Caribbean Carnival in London. Organised by Claudia Jones, it provided the foundation for Notting Hill Carnival.
- Sixtieth anniversary of Malawi and Zambia's independence.
- Sixtieth anniversary of Dr Martin Luther King Jr visit to the UK on his way to collect the Nobel Peace Prize in Norway.
- Fiftieth anniversary of Grenada and Guinea-Bissau's independence.
- Fortieth anniversary of Tessa Sanderson becoming the first Black British woman to win an Olympic gold medal.
- Twentieth anniversary of Shirley Thompson becoming the first Black woman in Europe to conduct and compose a symphony.

BlackInk Magazine

Serendipity Institute for Black Arts and Heritage published the fifth issue BlackInk, the annual magazine published for Black History Month exploring Black arts, heritage and cultural politics. BlackInk Issue 5 explores the theme of Black Women: Invisible Power, celebrating and championing the voices and stories of Black women who have navigated the paradox of invisibility/hypervisibility to empower others and make positive change. This issue features contributors from Lisa-Dionne Morris, the founder of the Black Female Academics' Network, Selasi Setufe, the Co-Director of Black Females in Architecture and Zandile Ndhlovu, the first Black female freediving instructor in South Africa, amongst a collective of writers from the emerging to the established. The cover artwork featured 10 posthumous portraits from 100 Black Women Who Have Made A Mark, complementing the exhibition and providing another platform for insight and analysis.

100 Black Women Who Have Made A Mark

Leicester Gallery

A significant foundation of this year's Black History Month programme is 100 Black Women Who Have Made A Mark, an exhibition at Leicester Gallery, De Montfort University, curated by Pawlet Brookes MBE, CEO and Artistic Director of Serendipity Institute for Black Arts and Heritage. The exhibition features 100 portraits of Black British women by five Black female artists (Valerie Asimwe Amani, Yvadney Davis, Gayle Ebose, Grace Lee and Lauryn Pinard).

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

OBJECTIVES AND ACTIVITIES

100 Black Women Who Have Made A Mark is not a definitive list, but rather about shining a light on some of the many Black women whose work has made a significant difference. The exhibition also recognised the lack of representation of Black women in the British visual arts sector - there are 31,000 portraits registered on the Art UK list, of those portraits, 8,815 are women, but just 114 of these are tagged as Black. Selected from over seven hundred nominations, the exhibition sought to create a gallery of role models. The exhibition was complemented by a catalogue, with a podcast episode also dedicated to each sitter. The exhibition has received fantastic reception, with many positive comments received in the guestbook and people travelling from as far as Glasgow and London to attend.

The exhibition was open each day and free to visit, with a number of wrap-around activities bringing the exhibition to life. These included:

- **Official Launch and Private View** - The launch of 100 Black Women Who Have Made A Mark was a fantastic event, attended by over 125 guests, including the artists, sitters and their families and esteemed guests. The feedback was that the event was 'overwhelming', due to the calibre and range of women represented, alongside the acknowledgement that it is rare to have so many portraits of Black women by Black female artists in one space.
- **Roundtable conversation with Patricia Vester** - A roundtable conversation for 20 guests discussing artistic interventions within heritage settings and the safeguarding of Black artists within these settings.
- **An Evening with Alison Buchanan accompanied by Philip Herbert** - A special private view for over 50 guests with a guest performance by Alison Buchanan, the Artistic Director of Pegasus opera company, the only Black British female leader of an opera company and one of the sitters featured in 100 Black Women Who Have Made A Mark. Alison Buchanan was accompanied by Philip Herbert, award winning composer and musician. The evening provided a relaxed opportunity to enjoy the exhibition and bring the space to life.
- **BlackChat - Artists' Roundtable** - An opportunity for the five artists to share an insight into their practice and the processes behind creating 100 portraits for the project. On a project focusing on Black women, it was important to recognise the artists behind the portraits. The talk was attended by 30 guests and hosted in Leicester Gallery.
- **Group Visits** - The exhibition hosted a number of groups, including Young Archivists, the Phoenix Agenda Supplementary School, Moving Together and Nottingham Contemporary. Approximately 400 young people and organised groups have attended the exhibition.
- **Podcasts** - With a new episode released each day, focusing on a different Black woman, the podcast has been well received with approximately 2,000 listens (as of March 2025).
- **Catalogue** - The exhibition catalogue features a photograph of each portrait accompanied by a short biography of each sitter, adding further insight and interpretation into the exhibition.

gal-dem Exhibition

Vijay Patel Atrium Gallery

Complementing the 100 Black Women Who Have Made A Mark exhibition, the gal-dem exhibition celebrates the work of the online and print magazine gal-dem, which was active 2023 - 2025. It explores gal-dem's work and journey, to address the inequality and misrepresentation in journalism and to platform and empower Black women and marginalised genders through their articles. One of the sitters from 100 Black Women Who Have Made A Mark is Liv Little, who is the founder of gal-dem.

Archiving the Past, Reflecting the Future and Larry Gains: Heavyweight Champion

John Lewis

Larry Gains: Heavyweight Champion

Larry Gains: Heavyweight Champion celebrated the life and boxing career of Larry Gains. Originally from Canada, he moved to England and spent some of his boxing career in Leicester during the 1930s. The exhibition featured items from Serendipity's Living Archive, which included a boxing programme for a match at The Royal Albert Hall, boxing gloves, cigarette cards, newspaper clippings and Larry Gains' autobiography.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

OBJECTIVES AND ACTIVITIES

Archiving the Past, Reflecting the Future

Archiving the Past, Reflecting the Future celebrates Black history in Britain through uncovering the artistic and cultural contributions of the African and African Caribbean Diaspora in Britain, and particularly in Leicester. The exhibition shared significant individuals and events that made an important impact in the arts and cultural landscape. Visitors could also scan a QR code to learn about key events in Black history internationally, nationally and regionally.

The two exhibitions at John Lewis Leicester were both well received. During the installation, members of the public were very intrigued by the exhibitions and it prompted valuable discussions about Leicester history and collective memory. Archiving the Past, Reflecting the Future has had an estimated 45,000 throughout the exhibition has been on display and a private view was hosted for approximately 50 invited guests, including members of Larry Gains' family. This has opened doors to continue conversations around documenting the legacy of Larry Gains and his career.

Film Programme

Phoenix

The film programme saw a rich programme of films presented, including Angels on Diamond Street, LUDI, Director Spotlight: Ngozi Onwurah, Zora Neale Hurston: Jump at the Sun and Sisters in Cinema. Angels on Diamond Street was particularly timely as the Church depicted in the film announced the closure of its outreach facilities five days prior to the screening. People travelled from as far away as Birmingham and London to attend the screenings, which included a group of Ethnography students.

Object of the Month

Leicester Museum and Art Gallery

Serendipity chose Leicester Museum and Art Gallery's Object of the Month. It was a chance to highlight objects created by the Diaspora. The team chose a set of Ashanti weights from Ghana. As well as writing the object label, Serendipity also produced an information pack that provided historical context and provenance of the weights. Visitors were able to access the information pack by scanning a QR code.

August Browne: The Story of Nigerian-Borne Resistant Fighter During The Warsaw Uprising

Serendipity Institute for Black Arts and Heritage and Project Polska collectively presented a lecture led by Dr Nicholas Boston, Associate Professor of Media Studies at City University of New York, Lehman College. The lecture provided an insight into the life of a Nigerian born Jazz musician who fought in the Warsaw Uprising. The online event was held in recognition of the eightieth anniversary of the Warsaw Uprising and the shared history between the Polish and African Diaspora communities.

The Mountaintop

Curve

Following a rehearsed reading in 2023, Curve presented a full-scale production of The Mountaintop exploring Martin Luther King Jr. Pawlet Brookes was invited to lead an after-show discussion which unpack the socio-political landscape of the play and the relevance of its themes within the context of events that happened in the summer of 2024.

Other events in Black History Month 2024 included Tim Fowler: The Ground at Attenborough Arts Centre, Caribbean Woman: A Tribute Through Poetry, Words and Song by Word! Leicester and White Nanny, Black Child by Literati Arts at Phoenix.

Other highlights included:

International Women's Day 2025

In honour of International Women's Day 2025, Serendipity hosted the UK premiere of a new documentary Binta - The Conversation by Opal Palmer Adisa. The film shines a light on trailblazing poet Jean "Binta" Breeze. Emerging in the 1980s as the first female dub poet, Breeze forged a voice, speaking for and to the Black female experience, with her poem, Riddim Ravings ('The Mad Woman Poem') considered a classic of modern Caribbean poetry and an anthem for the scorned Black woman.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

OBJECTIVES AND ACTIVITIES

The film screening was followed by a panel discussion using Jean "Binta" Breeze's legacy as inspiration to further the much-needed conversation about Black women, culture, stigmatisation and silence.

The conversation was chaired by Pawlet Brookes MBE, CEO and Artistic Director of Serendipity Institute for Black Arts and Heritage, panellists included:

- Zamzam Ibrahim, a climate activist, founder of IYADA and UN advisor
- Stella Kanu, CEO at Shakespeare's Globe
- Opal Palmer Adisa, a multi-genre writer, film producer, gender specialist and cultural activist

Windrush Day 2024

For the fifth year running, Serendipity Institute for Black Arts and Heritage presented the 2024 Annual Windrush Lecture by Professor Lisa-Dionne Morris. The lecture entitled Black Female Academics' Health and Psychological Markers: The Impact of Serenity, delved into the necessity, effects, and influence of a state of tranquillity, calmness, or peacefulness, commonly known as "serenity of thought", provided to Black females by other Black females working in academia. This exploration seeks to better understand the consequences and outcomes arising from the experience of Black females in a non-serene workforce and work environment.

Young Archivists

The 2024 Young Archivists course received 76 applications (with selected participants split between October 2024 cohorts and February 2025 due to demand). The course has given people between the ages of 18-30 with African, African Caribbean, Asian and Latinx heritage the opportunity to learn from industry experts. Visits to London archives and museums also gave the Young Archivists the opportunity to see case studies for archives and heritage and learn about what they can contribute to the sector. Once the Young Archivists have completed the course they become alumni, which allows Serendipity to continue to support and develop the Young Archivists in their career endeavours. The October 2024 cohort led to another trip being organised to the London Archives.

Audiences

2024/2025 saw Serendipity Institute for Black Arts and Heritage continue to grow in person audiences, particularly through sell-out performances at Let's Dance International Frontiers 2024, which attended by 1,457 people. Black History Month 2024 was attended by 8,608 known attendees and an estimated 74,500 attendees, including attendees to the four free exhibitions Serendipity hosted as part of its programme. By the end of March 2025, Serendipity Institute for Black Arts and Heritage had reached an estimated audience of 1,000,000 broadcast (television and radio) and online, internationally.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

OBJECTIVES AND ACTIVITIES

Objectives for the Forthcoming Year

Artistic and Heritage

- To deliver an in-person programme of events for Let's Dance International Frontiers 2025, an annual dance festival with events taking place 29 April - 17 May, focusing on showcasing emerging talent alongside internationally renowned artists. In 2025, this will focus on the theme Intersection: Diasporic Dialogues
- To deliver an annual lecture for Windrush Day 2025 with Professor Verene Shepherd.
- To deliver Black History Month, an annual arts, heritage and education festival in October 2025.
- To commission new work through Signatures, Black British Dance Platform and Launchpad programmes and to showcase emerging artistic talent from the African and African Caribbean Diaspora.
- To continue to develop the publication series focusing on work coming out of the African and African Caribbean Diaspora, with special reference to Black arts, heritage, cultural politics and dance. To adapt these to digital formats through eBooks and audiobooks and increasing their reach through licensing.
- To collaborate with arts and education partners to deliver artistic interventions and consultancy focused on Black-led artistic practice.
- To continue working innovatively across digital technologies to create and share artistic practice through the initiative Digital BlackCentric Week.
- To deliver Unearthed: Forgotten Histories, including the Living Archive, Young Archivists, Reminiscence sessions, oral histories, podcasts and education packs.

Audiences

- To continue building in-person audiences for live performances.
- To continue to use technologies to reach and expand digital audiences in the UK and internationally through online programmes.
- To use Illuminate and CRM systems to document audience data, grow existing audiences and find new ones.
- To continue to work with PR experts to develop and update marketing strategies, raising the profile of Serendipity Institute for Black Arts and Heritage with national and international audiences.
- To develop membership schemes that encourage new audiences and reward return audience members.
- To develop packages that encourage attendance across events and programmes.
- To continue to embed accessibility across all of Serendipity Institute for Black Arts and Heritage's programmes.

Governance and Leadership

- Development of policies and governance structures.

Finance

- Increasing publications sales and ticket sales.
- Increasing income for venue hires.
- Fundraising for works at 8 Bowling Green Street.
- Continuing to build reserves.

Office Base

The financial year 2024/2025 saw Serendipity Institute for Black Arts and Heritage move to a new space at 8 Bowling Green Street. The new building provides dedicated spaces for a rolling archive, studio, meeting room, reference library and office space.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

FINANCIAL REVIEW

Finance

In 2024/2025 Serendipity Institute for Black Arts and Heritage received annual funding from Arts Council England of £427,728 as a 2023-2026 National Portfolio Organisation. National Lottery Heritage Fund awarded a grant of £729,438 for the delivery phase of Unearthed: Forgotten Histories, spread over three years, April 2023-March 2026. The final instalment of the Space to Dream grant was received from the Freelands Foundation for the project 100 Black Women Who Have Made A Mark. The Esmée Fairbairn Foundation awarded a grant of £180,000 over three years 2025 - 2027 of which £60,000 was received in 2024/25 and the Garfield Weston Foundation awarded £15,000.

Leicester City Council continued their support of Let's Dance International Frontiers (LDIF) and Black History Month Leicester (BHM) with a contribution of £13,000. Alongside grant funding, trusts and foundations, the organisation has continued to increase its earned income through publications, ticket sales, consultancy and collaborations with partners.

Most expenditure was broadly in line with the original budget, apart from a commitment to undertake Phases 1 and 2 of refurbishing the new premises.

Reserves Policy

Rationale

The Serendipity Institute for Black Arts and Heritage's Reserves Policy is to maintain sufficient level of reserves to enable normal operating activities to continue over a period of up to three months should a shortfall in income occur and to take account of potential risks and contingencies that may arise from time to time. Excluded from the Reserves Policy is income associated with Donor Restricted Funds (Earmarked Income). Therefore, in order to demonstrate transparency, accountability and sound financial management Serendipity Institute for Black Arts and Heritage's Reserves Policy clearly justifies the amount of reserves kept back each year.

Steps taken to establish the level of reserve

To make a judgement on the amount of reserve the Trustees have considered the risks in respect of expenditure, unrestricted income and where appropriate restricted income and where funds can only be realised by the disposal of a fixed asset. Also taken into consideration are any external identified potential major risks to income and expenditure during the year under consideration. A risk assessment is conducted each financial year using a risk determination approach looking at unrestricted income, restricted income, expenditure and external potential major risks.

Level of reserve required by Serendipity Institute for Black Arts and Heritage

The Board of Trustees has established that Serendipity Institute for Black Arts and Heritage should move towards holding approximately three months of turnover, which within 2024/25 equated to £239,151. The unrestricted funds available at 31 March 2025 was £390,989. Over the 2024-2025 period, Serendipity Institute for Black Arts and Heritage seeks to maintain or increase the same level of reserves.

Monitoring and reviewing the Reserves Policy

This policy will be reviewed at the Annual General Meeting each year. The CEO will present the Board of Trustees with a draft document and supporting materials that enables them to make an informed decision about levels of Reserves and feeds into their approval of the Strategy Document and Annual Operating Budget.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The company is incorporated under the Companies Act, company number 07248813 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1160035.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

STRUCTURE, GOVERNANCE AND MANAGEMENT

Recruitment and appointment of new trustees

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

As set out in the terms of reference serve for a five-year term, which is then renewable up to ten years. The board of trustees has the power to agree an extension of a trustee's appointment beyond this term. Trustees are asked to state their intention for commitment at the Annual General Meeting for the following year. The board review itself as an effective trustee body once a year via self-evaluation as per the guidance from the Charity Commission. Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees' meetings.

Organisational structure

Richard Anthony Graves, Karen Chouhan, Javier Torres, Jean-François Manicom, Leyla Okhai, Debbie Read and Pawlet Brookes remained in post as trustees during 2024/2025. Ivan Browne joined the board of trustees in May 2024.

During the financial year 2024/2025 Serendipity Institute for Black Arts and Heritage's CEO and Artistic Director, Administrator/Executive Assistant, Finance Officer, Digital Innovation Manager and Heritage Manager stayed in post. There were changes to staffing in Digital Archivist, Collections Archivist, Administration Assistant, Membership Coordinator and Communications Officer posts.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

07248813 (England and Wales)

Registered Charity number

1160035

Registered office

8 Bowling Green Street
Leicester
Leicestershire
LE1 6AT

Trustees

Mrs P A Brookes
Ms K J H Chouhan
Mr R A Graves
Mr J Torres Del Sol
Mr J Manicom Curator
Ms L Okhai
Ms D K Read
Prof I U B Browne (appointed 10.5.2024)

Company Secretary

Mrs P A Brookes

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

REFERENCE AND ADMINISTRATIVE DETAILS

Independent Examiner

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

Senior Management

Mrs P A Brookes is the Chief Executive Officer and Artistic Director of the charity.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 1 October 2025 and signed on its behalf by:

Mrs P A Brookes - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SERENDIPITY ARTISTS MOVEMENT LIMITED

Independent examiner's report to the trustees of Serendipity Artists Movement Limited ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiner's statement

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

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

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SERENDIPITY ARTISTS MOVEMENT LIMITED

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our work, for this report, or for the opinions we have formed.

Mr P Bott FCA

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

29 October 2025

SERENDIPITY ARTISTS MOVEMENT LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2025

		Unrestricted fund £	Restricted funds £	2025 Total funds £	2024 Total funds £
	Notes				
INCOME AND ENDOWMENTS FROM					
Donations and grants	2	862,994	58,334	921,328	625,369
Charitable activities	4				
Promotion of arts		35,278	-	35,278	41,697
Investment income	3	1,525	-	1,525	-
Total		899,797	58,334	958,131	667,066
EXPENDITURE ON					
Raising funds		12,590	-	12,590	-
Charitable activities	5				
Promotion of arts		648,597	58,334	706,931	674,837
Total		661,187	58,334	719,521	674,837
NET INCOME/(EXPENDITURE)		238,610	-	238,610	(7,771)
RECONCILIATION OF FUNDS					
Total funds brought forward		152,379	-	152,379	160,150
TOTAL FUNDS CARRIED FORWARD		390,989	-	390,989	152,379

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

BALANCE SHEET 31 MARCH 2025

	Notes	Unrestricted fund £	Restricted funds £	2025 Total funds £	2024 Total funds £
FIXED ASSETS					
Intangible assets	11	43,338	-	43,338	54,172
Tangible assets	12	269,293	-	269,293	43,361
		<u>312,631</u>	<u>-</u>	<u>312,631</u>	<u>97,533</u>
CURRENT ASSETS					
Stocks	13	30,145	-	30,145	13,389
Debtors	14	46,344	-	46,344	32,012
Cash at bank		104,030	-	104,030	163,391
		<u>180,519</u>	<u>-</u>	<u>180,519</u>	<u>208,792</u>
CREDITORS					
Amounts falling due within one year	15	(102,161)	-	(102,161)	(153,946)
		<u>78,358</u>	<u>-</u>	<u>78,358</u>	<u>54,846</u>
NET CURRENT ASSETS					
		<u>390,989</u>	<u>-</u>	<u>390,989</u>	<u>152,379</u>
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<u>390,989</u>	<u>-</u>	<u>390,989</u>	<u>152,379</u>
NET ASSETS					
		<u>390,989</u>	<u>-</u>	<u>390,989</u>	<u>152,379</u>
FUNDS					
Unrestricted funds	17			390,989	152,379
TOTAL FUNDS					
				<u>390,989</u>	<u>152,379</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2025 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

BALANCE SHEET - continued **31 MARCH 2025**

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

The financial statements were approved by the Board of Trustees and authorised for issue on 1 October 2025 and were signed on its behalf by:

Mrs P A Brookes - Trustee

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	2024 £
Cash flows from operating activities			
Cash generated from operations	1	<u>190,907</u>	<u>56,331</u>
Net cash provided by operating activities		<u>190,907</u>	<u>56,331</u>
Cash flows from investing activities			
Purchase of intangible fixed assets		-	(9,184)
Purchase of tangible fixed assets		(251,793)	(8,867)
Interest received		<u>1,525</u>	<u>-</u>
Net cash used in investing activities		<u>(250,268)</u>	<u>(18,051)</u>
Change in cash and cash equivalents in the reporting period		<u>(59,361)</u>	<u>38,280</u>
Cash and cash equivalents at the beginning of the reporting period		<u>163,391</u>	<u>125,111</u>
Cash and cash equivalents at the end of the reporting period		<u><u>104,030</u></u>	<u><u>163,391</u></u>

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2025

1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2025 £	2024 £
Net income/(expenditure) for the reporting period (as per the Statement of Financial Activities)	238,610	(7,771)
Adjustments for:		
Depreciation charges	36,695	32,835
Interest received	(1,525)	-
Increase in stocks	(16,756)	(13,389)
(Increase)/decrease in debtors	(14,332)	25,777
(Decrease)/increase in creditors	(51,785)	18,879
Net cash provided by operations	<u>190,907</u>	<u>56,331</u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.24 £	Cash flow £	At 31.3.25 £
Net cash			
Cash at bank	<u>163,391</u>	<u>(59,361)</u>	<u>104,030</u>
	<u>163,391</u>	<u>(59,361)</u>	<u>104,030</u>
Total	<u>163,391</u>	<u>(59,361)</u>	<u>104,030</u>

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Intangible fixed assets

Amortisation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer software	- 5 years
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Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Improvements to property	- Straight line over 20 years
Fixtures and fittings	- 25% on reducing balance
Computer equipment	- 33% on reducing balance

Stocks

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2025

1. ACCOUNTING POLICIES - continued

Debtors

Short term debtors are measured at transaction price, less any impairment. Loans receivable are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method, less any impairment.

Creditors

Short term trade creditors are measured at the transaction price. Other financial liabilities, including bank loans, are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method.

Going Concern

The trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

Government Grants

Government grants received under the job retention scheme are recognised on a systematic basis over the periods in which the company recognises the related costs for which the grant is intended to compensate.

2. DONATIONS AND GRANTS

	2025	2024
	£	£
Donations	37	4,000
Grants	921,291	621,369
	<u>921,328</u>	<u>625,369</u>

Grants received, included in the above, are as follows:

	2025	2024
	£	£
Arts Council England-National Portfolio Organisation	427,728	440,729
Leicester City Council	13,000	13,000
Heritage Lottery Fund	324,631	130,791
Arts Council England - Capital	18,597	25,259
Freeland Foundation	58,335	11,590
Esmée Foundation	60,000	-
Garfield Weston Foundation	15,000	-
Other grants	4,000	-
	<u>921,291</u>	<u>621,369</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2025

3. INVESTMENT INCOME

	2025	2024
	£	£
Deposit account interest	<u>1,525</u>	<u>-</u>

4. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2025	2024
		£	£
Admissions	Promotion of arts	16,190	9,374
Book sales	Promotion of arts	8,092	9,334
Consultancy services	Promotion of arts	52	6,743
Sales	Promotion of arts	9,084	14,371
Room hire	Promotion of arts	1,860	1,875
		<u>35,278</u>	<u>41,697</u>

5. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 6)	Totals
	£	£	£
Promotion of arts	<u>335,368</u>	<u>371,563</u>	<u>706,931</u>

6. SUPPORT COSTS

	Finance	Other	Governance costs	Totals
	£	£	£	£
Raising donations and legacies	-	12,590	-	12,590
Promotion of arts	<u>755</u>	<u>365,228</u>	<u>5,580</u>	<u>371,563</u>
	<u>755</u>	<u>377,818</u>	<u>5,580</u>	<u>384,153</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2025

6. SUPPORT COSTS - continued

Support costs, included in the above, are as follows:

			2025	2024
	Raising donations and legacies £	Promotion of arts £	Total activities £	Total activities £
Bank charges	-	755	755	650
Wages	-	219,593	219,593	182,927
Social security	-	13,635	13,635	9,636
Pensions	-	7,280	7,280	6,069
Rent and rates	-	30,356	30,356	16,967
Insurance	-	5,009	5,009	1,173
Postage and stationery	-	8,419	8,419	994
Sundries	-	14,491	14,491	21,775
Subsistence and hospitality	-	266	266	5,663
Computer costs	-	27,617	27,617	12,722
Professional fees	-	14,457	14,457	8,891
Amortisation of intangible fixed assets	-	10,834	10,834	13,543
Depreciation of tangible fixed assets	12,590	13,271	25,861	19,292
Independent exam	-	5,580	5,580	4,871
	<u>12,590</u>	<u>371,563</u>	<u>384,153</u>	<u>305,173</u>

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2025	2024
	£	£
Independent exam	5,580	4,871
Depreciation - owned assets	25,861	19,292
Computer software amortisation	<u>10,834</u>	<u>13,543</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2025

8. TRUSTEES' REMUNERATION AND BENEFITS

Mrs P A Brookes, Trustee, received remuneration of £47,203 (2024: £49,873) during the year.

Mrs P A Brookes, Trustee, invoiced the charity £5,000 (2024: £3,000) in consultancy charges and £15,000 (2024: £8,500) for producer charges during the year.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2025 nor for the year ended 31 March 2024.

9. STAFF COSTS

	2025	2024
	£	£
Wages and salaries	219,593	182,927
Social security costs	13,635	9,636
Other pension costs	7,280	6,069
	<u>240,508</u>	<u>198,632</u>

The average monthly number of employees during the year was as follows:

	2025	2024
Employees	<u>9</u>	<u>11</u>

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2025	2024
£60,001 - £70,000	<u>1</u>	<u>1</u>

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 31 MARCH 2024

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and grants	613,779	11,590	625,369
Charitable activities			
Promotion of arts	<u>41,697</u>	<u>-</u>	<u>41,697</u>
Total	<u>655,476</u>	<u>11,590</u>	<u>667,066</u>
EXPENDITURE ON			
Charitable activities			
Promotion of arts	<u>663,247</u>	<u>11,590</u>	<u>674,837</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2025

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 31 MARCH 2024 - continued

	Unrestricted fund £	Restricted funds £	Total funds £
NET INCOME/(EXPENDITURE)	(7,771)	-	(7,771)
RECONCILIATION OF FUNDS			
Total funds brought forward	160,150	-	160,150
TOTAL FUNDS CARRIED FORWARD	<u>152,379</u>	<u>-</u>	<u>152,379</u>

11. INTANGIBLE FIXED ASSETS

	Computer software £
COST	
At 1 April 2024 and 31 March 2025	<u>77,632</u>
AMORTISATION	
At 1 April 2024	<u>23,460</u>
Charge for year	<u>10,834</u>
At 31 March 2025	<u>34,294</u>
NET BOOK VALUE	
At 31 March 2025	<u>43,338</u>
At 31 March 2024	<u>54,172</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2025

12. TANGIBLE FIXED ASSETS

	Improvements to property £	Fixtures and fittings £	Computer equipment £	Totals £
COST				
At 1 April 2024	-	54,923	69,375	124,298
Additions	251,793	-	-	251,793
At 31 March 2025	251,793	54,923	69,375	376,091
DEPRECIATION				
At 1 April 2024	-	41,955	38,982	80,937
Charge for year	12,590	3,242	10,029	25,861
At 31 March 2025	12,590	45,197	49,011	106,798
NET BOOK VALUE				
At 31 March 2025	239,203	9,726	20,364	269,293
At 31 March 2024	-	12,968	30,393	43,361

13. STOCKS

	2025 £	2024 £
Stocks	30,145	13,389

14. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade debtors	2,206	167
Other debtors	9,000	9,000
Prepayments and accrued income	35,138	22,845
	46,344	32,012

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2025

15. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025	2024
	£	£
Trade creditors	38,269	13,408
Social security and other taxes	-	3,808
Net wages	-	14,084
Other creditors	3,307	3,278
Accruals and deferred income	60,585	119,368
	<u>102,161</u>	<u>153,946</u>

16. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	2025	2024
	£	£
Within one year	26,250	-
Between one and five years	97,500	-
	<u>123,750</u>	<u>-</u>

17. MOVEMENT IN FUNDS

	At 1.4.24	Net movement in funds	At 31.3.25
	£	£	£
Unrestricted funds			
General fund	152,379	238,610	390,989
	<u>152,379</u>	<u>238,610</u>	<u>390,989</u>
TOTAL FUNDS	<u>152,379</u>	<u>238,610</u>	<u>390,989</u>

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	899,797	(661,187)	238,610
Restricted funds			
Freelands Foundation	58,334	(58,334)	-
	<u>958,131</u>	<u>(719,521)</u>	<u>238,610</u>
TOTAL FUNDS	<u>958,131</u>	<u>(719,521)</u>	<u>238,610</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2025

17. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.23 £	Net movement in funds £	At 31.3.24 £
Unrestricted funds			
General fund	160,150	(7,771)	152,379
TOTAL FUNDS	<u>160,150</u>	<u>(7,771)</u>	<u>152,379</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	655,476	(663,247)	(7,771)
Restricted funds			
Freelands Foundation	11,590	(11,590)	-
TOTAL FUNDS	<u>667,066</u>	<u>(674,837)</u>	<u>(7,771)</u>

The Freelands Foundation

The Freelands Foundation awarded Serendipity a grant of £69,925, as a restricted fund, to be spent over three years, 2023 - 2025, on a project 100 Black Women Who Have Made A Mark, selecting 100 Black British women to have their portraits taken by five Black UK based visual artists.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2025

18. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution pension scheme for the benefit of employees. The assets of the scheme are administered by trustees in a fund independent from those of the company.

The total contributions paid in the year amounted to £7,280 (2024: £6,068). At the year end there were outstanding pension contributions of £1,260 (2024: £1,231).

19. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2025 (2024 - Nil).

SERENDIPITY ARTISTS MOVEMENT LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2025

	2025 £	2024 £
INCOME AND ENDOWMENTS		
Donations and grants		
Donations	37	4,000
Grants	921,291	621,369
	<u>921,328</u>	<u>625,369</u>
Investment income		
Deposit account interest	1,525	-
Charitable activities		
Admissions	16,190	9,374
Book sales	8,092	9,334
Consultancy services	52	6,743
Sales	9,084	14,371
Room hire	1,860	1,875
	<u>35,278</u>	<u>41,697</u>
Total incoming resources	958,131	667,066
EXPENDITURE		
Charitable activities		
Artist fees	26,619	40,596
Consultants/Freelancers	55,017	78,891
Exhibitions	3,977	10,622
Films	35,373	27,534
Technical services	7,879	14,782
Venue hire	2,483	7,878
Marketing and publications	137,170	92,930
Artists travel	53,137	71,802
Research	13,713	14,629
Professional fees	-	10,000
	<u>335,368</u>	<u>369,664</u>
Support costs		
Finance		
Bank charges	755	650

This page does not form part of the statutory financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2025

	2025 £	2024 £
Finance		
Other		
Wages	219,593	182,927
Social security	13,635	9,636
Pensions	7,280	6,069
Rent and rates	30,356	16,967
Insurance	5,009	1,173
Postage and stationery	8,419	994
Sundries	14,491	21,775
Subsistence and hospitality	266	5,663
Computer costs	27,617	12,722
Professional fees	14,457	8,891
Computer software amortisation	10,834	13,543
Improvements to property	12,590	-
Fixtures and fittings depreciation	3,242	4,323
Computer equipment depreciation	10,029	14,969
	<u>377,818</u>	<u>299,652</u>
Governance costs		
Independent exam	5,580	4,871
Total resources expended	<u>719,521</u>	<u>674,837</u>
Net income/(expenditure)	<u><u>238,610</u></u>	<u><u>(7,771)</u></u>

This page does not form part of the statutory financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

England & Wales - Charity number 1160035

Accounts

REGISTERED COMPANY NUMBER: 07248813 (England and Wales)
REGISTERED CHARITY NUMBER: 1160035

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024
FOR
SERENDIPITY ARTISTS MOVEMENT LIMITED**

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

SERENDIPITY ARTISTS MOVEMENT LIMITED

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FOR THE YEAR ENDED 31 MARCH 2024**

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SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2024. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Principal Activity

The principle activity of the charity during the year continued to be the promotion of arts; chiefly dance and live arts from a culturally diverse perspective.

Objectives and activities for the public benefit

Serendipity Institute for Black Arts and Heritage's objectives are: to promote, improve, develop and maintain appreciation of the arts for the public benefit; to advance education in the arts and different cultures and heritage for the public benefit; to promote equality and diversity for the public benefit through the arts, including hosting events that profile diversity such as Let's Dance International Frontiers (LDIF) and Black History Month (BHM).

Vision and Mission

Vision

Serendipity Institute for Black Arts and Heritage is an internationally connected organisation that actively changes the UK's artistic and cultural landscape through an innovative, inclusive, and inspiring multi-faceted programme.

Mission

Serendipity's mission is to nurture high quality new work from artists, both emerging and established, that celebrates diversity and to centre perspectives from the African and African Caribbean Diaspora, embedded as part of cultural experiences for all, championing under-represented and forgotten voices.

Values

International	A global perspective, working together to make great things happen
Creative	Showcasing innovative work that pushes boundaries, and imaginative problem solving
Diverse	Championing access and inclusion for all
Quality	Professional, high standard artistic work and practice that exceeds expectations
Sharing	Opportunities to share knowledge and practice, inform and inspire

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

OBJECTIVES AND ACTIVITIES

Artistic

Let's Dance International Frontiers 2023

LDIF23 marked a positive step change for the development of the festival, with audiences, international reach and the sense of spirit and camaraderie that the festival inspired. It was the first festival in three years to not be impacted by COVID-19 restrictions, although Serendipity Institute for Black Arts and Heritage continued to take precautions to reduce this as a risk.

The surprise visit of an important delegation from the Departmental Council of Guadeloupe, including the President, Vice-President and chief of staff alongside Gwo Ka dancers and drummers, resulted in additional logistics and events needing to be planned at short notice. There was also a delegation of 20 students from Howard University, one of the USA's most prestigious historically Black universities and 30 students from across the UK and Belgium. Serendipity Institute for Black Arts and Heritage rose to the challenge to produce a festival of international acclaim. LDIF23 in total hosted over 100 dance artists from 15 countries, 22 dance techniques, 9 languages. There were 5 UK premieres and 4 world premieres. Collectively, 196,141 miles were travelled by artists and participants to meet in Leicester. Consequently, the festival bought significant economic and cultural input into the city.

Presidential Delegation of Guadeloupe

28 April 2023 - 30 April 2023

Let's Dance International Frontiers 2023 began with a welcome presentation and dinner for the President of the Departmental Council of Guadeloupe, Guy Losbar. The presentation was attended by esteemed guests including Councillor Sue Hunter (Assistant City Mayor at the time), Abid Hussain (Director of Diversity, Arts Council England), Tony Graves (Chair of Serendipity Institute for Black Arts and Heritage), Ivan Browne (Deputy Lieutenant and Director of Public Health) and staff and students from Howard University. The evening provided an opportunity for the delegation to learn about Serendipity Institute for Black Arts and Heritage and LDIF.

Creative Lunch and Networking took place on 29 April, providing an opportunity for the President of Guadeloupe to meet creative practitioners from across Leicester and the UK. The delegation was impressed by the quality and versatility of the local creative sector in supporting Black artists to create new work and thrive. Finally, there was an opportunity for participants to witness a cultural offering from Guadeloupean dancers and drummers through Gwo Ka. The sharing was filmed for French television and broadcast internationally.

Dance Inside the Music (LDIF23 Launch)

29 April 2023

Serendipity Institute for Black Arts and Heritage commissioned Dance Inside the Music to launch LDIF23. The performance brought together Freddy Houndekindo (France/Sweden), Soweto Kinch (Birmingham), Lee Payne (Brighton), Cameron McKinney (USA) and Annette Walker (London) in a collaborative process demonstrating the entwined nature between music and dance to represent something more holistic. In particular, the launch was an opportunity to amplify the hoofing style of tap dance, rooted in the traditions of the Diaspora. Seating was cabaret-styled to celebrate the jazz club aesthetic. A sold-out event, additional seats had to be added to cater to demand. The performance made use of the beauty of the ballroom at The Grand Hotel, showcasing both local history and architecture.

Cubs the Poet: Poet in Residence

29 April - 7 May

Throughout the festival, Christian "Cubs the Poet" Davenport was the poet in residence. Following a short interview with artists, audience members and participants, Cubs composed a poem on his typewriter, which provided documentation for the festival. Cubs provided a fantastic continuity and point of discussion throughout the festival and many people commented that it made the festival feel more personal. A publication of all the poems was released in October 2023 and Cubs the Poet returned for Black History Month.

Black Dance Uncovered

30 April - 7 May

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

OBJECTIVES AND ACTIVITIES

Black Dance Uncovered was a series of masterclasses leading up to a showcase performance in collaboration with Zinnema (Belgium) and Tabanka Dance Ensemble (Norway). 30 students participated from Belgium and the UK, taking place in 5 days of classes in Belgium before travelling to the UK for further classes and the festival. The students were a wonderful addition to the festival, bringing a positive energy and appreciation to the artists and their work. The students came away with a value of learning a Black dance technique and it was wonderful to see the transformation of the participants as dancers and their growth in confidence.

Uncovering the Dance Within: Origins and Authenticity Conference

2 May

The conference is always an important focal point within the festival, attracting significant attendance nationally and internationally. The venue had to change from RR2 to the Studio at Curve, due to the conference being oversubscribed. Although the intimate space provided more opportunity for conversation, the conference provided a fantastic opportunity to add theoretical context to the performance and masterclasses. The larger space also caused challenges with technical requirements, causing some delays to the running order, something which we will seek to mitigate in future festivals with a technical rehearsal.

Networking Events

Opportunities for networking events throughout the festival (including after the conference, Cocktails and Conversation and the Serendipity Speakeasy) provided a valuable opportunity for people to connect. LDIF has always prided itself on the non-hierarchical way that it brings world-leading artistic directors and artists together with participants and audience members leading to meaningful exchange and the development of new work and opportunities.

Flashmobs

Across Leicester City Centre, flashmobs with Howard University students took place showcasing Stepping and Gwo Ka. At one point, over 60 people were dancing in Orton Square together, showcasing the festival to a wider audience and bringing people together.

Signatures and the Black British Dance Platform

3 May

Signatures and the Black British Dance Platform at Curve, featured a full evening showcase of seven new pieces of work. The high quality and calibre of the participating artists included:

- Marlon Simms, Artistic Director of the National Dance Theatre Company (Jamaica)
- Cia Pé no Mundo (Brazil)
- Niquelle LaTouche (London)
- Chad Taylor (Manchester)
- Rose Aida Sall Sao (London/Netherlands/Senegal)
- Blake Arts (London)

The performance was particularly significant for the artists from Brazil, as it was significant for the company to be recognised in this way, due to the positioning of Black dance companies and dancers from Sao Paulo in Brazil. All of the work offered opportunities for provocation and discussion.

Dance Dialogues

LDIF seeks to push the boundaries in the way that dance is documented and understood. The Dance Dialogue series provided an opportunity to add additional theory and context to the performances. These included a roundtable with Leicester cultural leaders, a conversation with Alexandria Davis about the commodification of Black women's bodies and how to reclaim ownership, and an insight into the creative practice of the participants of Signatures and the Black British Dance Platform.

Black Digital Dance Revolution

Technology was another undercurrent to LDIF23 and Black Digital Dance Revolution is an initiative exploring ways that technology can be used to create and share work. The evening featured two sharings:

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

OBJECTIVES AND ACTIVITIES

The Silent Beat: A Haptics Conversation

Antoine Hunter (choreographer/dancer), Soweto Kinch (composer/musician) and Tonderai Ratisai (creative technology) explored how haptics can be used to experience music in different ways and how this might be used by Deaf choreographers as a creative tool.

Hidden Bliss

Cameron McKinney and Cayla Mae Simpson explored videography and live performance.

The Black Digital Dance Revolution provided an opportunity to use technology practically and creatively whilst connecting the dots across the UK (Northern School of Contemporary Dance in Leeds, Dance City in Newcastle, Gateway Studio in Gateshead and Dance Umbrella in London), alongside artists nationally and internationally.

Shamel Pitts | TRIBE - BLACK HOLE

5 - 6 May 2023

The UK debut of Black Hole - Trilogy and Triathlon by Shamel Pitts | TRIBE. For one hour, audiences were entranced by the movement illuminated solely by projection of dancing light. The King's Coronation did have some impact on box office, which was reflected across other events and venues in the city. However, the company went away saying it was one of the best festivals they had performed at and the most inclusive. The company was fantastic to work with and incredibly professional and prepared. It took the festival to another level in terms of the cutting-edge work and use of technology.

Black History Month 2023

BHM23 took place throughout October 2023, with a rich programme of activities including performances, film screenings and discussions, reminiscence sessions, lectures and theatre pieces. 31 events featured in the official BHM brochure, with 11 additional events added online.

BHM23 explored the theme: Resistance, with Serendipity Institute for Black Arts and Heritage also exploring the themes of Representation, Relocation and Revelation, noting the significant anniversary of the arrival of the Empire Windrush.

BHM23 marked:

- The sixtieth anniversary of Martin Luther King Jr's "I Have a Dream" speech.
- Independence anniversaries for Kenya (60 years), Eswatini (55 years), The Bahamas (50 years), Dominica (45 years), Saint Kitts and Nevis (40 years).
- 130 years since Ida B Wells came to Britain on a speaking tour.
- Seventy-fifth anniversary of the Empire Windrush arriving in Britain.
- Sixtieth anniversary of the Bristol Bus Boycott.
- Fiftieth anniversary of the formation of Grassroots Dance Company and Leicester African Caribbean Cultural Arts were formed.
- 35 years since Sisters of the Long March toured to Leicester as Anti-Apartheid Movement.
- 10 years since the start of the Black Lives Matter movement.

BlackInk Magazine

Serendipity Institute for Black Arts and Heritage published the fourth issue BlackInk, the annual magazine published for Black History Month exploring Black arts, heritage and cultural politics. BlackInk Issue 4 explores the theme Representation, Relocation and Revelation. The magazine is packed full of insightful articles and critical analysis, with contributions from Gina Yashere, Gary Younge, Carolyn Cooper, VV Brown and many others. The cover artwork was by Mel Larsen.

BHM Launch: Rum Punch and Poets

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

OBJECTIVES AND ACTIVITIES

Black History Month 2023 launched with a fantastic programme of local and international artists in Rum Punch and Poets - Tyrone Haughton, Carol Leeming, Christian "Cubs the Poet" Davenport and Djoe Tomakloe. The launch sold out and proved so popular, additional seats had to be added to increase capacity. Each poet provided a different perspective and it was great to see the audience reach for the poets. Also on display were original artworks by Mel Larsen and Tina Ekongo Ramos, whose work was also available to purchase. After the performance, Cubs the Poet set up a table and wrote custom poems for those in attendance.

Reminiscence Session

Serendipity hosted a reminiscence session which gave space for African and African Caribbean elders to tell their story and share their journey to the UK. The session provided an atmosphere of solidarity, recognising the shared experiences. Cubs the Poet interpreted these stories, writing poetic responses that recognised the wisdom, tenacity and humour with which elders have approached often challenging moments.

BlackChat: I Have a Dream with Michael McMillan

Michael McMillan led a round table conversation inspired by Martin Luther King Jr's I have a Dream speech. An interdisciplinary practitioner of Vincentian migrant heritage, best known for the installation The Front Room, Michael prompted the conversation with provocations such as "how do we navigate, document and write our own narratives?" creating a safe space to talk and share personal experiences.

Your Local Arena: Rudies Come Back

Serendipity partnered with Your Local Arena, inspired by the British musical phenomenon, Two-Tone, featuring the 1980 BBC film Rudies Come Back which captured the unique blend of 1960s blue beat and ska with 1970s reggae, soul and punk. The event sold out, with prospective audience members waiting outside in case a ticket became available. After the film, there was a panel discussion with The Selecter singer Pauline Black and former lead singer of The Bodysnatchers, Rhoda Dakar, chaired by music journalist Kevin Le Gendre. Cubs the Poet and Helen Thomas both responded to the films with poetry.

Windrush Past and Present: Film and Discussion

This event featured two films created by Serendipity Institute for Black Arts and Heritage, followed by a discussion. The event was well attended and prompted a fruitful discussion about British Caribbean experiences and the documentation of elders' experiences.

A Very Brit(ish) Voice is an award-winning documentary film that explores the stories of Caribbean people who travelled in the UK between 1948 and 1971 and settled in Leicester. The film tells these stories through the words of seven otherwise 'missing voices' and reflects their experiences in the community. With contributions from Dennis 'Sugar' Christopher, Nelista Cuffy, Elaine Hinds, Robert Lee, Pearl Ricketts, Boston Williams and musical storytelling from Mellow Baku, the film captures the experiences of the Windrush Generation and that of the present generation in their own words.

Interpretation - Siren Calls: To an Illusive Journey is a unique look into a multifaceted creative practice, a voice of hope, aspiration and dreams that generations still have to navigate. The film follows the creation of Siren Calls: To an Illusive Journey, composed by Philip Herbert with two independent choreographic interpretations by Monique Jonas and Thomas Tawala Prestø. The film showcases behind the scenes footage on the making of the shows, including interviews with the producer, composer, choreographers and musicians.

The First Rasta

A sold-out UK premiere of the film, The First Rasta took place at Phoenix. The film charts the life of Leonard Percival Howell (1893-1981) who founded Pinnacle, the first Rasta community in Jamaica. Going far beyond the stereotypes, the film provided an uncensored vision of a movement with complex roots and the exceptional journey of a man who sought Black liberation and unity. As a result of the film's success, Phoenix reprogrammed the film for February 2024.

Move When the Spirit Says Move

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

OBJECTIVES AND ACTIVITIES

This film was also a UK premiere, exploring the life of Dorothy Foreman Cotton, a bold and highly effective civil rights leader, who educated thousands in their citizenship rights and inspired generations of activists with her powerful freedom songs. The only woman on Dr Martin Luther King Jr's executive staff, Dorothy Cotton was a charismatic, courageous and consistently overlooked key player in the Civil Rights Movement, whose freedom schools, freedom songs and inspiring messages of the power within us all are profoundly needed today.

The Mountaintop

Serendipity collaborated with Curve for a rehearsed reading of The Mountaintop, a play retelling of Dr Martin Luther King's last night on this earth. Despite having only one week of rehearsals, the production was well rehearsed and well staged, prompting positive feedback from the audience. Many audience members noted the significance of the play and highlighted the desire to see a fully-fledged play presented in a future edition of Black History Month.

Key highlights included:

Young Archivists

The Young Archivists 2023 programme was a huge success with participants taking part in training on digital archives, copyright, audience development, oral histories and leadership. They also had the opportunity to attend a film screening of The First Rasta and exhibitions at Autograph, Tate Britain, Iniva, and the Museum of London Docklands. The course focused on the development of key skills associated with archives and the future of the sector, supporting young people from under represented backgrounds to find pathways into a career or further study.

Windrush Day 2023

For the fourth year running, Serendipity Institute for Black Arts and Heritage presented the 2023 Annual Windrush Lecture by Professor Gary Younge. He explored the theme Equal Opportunities and Photo Opportunities: The Politics of Representation in the Age of Diversity. Gary Younge is a sociology professor at the University of Manchester. His most recent book is Dispatches from the Diaspora: from Nelson Mandela to Black Lives Matter.

Black Digital Dance Revolution

Black Digital Dance Revolution was a nationally significant project working with regional partners: Serendipity (Leicester), Northern School of Contemporary Dance (Leeds), Dance City (Newcastle), Dance Umbrella (London) and beyond. It draws on the dance heritage of these four cities to develop a programme of digital and physical work including dance films, workshops and artist-led residencies. Black Digital Dance Revolution explores how digital technologies can be integrated to push the boundaries of how artistic work is created, documented and shared, building stronger relationships and networks across organisations in the UK dance sector and establishing a living legacy for Black dance. Key developments of the project in 2023-2024 were:

Let's Dance in the City

Let's Dance in the City, is an initiative that encourages artists to take ownership of public spaces, whether structures of power, places to gather or historical landmarks, to create a series of innovative dance films. In 2023, Serendipity developed Let's Dance in the City to travel across a number of UK partner cities; Leicester, Leeds, Newcastle and London. Six short dance films were created with dance artists, Djoe Tomakloe, Georgia Thompson, Francesca Matthys, Jemima Tawose, Kendra Chiagoro-Noel, Jade Hackett, Igor Tavares, Lauryn Pinard, Holly Francis, Sydneé Thompson and Tunkanmi Akinfe. These were premiered as part of the inaugural Digital BlackCentric Week.

The Silent Beat: A Haptics Conversation

This strand of the project was an experimental investigation that sought to seek the ways in which haptic technology could enhance a d/Deaf dancer and choreographer by focusing on the frequency of the vibrations within the suit, responding to the audiological input of music. The team included Deaf dance artist, Antoine Hunter, musician Soweto Kinch and programmer Tonderai Ratisai in collaboration with Serendipity Institute for Black Arts and Heritage. Alongside PhD students James Cull and Ruichao Wang and Professor Tracy Harwood of the Institute of Creative Technologies at De Montfort University, whose participation was supported by a successful application for an Accelerated Knowledge Transfer Project fund.

The work was shared as part of Let's Dance International Frontiers 2023.

Digital BlackCentric Week

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

OBJECTIVES AND ACTIVITIES

Digital BlackCentric Week launched in November 2023. It is an online, week-long programme focusing on cutting edge conversations, development and new work that utilises technology as a creative tool. The week built a dedicated platform within Serendipity's website to showcase not only the work created for Black Digital Dance Revolution but also other artists and organisations with whom Serendipity had established a partnership throughout the course of the project.

Audiences

2023/2024 saw Serendipity Institute for Black Arts and Heritage recovering in person attendances at events. Let's Dance International Frontiers 2023 was attended by 1,920 people and Black History Month 2023 was attended by 662 known attendees and an estimated 48,000 other attendees. By the end of March 2024, Serendipity Institute for Black Arts and Heritage had reached an estimated audience of 1,000,000 broadcast (television and radio) and online, internationally.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

OBJECTIVES AND ACTIVITIES

Objectives for the Forthcoming Year

Artistic and Heritage

- To deliver an in-person programme of events for Let's Dance International Frontiers 2024, an annual dance festival with events taking place 29 April - 6 May, focusing on showcasing emerging talent alongside internationally renowned artists. In 2024, this will focus on the theme Uncovering the Dance Within: Origins and Authenticity.
- To deliver an annual lecture for Windrush Day 2024 with Lisa-Dionne Morris.
- To deliver Black History Month, an annual arts, heritage and education festival in October. In 2024, this will focus on the theme of Black Women: Invisible Power.
- To deliver 100 Black Women Who Have Made A Mark, a multifaceted project spanning an exhibition, podcast series and catalogue, featuring 100 Black British women and five Black UK based visual artists.
- To commission new work through Signatures, Black British Dance Platform and Launchpad programmes and to showcase emerging artistic talent from the African and African Caribbean Diaspora.
- To develop the publication series focusing on work coming out of the African and African Caribbean Diaspora, with special reference to Black arts, heritage, cultural politics and dance. To adapt these to digital formats through eBooks and audiobooks and increasing their reach through licensing.
- To collaborate with arts and education partners to deliver artistic interventions and consultancy focused on Black-led artistic practice.
- To continue working innovatively across digital technologies to create and share artistic practice through the initiative Black DigitalCentric Week.
- To deliver Unearthed: Forgotten Histories, including the Living Archive, Young Archivists, reminiscence sessions, oral histories, podcasts and education packs.

Audiences

- To continue rebuilding in-person audiences for live performances.
- To continue to use technologies to reach and expand digital audiences in the UK and internationally through online programmes.
- To use Illuminate to document audience data, grow existing audiences and find new ones.
- To continue to work with PR experts to develop and update marketing strategies, raising the profile of Serendipity Institute for Black Arts and Heritage with national and international audiences.
- To develop membership schemes that encourage new audiences and reward return audience members.
- To develop packages that encourage attendance across events and programmes.
- To continue to embed accessibility across all of Serendipity Institute for Black Arts and Heritage's programmes.

Governance and Leadership

- Board development and recruitment of trustees with expertise in finance and business.

Finance

- Increasing publications sales and ticket sales.
- Increasing income from consultancy and expertise.
- Continuing to build reserves.

Office Base

The financial year 2023/2024 saw Serendipity Institute for Black Arts and Heritage maintain an office space at 21 Bowling Green Street, Leicester, LE1 6AS. The office space at Clephan Building, De Montfort University remains as a base for additional storage and exhibition preparation.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

FINANCIAL REVIEW

Finance

In 2023/2024 Serendipity Institute for Black Arts and Heritage received annual funding from Arts Council England of £427,728 as a 2023-2026 National Portfolio Organisation. It also received the Arts Council's final instalments for the partnership project, Black Digital Dance Revolution, and for the capital equipment project, Reload Reset Reboot. The application to the National Lottery Heritage Fund for the delivery phase of Unearthed: Forgotten Histories was successful and awarded a grant of £729,438, spread over three years, April 2023-March 2026. The first instalment was received of the grant from the Freelands Foundation for the project 100 Black Women Who Have Made A Mark.

Leicester City Council continued their support of Let's Dance International Frontiers (LDIF) and Black History Month Leicester (BHM). Alongside grant funding, and support from trusts and foundations, the organisation has continued to increase its earned income through publications, ticket sales, consultancy and collaborations with partners, e.g., Howard University, USA.

Expenditure was broadly in line with the original budget.

Cash in the bank over the year improved by £38,280.

Reserves Policy

Rationale

The Serendipity Institute for Black Arts and Heritage's Reserves Policy is to maintain sufficient level of reserves to enable normal operating activities to continue over a period of up to three months should a shortfall in income occur and to take account of potential risks and contingencies that may arise from time to time. Excluded from the Reserves Policy is income associated with Donor Restricted Funds (Earmarked Income). Therefore, in order to demonstrate transparency, accountability and sound financial management Serendipity Institute for Black Arts and Heritage's Reserves Policy clearly justifies the amount of reserves kept back each year.

Steps taken to establish the level of reserves

To make a judgement on the amount of reserve the Trustees have considered the risks in respect of expenditure, unrestricted income and where appropriate restricted income and where funds can only be realised by the disposal of a fixed asset. Also taken into consideration are any external identified potential major risks to income and expenditure during the year under consideration. A risk assessment is conducted each financial year using a risk determination approach looking at unrestricted income, restricted income, expenditure and external potential major risks.

Level of reserves required by Serendipity Institute for Black Arts and Heritage

The Board of Trustees has established that Serendipity Institute for Black Arts and Heritage should move towards holding approximately three months of turnover, which within 2023/24 equated to £163,500. The unrestricted funds available at 31 March 2024 was £152,379. Over the 2024-2025 period, Serendipity Institute for Black Arts and Heritage seeks to maintain or increase the same level of reserves.

Monitoring and reviewing the Reserves Policy

This policy will be reviewed at the Annual General Meeting each year. The CEO will present the Board of Trustees with a draft document and supporting materials that enables them to make an informed decision about levels of Reserves and feeds into their approval of the Strategy Document and Annual Operating Budget.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The company is incorporated under the Companies Act, company number 07248813 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1160035.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

STRUCTURE, GOVERNANCE AND MANAGEMENT

Recruitment and appointment of new trustees

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

As set out in the Articles of Association trustees serve for a two year term, which is then renewable every two years up to eight years. The board review itself as an effective trustee body once a year via self-evaluation as per the guidance from the Charity Commission. Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

Organisational structure

Richard Anthony Graves, Karen Chouhan, Javier Torres, Jean-François Manicom and Pawlet Brookes remained in post as trustees during 2023/2024. Tracy Harwood resigned, and Leyla Okhai and Deborah Read were appointed during the year.

During the financial year 2023/2024 Serendipity Institute for Black Arts and Heritage's CEO and Artistic Director, Administrator/Executive Assistant, Administration Assistant, Finance Officer, Digital Innovation Manager and Membership Coordinator remained in post. A new Heritage Manager joined in May 2023, a Digital Archivist in August 2023 and a Collections Archivist in September 2023. The Events Coordinator left employment in August 2023.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

07248813 (England and Wales)

Registered Charity number

1160035

Registered office

21 Bowling Green Street
Leicester
Leicestershire
LE1 6AS

Trustees

Mrs P A Brookes
Ms K J H Chouhan
Mr R A Graves
Ms T Harwood (resigned 20.6.2023)
Mr J Torres Del Sol
Mr J Manicom Curator
Ms L Okhai (appointed 20.6.2023)
Ms D K Read (appointed 7.12.2023)

Company Secretary

Mrs P A Brookes

Independent Examiner

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

Senior Management

Mrs P A Brookes is the Chief Executive Officer and Artistic Director of the charity.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 5 December 2024 and signed on its behalf by:

Mrs P A Brookes - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SERENDIPITY ARTISTS MOVEMENT LIMITED

Independent examiner's report to the trustees of Serendipity Artists Movement Limited ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2024.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiner's statement

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

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

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our work, for this report, or for the opinions we have formed.

Mr P Bott FCA

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

13 December 2024

SERENDIPITY ARTISTS MOVEMENT LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted fund £	Restricted funds £	2024 Total funds £	2023 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and grants	2	613,779	11,590	625,369	362,794
Charitable activities	3				
Promotion of arts		41,697	-	41,697	30,022
Total		<u>655,476</u>	<u>11,590</u>	<u>667,066</u>	<u>392,816</u>
EXPENDITURE ON					
Charitable activities	4				
Promotion of arts		<u>663,247</u>	<u>11,590</u>	<u>674,837</u>	<u>495,748</u>
NET INCOME/(EXPENDITURE)		(7,771)	-	(7,771)	(102,932)
RECONCILIATION OF FUNDS					
Total funds brought forward		160,150	-	160,150	263,082
TOTAL FUNDS CARRIED FORWARD		<u><u>152,379</u></u>	<u><u>-</u></u>	<u><u>152,379</u></u>	<u><u>160,150</u></u>

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

BALANCE SHEET

31 MARCH 2024

	Notes	Unrestricted fund £	Restricted funds £	2024 Total funds £	2023 Total funds £
FIXED ASSETS					
Intangible assets	10	54,172	-	54,172	58,531
Tangible assets	11	43,361	-	43,361	53,786
		<u>97,533</u>	<u>-</u>	<u>97,533</u>	<u>112,317</u>
CURRENT ASSETS					
Stocks	12	13,389	-	13,389	-
Debtors	13	32,012	-	32,012	57,789
Cash at bank		122,537	40,854	163,391	125,111
		<u>167,938</u>	<u>40,854</u>	<u>208,792</u>	<u>182,900</u>
CREDITORS					
Amounts falling due within one year	14	(113,092)	(40,854)	(153,946)	(135,067)
		<u>54,846</u>	<u>-</u>	<u>54,846</u>	<u>47,833</u>
NET CURRENT ASSETS					
		<u>54,846</u>	<u>-</u>	<u>54,846</u>	<u>47,833</u>
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<u>152,379</u>	<u>-</u>	<u>152,379</u>	<u>160,150</u>
NET ASSETS					
		<u>152,379</u>	<u>-</u>	<u>152,379</u>	<u>160,150</u>
FUNDS	15				
Unrestricted funds				152,379	160,150
TOTAL FUNDS				<u>152,379</u>	<u>160,150</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2024 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

BALANCE SHEET - continued

31 MARCH 2024

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

The financial statements were approved by the Board of Trustees and authorised for issue on 5 December 2024 and were signed on its behalf by:

Mrs P A Brookes - Trustee

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	2023 £
Cash flows from operating activities			
Cash generated from operations	1	<u>56,331</u>	<u>10,604</u>
Net cash provided by operating activities		<u>56,331</u>	<u>10,604</u>
Cash flows from investing activities			
Purchase of intangible fixed assets		<u>(9,184)</u>	<u>(68,448)</u>
Purchase of tangible fixed assets		<u>(8,867)</u>	<u>(53,689)</u>
Net cash used in investing activities		<u>(18,051)</u>	<u>(122,137)</u>
Change in cash and cash equivalents in the reporting period		<u>38,280</u>	<u>(111,533)</u>
Cash and cash equivalents at the beginning of the reporting period		<u>125,111</u>	<u>236,644</u>
Cash and cash equivalents at the end of the reporting period		<u>163,391</u>	<u>125,111</u>

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2024

1. RECONCILIATION OF NET EXPENDITURE TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2024 £	2023 £
Net expenditure for the reporting period (as per the Statement of Financial Activities)	(7,771)	(102,932)
Adjustments for:		
Depreciation charges	32,835	33,655
Increase in stocks	(13,389)	-
Decrease/(increase) in debtors	25,777	(45,239)
Increase in creditors	18,879	125,120
Net cash provided by operations	<u>56,331</u>	<u>10,604</u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.23 £	Cash flow £	At 31.3.24 £
Net cash			
Cash at bank	125,111	38,280	163,391
	<u>125,111</u>	<u>38,280</u>	<u>163,391</u>
Total	<u>125,111</u>	<u>38,280</u>	<u>163,391</u>

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Intangible fixed assets

Amortisation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer software	- 5 years
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Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Fixtures and fittings	- 25% on reducing balance
Computer equipment	- 33% on reducing balance

Stocks

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2024

1. ACCOUNTING POLICIES - continued

Debtors

Short term debtors are measured at transaction price, less any impairment. Loans receivable are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method, less any impairment.

Creditors

Short term trade creditors are measured at the transaction price. Other financial liabilities, including bank loans, are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method.

Going Concern

The trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

Government Grants

Government grants received under the job retention scheme are recognised on a systematic basis over the periods in which the company recognises the related costs for which the grant is intended to compensate.

2. DONATIONS AND GRANTS

	2024	2023
	£	£
Donations	4,000	13,619
Grants	621,369	349,175
	<u>625,369</u>	<u>362,794</u>

Grants received, included in the above, are as follows:

	2024	2023
	£	£
Arts Council England-National Portfolio Organisation	440,729	265,864
Leicester City Council	13,000	13,000
Heritage Lottery Fund	130,791	41,728
Arts Council England - Capital	25,259	26,584
Freeland Foundation	11,590	-
Other grants	-	1,999
	<u>621,369</u>	<u>349,175</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2024

3. INCOME FROM CHARITABLE ACTIVITIES

		2024	2023
	Activity	£	£
Admissions	Promotion of arts	9,374	9,300
Book sales	Promotion of arts	9,334	9,377
Consultancy services	Promotion of arts	6,743	5,196
Sales	Promotion of arts	14,371	4,411
Room hire	Promotion of arts	1,875	1,738
		<u>41,697</u>	<u>30,022</u>

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 5)	Totals
	£	£	£
Promotion of arts	<u>369,664</u>	<u>305,173</u>	<u>674,837</u>

5. SUPPORT COSTS

	Finance	Other	Governance costs	Totals
	£	£	£	£
Promotion of arts	<u>650</u>	<u>299,652</u>	<u>4,871</u>	<u>305,173</u>

Support costs, included in the above, are as follows:

	2024	2023
	Promotion of arts	Total activities
	£	£
Bank charges	650	357
Wages	182,927	130,317
Social security	9,636	5,049
Pensions	6,069	4,031
Rent and rates	16,967	20,937
Insurance	1,173	1,350
Postage and stationery	994	1,490
Sundries	21,775	29,055
Subsistence and hospitality	5,663	8,468
Computer costs	12,722	18,566
Professional fees	8,891	4,115
Amortisation of intangible fixed assets	13,543	9,917
Depreciation of tangible fixed assets	19,292	23,738
Independent exam	4,871	4,038
	<u>305,173</u>	<u>261,428</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2024

6. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2024	2023
	£	£
Independent exam	4,871	4,038
Depreciation - owned assets	19,292	23,738
Computer software amortisation	13,543	9,917
	<u> </u>	<u> </u>

7. TRUSTEES' REMUNERATION AND BENEFITS

Mrs P A Brookes, Trustee, received remuneration of £49,873 (2023: £47,500) during the year.

Mrs P A Brookes, Trustee, invoiced the charity £3,000 (2023: £3,000) in consultancy charges and £8,500 (2023: £1,719) for producer charges during the year.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2024 nor for the year ended 31 March 2023.

8. STAFF COSTS

	2024	2023
	£	£
Wages and salaries	182,927	130,317
Social security costs	9,636	5,049
Other pension costs	6,069	4,031
	<u> </u>	<u> </u>
	<u>198,632</u>	<u>139,397</u>

The average monthly number of employees during the year was as follows:

	2024	2023
Employees	11	8
	<u> </u>	<u> </u>

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2024	2023
£60,001 - £70,000	1	-
	<u> </u>	<u> </u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2024

9. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 31 MARCH 2023

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and grants	336,210	26,584	362,794
Charitable activities			
Promotion of arts	30,022	-	30,022
Total	<u>366,232</u>	<u>26,584</u>	<u>392,816</u>
EXPENDITURE ON			
Charitable activities			
Promotion of arts	364,812	130,936	495,748
NET INCOME/(EXPENDITURE)	1,420	(104,352)	(102,932)
RECONCILIATION OF FUNDS			
Total funds brought forward	158,730	104,352	263,082
TOTAL FUNDS CARRIED FORWARD	<u>160,150</u>	<u>-</u>	<u>160,150</u>

10. INTANGIBLE FIXED ASSETS

	Computer software £
COST	
At 1 April 2023	68,448
Additions	9,184
At 31 March 2024	<u>77,632</u>
AMORTISATION	
At 1 April 2023	9,917
Charge for year	13,543
At 31 March 2024	<u>23,460</u>
NET BOOK VALUE	
At 31 March 2024	<u>54,172</u>
At 31 March 2023	<u>58,531</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2024

11. TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Computer equipment £	Totals £
COST			
At 1 April 2023	54,923	60,508	115,431
Additions	-	8,867	8,867
At 31 March 2024	54,923	69,375	124,298
DEPRECIATION			
At 1 April 2023	37,632	24,013	61,645
Charge for year	4,323	14,969	19,292
At 31 March 2024	41,955	38,982	80,937
NET BOOK VALUE			
At 31 March 2024	12,968	30,393	43,361
At 31 March 2023	17,291	36,495	53,786

12. STOCKS

	2024 £	2023 £
Stocks	13,389	-

13. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Trade debtors	167	56,844
Other debtors	9,000	-
Prepayments and accrued income	22,845	945
	32,012	57,789

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2024

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024	2023
	£	£
Trade creditors	13,408	864
Social security and other taxes	3,808	-
Net wages	14,084	-
Other creditors	3,278	2,696
Accruals and deferred income	119,368	131,507
	<u>153,946</u>	<u>135,067</u>

15. MOVEMENT IN FUNDS

	At 1.4.23	Net movement in funds	At 31.3.24
	£	£	£
Unrestricted funds			
General fund	160,150	(7,771)	152,379
	<u>160,150</u>	<u>(7,771)</u>	<u>152,379</u>
TOTAL FUNDS	<u>160,150</u>	<u>(7,771)</u>	<u>152,379</u>

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	655,476	(663,247)	(7,771)
Restricted funds			
Freelands Foundation	11,590	(11,590)	-
	<u>667,066</u>	<u>(674,837)</u>	<u>(7,771)</u>
TOTAL FUNDS	<u>667,066</u>	<u>(674,837)</u>	<u>(7,771)</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2024

15. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.22 £	Net movement in funds £	At 31.3.23 £
Unrestricted funds			
General fund	158,730	1,420	160,150
Restricted funds			
Black History Month	7,402	(7,402)	-
Let's Dance International Frontiers	7,133	(7,133)	-
Windrush	2,000	(2,000)	-
American Embassy	5,235	(5,235)	-
Unearthed Forgotten Histories			
	82,582	(82,582)	-
	104,352	(104,352)	-
TOTAL FUNDS	<u>263,082</u>	<u>(102,932)</u>	<u>160,150</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	366,232	(364,812)	1,420
Restricted funds			
Black History Month	-	(7,402)	(7,402)
Let's Dance International Frontiers	-	(7,133)	(7,133)
Windrush	-	(2,000)	(2,000)
American Embassy	-	(5,235)	(5,235)
Unearthed Forgotten Histories			
	-	(82,582)	(82,582)
Reload, Reset, Reboot	26,584	(26,584)	-
	26,584	(130,936)	(104,352)
TOTAL FUNDS	<u>392,816</u>	<u>(495,748)</u>	<u>(102,932)</u>

Black History Month and BHM Live

Serendipity, on behalf of Leicester City Council, coordinates Black History Month in the city each October. Trailblazing artists and activists from the African and African Caribbean diaspora take centre stage in a programme featuring film, theatre, dance, lectures and exhibitions. Serendipity's initiative BHM Live supports and highlights the work of emerging Black artists.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2024

15. MOVEMENT IN FUNDS - continued

In 2017 Serendipity marked 30 years of Black History Month with Lost Legends, a Heritage Lottery Funded project that recorded, documented and archived the contributions of Leicester's African and African Caribbean community to the UK over the last three decades.

Archiving the past, Reflecting the Future

Archiving the Past, Reflecting the Future is a heritage initiative that documents over a century of Black presence in the East Midlands that is often unrecognised, forgotten or ignored. Documenting the contribution of people from across the African and African Caribbean Diaspora to the region through archival documents, exhibitions and documentary films.

Windrush

The 2021 lecture was delivered online by Dr Beverley Bryan, and the 2022 lecture in person by Professor Gus John.

American Embassy

The American Embassy awarded Serendipity a grant towards the costs of bringing a dance company, Ballet Hispanico, from the USA to perform in Leicester as part of LDIF22.

Unearthed: Hidden Histories

Unearthed: Hidden Histories is a project of Serendipity's to develop their archive of Black history and heritage and make it accessible online to a wide public nationally and internationally.

The Freelands Foundation

The Freelands Foundation awarded Serendipity a grant of £69,925, as a restricted fund, to be spent over three years, 2023 - 2025, on a project 100 Black Women Who Have Made A Mark, selecting 100 Black British women to have their portraits taken by five Black UK based visual artists.

Reload, Reset, Reboot

Reload, Reset, Reboot is a capital project for purchasing IT and film production equipment, part funded by an Arts Council grant award of £128,500, which will be completed in 2023/24, with the assets being depreciated over their expected lifespan.

16. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution pension scheme for the benefit of employees. The assets of the scheme are administered by trustees in a fund independent from those of the company.

The total contributions paid in the year amounted to £6,068 (2023: £4,031). At the year end there were outstanding pension contributions of £1,231 (2023: £648).

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2024

17. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2024 (2023 - Nil).

SERENDIPITY ARTISTS MOVEMENT LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2024

	2024 £	2023 £
INCOME AND ENDOWMENTS		
Donations and grants		
Donations	4,000	13,619
Grants	621,369	349,175
	625,369	362,794
Charitable activities		
Admissions	9,374	9,300
Book sales	9,334	9,377
Consultancy services	6,743	5,196
Sales	14,371	4,411
Room hire	1,875	1,738
	41,697	30,022
Total incoming resources	667,066	392,816
EXPENDITURE		
Charitable activities		
Artist fees	40,596	65,143
Consultants/Freelancers	78,891	33,689
Exhibitions	10,622	18,588
Films	27,534	35,569
Technical services	14,782	8,373
Venue hire	7,878	3,095
Marketing and publications	92,930	37,221
Artists travel	71,802	17,347
Research	14,629	15,295
Professional fees	10,000	-
	369,664	234,320
Support costs		
Finance		
Bank charges	650	357
Other		
Wages	182,927	130,317
Social security	9,636	5,049
Pensions	6,069	4,031
Rent and rates	16,967	20,937
Carried forward	215,599	160,334

This page does not form part of the statutory financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2024

	2024 £	2023 £
Other		
Brought forward	215,599	160,334
Insurance	1,173	1,350
Postage and stationery	994	1,490
Sundries	21,775	29,055
Subsistence and hospitality	5,663	8,468
Computer costs	12,722	18,566
Professional fees	8,891	4,115
Computer software amortisation	13,543	9,917
Fixtures and fittings depreciation	4,323	5,764
Computer equipment depreciation	14,969	17,974
	<u>299,652</u>	<u>257,033</u>
Governance costs		
Independent exam	4,871	4,038
	<u>674,837</u>	<u>495,748</u>
Total resources expended		
Net expenditure	<u>(7,771)</u>	<u>(102,932)</u>

This page does not form part of the statutory financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

England & Wales - Charity number 1160035

Accounts

REGISTERED COMPANY NUMBER: 07248813 (England and Wales)
REGISTERED CHARITY NUMBER: 1160035

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023
FOR
SERENDIPITY ARTISTS MOVEMENT LIMITED**

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

SERENDIPITY ARTISTS MOVEMENT LIMITED

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SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Principal Activity

The principle activity of the charity during the year continued to be the promotion of arts; chiefly dance and live arts from a culturally diverse perspective.

Objectives and activities for the public benefit

Serendipity Institute for Black Arts and Heritage's objectives are: to promote, improve, develop and maintain appreciation of the arts for the public benefit; to advance education in the arts and different cultures and heritage for the public benefit; to promote equality and diversity for the public benefit through the arts, including hosting events that profile diversity such as Let's Dance International Frontiers (LDIF) and Black History Month.

Vision and Mission

Vision

Serendipity Institute for Black Arts and Heritage is an internationally connected organisation that actively changes the UK's artistic and cultural landscape through an innovative, inclusive, and inspiring multi-faceted programme.

Mission

Serendipity's mission is to nurture high quality new work from artists, both emerging and established, that celebrates diversity and to centre perspectives from the African and African Caribbean Diaspora, embedded as part of cultural experiences for all, championing under-represented and forgotten voices.

Values

International	A global perspective, working together to make great things happen
Creative	Showcasing innovative work that pushes boundaries, and imaginative problem solving
Diverse	Championing access and inclusion for all
Quality	Professional, high standard artistic work and practice that exceeds expectations
Sharing	Opportunities to share knowledge and practice, inform and inspire

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

OBJECTIVES AND ACTIVITIES

Artistic

The first full, in person, festival following COVID-19 restrictions, Let's Dance International Frontiers 2022 took place at venues throughout Leicester from 29 April - 7 May 2022.

Let's Dance International Frontiers 2022

Let's Dance International Frontiers 2022 Launch

Friday 29 April

Leicester Museum and Art Gallery

Let's Dance International Frontiers began with a unique launch event to celebrate International Dance Day. Embracing the theme of this year's festival, In Situ: Responding to Space, Place, People and Time with site specific works; Nus Descendant L'Escalier and Siren Calls: To an Illusive Journey.

The welcome talk was given by Serendipity Institute for Black Arts and Heritage's patron, Pauline Black OBE DL and its CEO and Artistic Director, Pawlet Brookes MBE.

Artincidence's Annabel Guérédrat and Henri Tauliaut presented a new interpretation of their work, Nus Descendant L'Escalier (Nudes Descending the Staircase). Inspired by the title and controversial side of Marcel Duchamp's painting Nu descendant un escalier no. 2 (1912) it was performed on the staircase at Leicester Museum and Gallery. The performance was a provocative one and prompted humour and intrigue from the audience. This work seamlessly led into the first interpretation of Siren Calls: To an Illusive Journey, composed by Philip Herbert and choreographed by Monique Jonas to honour the Windrush generation and crystallise their experiences. It has choreography that encapsulates the strength, tenacity and spirit of adventure into a new world, whilst the fluidity of the music for string quartet considers echoes of the past, hopes of the future and the density of the middle passage. This work, embodies the energy of different choreographers and spaces, recognising the richness and legacy of the African Caribbean Diaspora in the UK.

Tabanka Dance Ensemble

Saturday 30 April

Sue Townsend Theatre

Tabanka African and Caribbean People's Dance Ensemble are known internationally for their platform that pioneers, promotes and centres artistic legacy for Black Nordic Personhood. Based in Norway and founded by Thomas Talawa Prestø, the company are guardians of the Talawa Technique™, one of the few fully codified African and Caribbean dance techniques. They performed a mixed bill from their repertoire including the second interpretation of Siren Calls: To an Illusive Journey, commissioned by Serendipity Institute for Black Arts and Heritage and composed by Philip Herbert. Thomas Talawa Prestø draws on the interconnections across the Caribbean and Europe, painting a narrative of resilience, recognition and hope.

JOMBA! Film Showcase

Sunday 1 May

Dialogue Box, Serendipity Institute for Black Arts and Heritage and Online

In partnership with JOMBA!, one of South Africa's leading dance festivals, LDIF22 presented a selection of dance shorts from six Durban-based dance makers. The artists were asked to work loosely around the theme of Border Crossings, embracing the opportunity to re-imagine their creativity and their dance work for a digital space. The films were followed by a discussion with two of the artists from the programme and resulted in a valuable exchange of ideas and experience.

In Situ: Responding to Space, Place, People and Time Conference

Tuesday 3 May

Curve RR2

The conference featured contributions from Annabel Guérédrat, Yinka Esi Graves (virtually), John Hunte, Monique Jonas, Thomas Talawa Prestø, Henri Tauliaut, Makeda Thomas, Eduardo Vilario and was chaired by Pawlet Brookes. A rich day of knowledge exchange, exploring the significance of space in dance and how dance is a powerful tool for change. It was followed by a networking event where artistic directors and emerging artists talked freely and resulted in many of the emerging dancers being asked to audition for established companies.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

OBJECTIVES AND ACTIVITIES

LDIF+ Masterclasses

For LDIF22 the masterclasses covered a range of techniques rooted in the richness of the African and African Caribbean Diaspora. Practitioners included: Makeda Thomas, a New York/Port of Spain based dance artist and founding director of the Dance and Performance Institute, Trinidad and Tobago; Eduardo Vilaro, from Ballet Hispánico who led a class in Afro-Cuban styles; John Hunte, an accomplished performer, arts activist, choreographer, teacher and consultant from Barbados; and Thomas Prestø from Tabanka Dance Ensemble.

Dance Dialogues

#BlackBoyJoyGone Film Screening and Discussion

Black Digital Dance Revolution Launch

Saturday 30 April

#BlackBoyJoyGone (#BBJG) is a BFI Doc Society funded hybrid documentary by and for Black men about mental health, sexual trauma and finding strength through brotherhood. Directed by Ashley Karrell and Isaac Ouro-Gnao, blending interviews, poetry, dance and storytelling, it captures the lives, realities, and the hopeful perspectives of men in the North, the Midlands and London in the United Kingdom. The event also launched the Black Digital Dance Revolution and was followed by an after-show discussion that unpacked the need for more opportunities for Black men to discuss mental health.

A Wise Monkey Knows Which Tree to Climb: Perspectives on Decolonising Black Dance: Thomas Talawa Prestø Friday 6 May

The roundtable conversation with Thomas Talawa Prestø discussing his PhD research and the steps we need to take to unpack and decolonise dance practice, was well attended and prompted much debate in the sector, leading to a publication of the findings (released in October 2022).

Black British Ballet with Patrick Williams, Denzil Bailey, Sandie Bourne and Marsha Lowe - Roundtable

Saturday 7 May

Dialogue Box, Serendipity Institute for Black Arts and Heritage

The Black British Ballet project aims to celebrate and document the careers of Black dancers and choreographers in British ballet in the past century. This conversation was well attended and started to highlight where shifts in representation and the sector is needed.

Conversation and Cocktails with Eduardo Vilaro

Saturday 7 May

Eduardo Vilaro is the Artistic Director and CEO of Ballet Hispánico. He was named Ballet Hispánico Artistic Director in 2009, becoming only the second person to head the company since its founding in 1970. Vilaro has infused Ballet Hispánico's legacy with a bold brand of contemporary dance that reflects America's changing cultural landscape. The networking event was a great opportunity for people to meet Vilaro and hear more about his work, bringing with it plenty of business for the host venue.

Signatures and Black British Dance Platform

Wednesday 4 May

Curve Theatre

Led by Serendipity Institute for Black Arts and Heritage, Signatures is a platform that provides opportunities to nurture and support undiscovered talent. Working with emerging dancers and choreographers based locally, nationally and internationally, Signature showcases excerpts of work in development. Thought-provoking, explorative and always innovative, this is a unique opportunity to see rising stars of dance.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

OBJECTIVES AND ACTIVITIES

The Black British Dance Platform is a collaboration between Serendipity Institute for Black Arts and Heritage and Fabric, with the ambition to support and nurture dance artists from the African and African Caribbean Diaspora who are based in England, with a desire to present work internationally and supports the aims of cultivating a sector that is representative of contemporary Britain. In total five artists and companies were supported by the platform including: Instigate Unknown, Shreya Vadnerkar (a Leicester based artist), Jamie Philbert, Jessica Walker/Walker Movement Theatre Company, and Seren Marimba. Unfortunately, one artist was unable to travel due to issue with visas.

Yinka Esi Graves and Maya Taylor

Thursday 5 May

The Guildhall

Artists took over the Guildhall for an exhibition and performance, first shared as part of LDIF's online programmes in 2020 and 2021, coming to life with Leicester's historic Guildhall as a backdrop.

The Disappearing Act by Yinka Esi Graves was envisaged as an exhibition (Graves had recently become a new mother). The work was an exploration of the ways in which Black women articulate their resistance and particularly through methods of camouflage and the notion of crypsis.

In the Lord Mayor's Parlour, American choreographer, Maya Taylor, accompanied by words and music from CUBS the Poet and the trombonist Jeremy Phipps, it unravels/illuminates Maya's journey of identity as a dual heritage woman. The piece illuminated the parlour and was a very special performance, complementing the themes of the festival in particular.

Ballet Hispánico

Friday 6 May - Saturday 7 May

Curve Theatre

In an evening of works that span Latinx cultures, Ballet Hispánico celebrated their fiftieth anniversary with their UK debut. The performance was an eclectic fusion of contemporary and Latin dance forms creating the space for a cultural dialogue and an immersive arts experience. Feedback from Curve demonstrated a significantly high attendance from groups that are typically categorised as less engaged and saw a shift in the recognition of the growing Latinx community in the UK as part of the Diaspora.

Black History Month 2022

Black History Month Leicester 2022 took place throughout October 2022. As the first full programme, emerging from the pandemic, event organisers across Leicester came together to create a rich programme of activities featuring over 36 events across the city including exhibitions, publications, performances, film, discussion and lectures.

Black History Month 2022 recognised a number of anniversaries: 60 years of Jamaica's and Trinidad and Tobago's independence, the first anniversary of Barbados becoming a republic, 35 years since the establishment of Black History Month in the UK and the election of the first Black female politician, Diana Abbott, and 40 years since the start of Talking Blues by Herdle White.

A summary of Black History Month Leicester 2022 is as follows:

BlackInk

BlackInk returned for its third edition exploring the theme of independence, from critical discourse on international politics through to personal reflections. The artform of focus for this issue was music, taking a journey from jazz to Lover's Rock, 2-tone and ska.

BHM Launch: BHM Live

Launching Black History Month at Attenborough Arts Centre with a showcase of work from emerging artists: Jada O'Neill, Kelis Darko, Rose Aida Sall Sao and Ty'rone Haughton, the programme celebrated locally based talent in textile art, poetry, dance and music. Mrs Elvy Morton as a special guest speaker and Councillor Sue Hunter welcomed guests. Taking place on the same day as a train strike provided some challenges, however the event was a great success and was well attended by people from across Leicester's diverse communities.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

OBJECTIVES AND ACTIVITIES

BlackChat

The first of two BlackChat events was in conversation with Herdle White, known for his work as the longest-serving local BBC radio presenter and producer. The event which sold out (and proved so popular people sat outside the room to listen) was a wonderful opportunity for people to recognise the contribution that Herdle has made to Leicester. Herdle reflected on highlights from his career and spontaneously people offered their thanks. The event highlighted the joint need to document people's stories but also celebrate people's histories. It was well attended from people across the Midlands.

The second BlackChat event was with Pawlet Brookes, CEO of Serendipity Institute for Black Arts and Heritage and Laura Taylor, newly appointed Senior Archivist for the Records Office for Leicestershire, Leicester, Rutland. The conversation began around the new acquisition of the Thomas Cook archive and the changing face of the record office when exploring decolonisation, shifting the gaze and interpretation.

The session was well attended by a range of people from both heritage backgrounds and members of the general public who were really interested in the ways that archives can be used practically, alongside wider conversations of the interpretation of archives, particularly when looking at the representation of people from Global Majority backgrounds in the Thomas Cook archives.

Film Programme

In partnership with Phoenix, the film programme for Black History Month was hosted at Serendipity Institute for Black Arts and Heritage's Dialogue Box whilst Phoenix was undergoing refurbishment. The film programme focused on exploring the theme of independence across the Diaspora. From *She Had a Dream*, exploring a young woman's journey into politics in Tunisia, through to *Marighella* charting the revolutionary struggle in Brazil through the life of Carlos Marighella. *Simulacros De Liberación* followed social movements in Puerto Rico and a double bill from Menelik Shabazz (*Time and Judgement* and *Catch a Fire*) looked back at historic events in Jamaica and the African Caribbean Diaspora.

Black History Month - Touring Exhibition

In partnership with Leicester Museum and Galleries we hosted a touring exhibition for schools featuring key figures from local Black history. The tour of pull up banners was complemented with an education pack with resources for teachers and educators. The pull-up banners were booked out throughout October and November with some schools confirming their bookings for January 2023, as part of Leicester Museum's shared focus of reaching every primary school child in the city.

Unearthed: Forgotten Histories - Development Phase

During the course of the development phase, Serendipity Institute for Black Arts and Heritage led a lively programme of consultations, meetings, workshops, roundtable discussions and pilot activity. These engagements formed the basis for an evaluation report and, through on-going reflections, fed into the learning for the delivery of the delivery phase.

The development phase enabled Serendipity Institute for Black Arts and Heritage to develop a greater understanding of audiences, map the local, national and international ecology connected to this work, as well as highlight where Serendipity would require specialist support and consultation to build organisational resilience and long-term legacy around this work.

Key highlights included:

Young Archivists - Pilot

It was aimed at young people from diverse communities in the East Midlands who are currently under-represented in the heritage sector. The pilot course was a great success providing training with industry experts, alongside mentorship. We recruited 10 young archivists for the pilot programme in July and received fantastic feedback from them to support the further development of the course. Alongside a session held at Dialogue Box, the Young Archivists also took a trip to London to Autograph, Tate Britain and iniva, meeting with Black and Asian archivists and collections managers, which the young people found particularly inspiring.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

OBJECTIVES AND ACTIVITIES

Windrush Day 2022

For the third year running, Serendipity Institute for Black Arts and Heritage presented the 2022 Annual Windrush Lecture by Professor Gus John. He explored the theme The Road to Independence and what it means for African and African Caribbean countries to be independent in a constantly evolving changing political landscape.

Professor Augustine "Gus" John was born in Grenada and has lived mainly in the UK since 1964. He was a member of the Campaign Against Racial Discrimination (CARD) in the middle to late 1960s and a member of the Council of the Institute of Race Relations in the early 1970s. He is a scholar/activist who has done notable work in the fields of education policy: the role of schooling and education in promoting social justice.

Black Visionaries

As part of Unearthed: Forgotten Histories, this roundtable discussion gathered international Black women academics with the vision to build and sustain meaningful intergenerational debates surrounding heritage. Dr Anita Gonzalez, Co-Lead of New Racial Justice Institute (USA) opened the conversation by sharing best practice in the work of the institute.

Black Digital Dance Revolution

Black Digital Dance Revolution is a nationally significant project working with regional partners: Serendipity (Leicester), Northern School of Contemporary Dance (Leeds), Dance City (Newcastle), Dance Umbrella (London) and beyond. It draws on the dance heritage of these four cities to develop a programme of digital and physical work including dance films, workshops and artist-led residencies. Black Digital Dance Revolution explores how digital technologies can be integrated to push the boundaries of how artistic work is created, documented and shared, building stronger relationships and networks across organisations in the UK dance sector and establishing a living legacy for Black dance. Launched in 2022 the project will culminate in December 2023. Key developments to date include:

Let's Dance in the City

Embodying the theme In Situ: Responding to Space, Place, People and Time, Serendipity Institute for Black Arts and Heritage commissioned three dancers take to the streets and buildings across Leicester and respond with movement. The resulting improvisations were shared online throughout LDIF22.

Interpretation - Siren Calls: To an Illusive Journey

Connecting art and heritage, it tells the stories of the Windrush generation and the connections each artist has to the journey and lineage. A tour of the work took place in Leicester, Leeds, Newcastle and London with workshops, film screenings and roundtable discussions about how art can be used to tell stories and how history and heritage can be embodied within artistic practice.

The Disappearing Act

Taking place at The Guildhall, Leicester, The Disappearing Act was an exhibition showcasing the dance films of Yinka Esi Graves. Inspired by the circus artist Olga Brown, known as Miss La LaLa, Graves embodied the character welcoming visitors to the space to explore the idea of Crypsis.

The Silent Beat: A Haptics Conversation

Research and development took place with Antoine Hunter and Soweto Kinch in collaboration with Serendipity Institute for Black Arts and Heritage to present an experimental work investigating the ways in which haptic technology can be used to relay music in new ways and the practical applications this might have for Deaf dancers and choreographers.

Audiences

2022/2023 saw Serendipity Institute for Black Arts and Heritage recover audiences attending in-person events. By the end of March 2023, Serendipity Institute for Black Arts and Heritage had reached an estimated audience of 757,000 broadcast (television and radio), 201,098 online and a live in-person audience of 2,293 people.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

OBJECTIVES AND ACTIVITIES

Objectives for the Forthcoming Year

Artistic and Heritage

- To deliver an in-person programme of events for Let's Dance International Frontiers 2023, an annual dance festival with events taking place 29 April - 6 May, focusing on showcasing emerging talent alongside internationally renowned artists. In 2023, this will focus on the theme Uncovering the Dance Within: Origins and Authenticity.

- To deliver an annual lecture for Windrush Day 2023 with Gary Younge.

- To deliver Black History Month, an annual arts, heritage and education festival in October. In 2023, this will focus on the themes of Representation, Relocation, Revelation and Resistance, recognising the seventy-fifth anniversary of the arrival of the HMT Empire Windrush, the sixtieth anniversary of Martin Luther King Jr's "I have a dream" speech and the tenth anniversary of Black Lives Matter.

- To commission new work through Signatures, Black British Dance Platform and Launchpad programmes and to showcase emerging artistic talent from the African and African Caribbean Diaspora.

- To develop the publication series focusing on work coming out of the African and African Caribbean Diaspora, with special reference to Black arts, heritage, cultural politics and dance. To adapt these to digital formats through eBooks and audiobooks and increasing their reach through licensing.

- To collaborate with arts and education partners to deliver artistic interventions and consultancy focused on Black-led artistic practice.

- To continue working innovatively across digital technologies to create and share artistic practice through the initiative Black Digital Dance Revolution.

- To launch 100 Black Women Who Have Made A Mark, selecting 100 Black British women and five Black UK based visual artists.

- To deliver Unearthed: Forgotten Histories, including the Living Archive, Young Archivists, Reminiscence sessions, oral histories, podcasts and education packs.

Audiences

- To continue rebuilding in-person audiences for live performances.

- To continue to use technologies to reach and expand digital audiences in the UK and internationally through online programmes.

- To begin using Illuminate to document audience data, grow existing audiences and find new ones.

- To continue to work with PR experts to develop and update marketing strategies, raising the profile of Serendipity Institute for Black Arts and Heritage with national and international audiences.

- To develop membership schemes that encourage new audiences and reward return audience members.

- To develop packages that encourage attendance across events and programmes.

- To continue to embed accessibility across all of Serendipity Institute for Black Arts and Heritage's programmes.

Governance and Leadership

- Board development and recruitment of trustees with expertise in finance and business.

Finance

- Increasing publications sales and ticket sales.

- Increasing income from consultancy and expertise.

- Continuing to build reserves.

Office Base

The financial year 2022/2023 saw Serendipity Institute for Black Arts and Heritage maintain an office space at 21 Bowling Green Street, Leicester, LE1 6AS. The office space at Clephan Building, De Montfort University remains as a base for additional storage and exhibition preparation.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

FINANCIAL REVIEW

Finance

2022/2023 saw Serendipity Institute for Black Arts and Heritage being awarded a second term as a National Portfolio Organisation with Arts Council England for the period 2023-2026. A full application for the delivery phase of Unearthed: Forgotten Histories was submitted to the National Lottery Heritage Fund. Alongside grant funding, trusts and foundations, the organisation has continued to increase its earned income through publications and consultancy and collaborations with partners such as the Leicester Museum and Gallery.

Notable achievements in 2022/2023 include:

- Freelands Foundation - Space to Dream Fund awarding of £69,925 for 2023 - 2025
- The awarding by Arts Council England of a Small Capital award of £128,500
- The completion of the NLHF Development award for £83,455
- Leicester City Council - Let's Dance International Frontiers and Black History Month award of £13,000 for 2022/23
- The National Portfolio Organisation grant award for April 2023 - March 2026 of £1,283,184

Reserves Policy

Rationale

The Serendipity Institute for Black Arts and Heritage Reserves Policy is to maintain sufficient level of reserves to enable normal operating activities to continue over a period of up to three months should a shortfall in income occur and to take account of potential risks and contingencies that may arise from time to time. Excluded from the Reserves Policy is income associated with Donor Restricted Funds (Earmarked Income). Therefore, in order to demonstrate transparency, accountability and sound financial management Serendipity Institute for Black Arts and Heritage's Reserves Policy clearly justifies the amount of reserves kept back each year.

Steps taken to establish the level of reserve

To make a judgement on the amount of reserve the Trustees have considered the risks in respect of expenditure, unrestricted income and where appropriate restricted income and where funds can only be realised by the disposal of a fixed asset. Also taken into consideration are any external identified potential major risks to income and expenditure during the year under consideration. A risk assessment will be conducted each financial year using a risk determination approach looking at unrestricted income, restricted income, expenditure and external potential major risks.

Level of reserve required by Serendipity Institute for Black Arts and Heritage

The Board of Trustees has established that Serendipity Institute for Black Arts and Heritage should hold approximately three months operating capital which within the current budget period equates to £80,000. Over the 2023-2024 period, Serendipity Institute for Black Arts and Heritage seeks to achieve reserves of approximately £100,000.

Monitoring and reviewing the Reserves Policy

This policy will be reviewed at the Annual General Meeting each year. The CEO will present the Board of Trustees with a draft document and supporting materials that enables them to make an informed decision about levels of Reserves and feeds into their approval of the Strategy Document and Annual Operating Budget.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The company is incorporated under the Companies Act, company number 07248813 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1160035.

Recruitment and appointment of new trustees

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

As set out in the Articles of Association trustees serve for a two year term, which is then renewable every two years up to eight years. The board review itself as an effective trustee body once a year via self-evaluation as per the guidance from the Charity Commission. Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational structure

Richard Anthony Graves, Karen Chouhan, Tracy Harwood, Javier Torres, Jean-François Manicom and Pawlet Brookes remained in post as trustees during 2022/2023.

Board discussion took place about the organisation's recovery, resilience and sustainability following the impact of the COVID-19 pandemic on the arts and cultural industries.

During the financial year 2022/2023 Serendipity Institute for Black Arts and Heritage 's CEO and Artistic Director, Administrator, Administration Assistant and Membership Coordinator remained in post. The Heritage Manager's post changed in March 2022, the Digital Innovation Project Manager joined in July 2022, alongside Event Coordinator and Finance Officer posts in October 2022.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

07248813 (England and Wales)

Registered Charity number

1160035

Registered office

21 Bowling Green Street
Leicester
Leicestershire
LE1 6AS

Trustees

Mrs P A Brookes
Ms K J H Chouhan
Mr R A Graves
Ms T Harwood (resigned 20.6.2023)
Mr J Torres Del Sol
Mr J Manicom Curator

Company Secretary

Mrs P A Brookes

Independent Examiner

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

Senior Management

Mrs P A Brookes is the Chief Executive Officer and Artistic Director of the charity.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 5 December 2023 and signed on its behalf by:

Mrs P A Brookes - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SERENDIPITY ARTISTS MOVEMENT LIMITED

Independent examiner's report to the trustees of Serendipity Artists Movement Limited ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2023.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiner's statement

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

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

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our work, for this report, or for the opinions we have formed.

Mr P Bott FCA

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

19 December 2023

SERENDIPITY ARTISTS MOVEMENT LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2023

		Unrestricted fund £	Restricted funds £	2023 Total funds £	2022 Total funds £
INCOME AND ENDOWMENTS FROM	Notes				
Donations and grants	2	336,210	26,584	362,794	444,419
Charitable activities	3				
Promotion of arts		30,022	-	30,022	16,390
Total		<u>366,232</u>	<u>26,584</u>	<u>392,816</u>	<u>460,809</u>
EXPENDITURE ON					
Charitable activities	4				
Promotion of arts		<u>364,812</u>	<u>130,936</u>	<u>495,748</u>	<u>272,585</u>
NET INCOME/(EXPENDITURE)		1,420	(104,352)	(102,932)	188,224
RECONCILIATION OF FUNDS					
Total funds brought forward		158,730	104,352	263,082	74,858
TOTAL FUNDS CARRIED FORWARD		<u>160,150</u>	<u>-</u>	<u>160,150</u>	<u>263,082</u>

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

BALANCE SHEET 31 MARCH 2023

	Notes	Unrestricted fund £	Restricted funds £	2023 Total funds £	2022 Total funds £
FIXED ASSETS					
Intangible assets	10	3,307	55,224	58,531	-
Tangible assets	11	19,946	33,840	53,786	23,835
		<u>23,253</u>	<u>89,064</u>	<u>112,317</u>	<u>23,835</u>
CURRENT ASSETS					
Debtors	12	57,789	-	57,789	12,550
Cash at bank		84,009	41,102	125,111	236,644
		<u>141,798</u>	<u>41,102</u>	<u>182,900</u>	<u>249,194</u>
CREDITORS					
Amounts falling due within one year	13	(4,901)	(130,166)	(135,067)	(9,947)
		<u>136,897</u>	<u>(89,064)</u>	<u>47,833</u>	<u>239,247</u>
NET CURRENT ASSETS					
		<u>160,150</u>	-	<u>160,150</u>	<u>263,082</u>
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<u>160,150</u>	-	<u>160,150</u>	<u>263,082</u>
NET ASSETS					
		<u>160,150</u>	-	<u>160,150</u>	<u>263,082</u>
FUNDS	14				
Unrestricted funds				160,150	158,730
Restricted funds				-	104,352
TOTAL FUNDS				<u>160,150</u>	<u>263,082</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2023.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2023 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

BALANCE SHEET - continued **31 MARCH 2023**

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

The financial statements were approved by the Board of Trustees and authorised for issue on 5 December 2023 and were signed on its behalf by:

Mrs P A Brookes - Trustee

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Financial reporting standard 102 - reduced disclosure exemptions

The charitable company has taken advantage of the following disclosure exemptions in preparing these financial statements, as permitted by FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland':

- the requirements of Section 7 Statement of Cash Flows.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Intangible fixed assets

Amortisation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer software	- 5 years
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Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Fixtures and fittings	- 25% on reducing balance
Computer equipment	- 33% on reducing balance

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

1. ACCOUNTING POLICIES - continued

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Debtors

Short term debtors are measured at transaction price, less any impairment. Loans receivable are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method, less any impairment.

Creditors

Short term trade creditors are measured at the transaction price. Other financial liabilities, including bank loans, are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method.

Going Concern

The trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

Government Grants

Government grants received under the job retention scheme are recognised on a systematic basis over the periods in which the company recognises the related costs for which the grant is intended to compensate.

2. DONATIONS AND GRANTS

	2023	2022
	£	£
Donations	13,618	24,467
Grants	349,176	419,952
	<u>362,794</u>	<u>444,419</u>

Grants received, included in the above, are as follows:

	2023	2022
	£	£
Arts Council England-National Portfolio Organistaion	265,864	317,592
Leicester City Council	13,000	58,000
Heritage Lottery Fund	41,728	-
Community Fund	-	2,000
American Embassy	-	5,235
Kickstart	-	7,625
CRF Fund	-	8,250
Cultural Recovery	-	19,250
Arts Council England - Capital	26,584	-
Other grants	2,000	2,000
	<u>349,176</u>	<u>419,952</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

3. INCOME FROM CHARITABLE ACTIVITIES

		2023	2022
	Activity	£	£
Admissions	Promotion of arts	9,300	4,231
Book sales	Promotion of arts	9,377	5,933
Consultancy services	Promotion of arts	5,196	2,324
Sales	Promotion of arts	4,411	3,902
Room hire	Promotion of arts	1,738	-
		<u>30,022</u>	<u>16,390</u>

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 5)	Totals
	£	£	£
Promotion of arts	<u>152,989</u>	<u>342,759</u>	<u>495,748</u>

5. SUPPORT COSTS

	Finance	Other	Governance costs	Totals
	£	£	£	£
Promotion of arts	<u>357</u>	<u>338,364</u>	<u>4,038</u>	<u>342,759</u>

6. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2023	2022
	£	£
Independent exam	4,038	3,812
Depreciation - owned assets	23,738	8,069
Computer software amortisation	<u>9,917</u>	<u>-</u>

7. TRUSTEES' REMUNERATION AND BENEFITS

Mrs P A Brookes, Trustee, received remuneration of £47,500 (2022: £44,434) during the year.

Mrs P A Brookes, Trustee, invoiced the charity £3,000 (2022: £1,500) in consultancy charges and £1,719 (2022: £1,719) for producer charges during the year.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2023 nor for the year ended 31 March 2022.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

8. STAFF COSTS

	2023 £	2022 £
Wages and salaries	130,317	106,722
Social security costs	5,049	5,321
Other pension costs	4,031	3,876
	<u>139,397</u>	<u>115,919</u>

The average monthly number of employees during the year was as follows:

	2023	2022
Employees	<u>8</u>	<u>4</u>

No employees received emoluments in excess of £60,000.

9. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 31 MARCH 2022

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and grants	328,334	116,085	444,419
Charitable activities			
Promotion of arts	9,981	6,409	16,390
Total	<u>338,315</u>	<u>122,494</u>	<u>460,809</u>
EXPENDITURE ON			
Charitable activities			
Promotion of arts	183,930	88,655	272,585
NET INCOME	154,385	33,839	188,224
Transfers between funds	(70,512)	70,512	-
Net movement in funds	83,873	104,351	188,224
RECONCILIATION OF FUNDS			
Total funds brought forward	74,858	-	74,858
TOTAL FUNDS CARRIED FORWARD	<u>158,731</u>	<u>104,351</u>	<u>263,082</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

10. INTANGIBLE FIXED ASSETS

	Computer software £
COST	
Additions	68,448
AMORTISATION	
Charge for year	9,917
NET BOOK VALUE	
At 31 March 2023	58,531
At 31 March 2022	-

11. TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Computer equipment £	Totals £
COST			
At 1 April 2022	54,923	6,819	61,742
Additions	-	53,689	53,689
At 31 March 2023	54,923	60,508	115,431
DEPRECIATION			
At 1 April 2022	31,868	6,039	37,907
Charge for year	5,764	17,974	23,738
At 31 March 2023	37,632	24,013	61,645
NET BOOK VALUE			
At 31 March 2023	17,291	36,495	53,786
At 31 March 2022	23,055	780	23,835

12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023 £	2022 £
Trade debtors	56,844	12,550
Prepayments and accrued income	945	-
	57,789	12,550

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023 £	2022 £
Trade creditors	864	3,259
Social security and other taxes	-	2,126
Other creditors	2,696	3,291
Accruals and deferred income	131,507	1,271
	<u>135,067</u>	<u>9,947</u>

14. MOVEMENT IN FUNDS

	At 1.4.22 £	Net movement in funds £	At 31.3.23 £
Unrestricted funds			
General fund	158,730	1,420	160,150
Restricted funds			
Black History Month	7,402	(7,402)	-
Let's Dance International Frontiers	7,133	(7,133)	-
Windrush	2,000	(2,000)	-
American Embassy	5,235	(5,235)	-
Unearthed Forgotten Histories			
	82,582	(82,582)	-
	<u>104,352</u>	<u>(104,352)</u>	<u>-</u>
TOTAL FUNDS	<u>263,082</u>	<u>(102,932)</u>	<u>160,150</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	366,232	(364,812)	1,420
Restricted funds			
Black History Month	-	(7,402)	(7,402)
Let's Dance International Frontiers	-	(7,133)	(7,133)
Windrush	-	(2,000)	(2,000)
American Embassy	-	(5,235)	(5,235)
Unearthed Forgotten Histories			
	-	(82,582)	(82,582)
Reload, Reset, Reboot	26,584	(26,584)	-
	<u>26,584</u>	<u>(130,936)</u>	<u>(104,352)</u>
TOTAL FUNDS	<u>392,816</u>	<u>(495,748)</u>	<u>(102,932)</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

14. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.21 £	Net movement in funds £	Transfers between funds £	At 31.3.22 £
Unrestricted funds				
General fund	74,858	154,384	(70,512)	158,730
Restricted funds				
Black History Month	-	(17,372)	24,774	7,402
Let's Dance International Frontiers	-	(35,335)	42,468	7,133
Windrush	-	(1,270)	3,270	2,000
American Embassy	-	5,235	-	5,235
Unearthed Forgotten Histories				
	-	82,582	-	82,582
	-	33,840	70,512	104,352
TOTAL FUNDS	<u>74,858</u>	<u>188,224</u>	<u>-</u>	<u>263,082</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	338,315	(183,931)	154,384
Restricted funds			
Black History Month	20,321	(37,693)	(17,372)
Let's Dance International Frontiers	8,101	(43,436)	(35,335)
Windrush	2,110	(3,380)	(1,270)
American Embassy	5,235	-	5,235
Unearthed Forgotten Histories			
	86,727	(4,145)	82,582
	122,494	(88,654)	33,840
TOTAL FUNDS	<u>460,809</u>	<u>(272,585)</u>	<u>188,224</u>

Black History Month and BHM Live

Serendipity, on behalf of Leicester City Council, coordinates Black History Month in the city each October. Trailblazing artists and activists from the African and African Caribbean diaspora take centre stage in a programme featuring film, theatre, dance, lectures and exhibitions. Serendipity's initiative BHM Live supports and highlights the work of emerging Black artists.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

14. MOVEMENT IN FUNDS - continued

In 2017 Serendipity marked 30 years of Black History Month with Lost Legends, a Heritage Lottery Funded project that recorded, documented and archived the contributions of Leicester's African and African Caribbean community to the UK over the last three decades.

Archiving the past, Reflecting the Future

Archiving the Past, Reflecting the Future is a heritage initiative that documents over a century of Black presence in the East Midlands that is often unrecognised, forgotten or ignored. Documenting the contribution of people from across the African and African Caribbean Diaspora to the region through archival documents, exhibitions and documentary films.

Windrush

The 2021 lecture was delivered online by Dr Beverley Bryan, and the 2022 lecture in person by Professor Gus John.

American Embassy

The American Embassy awarded Serendipity a grant towards the costs of bringing a dance company, Ballet Hispanico, from the USA to perform in Leicester as part of LDIF22.

Unearthed: Hidden Histories

Unearthed: Hidden Histories is a project of Serendipity's to develop their archive of Black history and heritage and make it accessible online to a wide public nationally and internationally.

The Freelands Foundation

The Freelands Foundation awarded Serendipity a grant of £69,925, as a restricted fund, to be spent over three years, 2023 - 2025, on a project 100 Black Women Who Have Made A Mark, selecting 100 Black British women to have their portraits taken by five Black UK based visual artists.

Reload, Reset, Reboot

Reload, Reset, Reboot is a capital project for purchasing IT and film production equipment, part funded by an Arts Council grant award of £128,500, which will be completed in 2023/24, with the assets being depreciated over their expected lifespan.

15. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution pension scheme for the benefit of employees. The assets of the scheme are administered by trustees in a fund independent from those of the company.

The total contributions paid in the year amounted to £4,031 (2022: £7,752). At the year end there were outstanding pension contributions of £648 (2022: £1,244).

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2023

16. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2023 (2022 - Nil).

SERENDIPITY ARTISTS MOVEMENT LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2023

	2023 £	2022 £
INCOME AND ENDOWMENTS		
Donations and grants		
Donations	13,618	24,467
Grants	349,176	419,952
	362,794	444,419
Charitable activities		
Admissions	9,300	4,231
Book sales	9,377	5,933
Consultancy services	5,196	2,324
Sales	4,411	3,902
Room hire	1,738	-
	30,022	16,390
Total incoming resources	392,816	460,809
EXPENDITURE		
Charitable activities		
Artist fees	65,143	24,782
Consultants/Freelancers	33,689	8,575
Exhibitions	18,588	2,854
Films	35,569	16,726
	152,989	52,937
Support costs		
Finance		
Bank charges	357	310
Other		
Wages	130,317	106,722
Social security	5,049	5,321
Pensions	4,031	3,876
Rent and rates	20,937	16,392
Insurance	1,350	1,001
Postage and stationery	1,490	5,233
Sundries	29,055	10,071
Donations	-	4,039
Subsistence and hospitality	8,468	1,459
Technical services	8,373	3,222
Carried forward	209,070	157,336

This page does not form part of the statutory financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2023

	2023 £	2022 £
Other		
Brought forward	209,070	157,336
Venue hire	3,095	1,119
Computer costs	18,566	6,139
Subscriptions	-	1,257
Marketing and publications	37,221	28,075
Artists travel and accommodation	17,347	4,990
Professional fees	4,115	6,215
Research	15,295	2,326
Computer software amortisation	9,917	-
Fixtures and fittings depreciation	5,764	7,685
Computer equipment depreciation	17,974	384
	<u>338,364</u>	<u>215,526</u>
Governance costs		
Independent exam	4,038	3,812
	<u>495,748</u>	<u>272,585</u>
Total resources expended		
Net (expenditure)/income	<u>(102,932)</u>	<u>188,224</u>

This page does not form part of the statutory financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

England & Wales - Charity number 1160035

Accounts

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022
FOR
SERENDIPITY ARTISTS MOVEMENT LIMITED**

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

SERENDIPITY ARTISTS MOVEMENT LIMITED

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SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Principle Activity

The principle activity of the charity during the year continued to be the promotion of arts; chiefly dance and live arts from a culturally diverse perspective.

Objectives and activities for the public benefit

Serendipity's mission is to promote, improve, develop and maintain appreciation of the arts for the public benefit, to advance education in the arts and different cultures and heritage for the public benefit, to promote equality and diversity for the public benefit through the arts including hosting events that profile diversity such as Let's Dance International Frontiers and Black History Month.

Vision and Mission

Vision

Serendipity Institute for Black Arts and Heritage is an internationally connected organisation that actively changes the UK's artistic and cultural landscape through an innovative, inclusive, and inspiring multi-faceted programme.

Mission

Serendipity's mission is to nurture high quality new work from artists, both emerging and established, that celebrates diversity and to centre perspectives from the African and African Caribbean Diaspora, embedded as part of cultural experiences for all, championing under-represented and forgotten voices.

Values

International	a global perspective, working together to make great things happen
Creative	showcasing innovative work that pushes boundaries, and imaginative problem solving
Diverse	championing access and inclusion for all
Quality	professional, high standard artistic work and practice that exceeds expectations
Sharing	opportunities to share knowledge and practice, inform and inspire

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Artistic

Let's Dance International Frontiers 2021

Let's Dance International Frontiers 2021 (LDIF21) took place from 29 April - 8 May 2021 online, with an exhibition taking place 25 May - 30 June and LDIF+ weekend of live outdoor performance and masterclasses on 19-20 June. With the ongoing impact of the COVID-19 pandemic, Serendipity maintained a programme of hybrid activities both online and in person, working in line with government restrictions.

The outline of Alternative LDIF21 was as follows:

LDIF21 Launch

An online launch hosted by Pawlet Brookes and sharing of Born to Manifest by Joseph Toonga. The launch celebrated international dance day and provided an introduction of the programme of activities available online and in person.

A Dialogue with Masters

In the second edition of the podcast, A Dialogue with Masters, Pawlet brookes interviewed Eduardo Vilaro, Jonzi D and Joseph Toonga focusing on the contribution of Black men in dance.

Black British Dance Platform

The first edition of the Black British Dance Platform took place as a live-streamed performance hosted at Curve. There was no physical audience, however, people were able to buy tickets to watch online. Dani Harris-Walters and Fubunation were the two selected participating artists for the platform in partnership with Dance4. The performance was also followed by an online in conversation with the artists providing further insight into their work. Overall the event was a great success and with artists receiving future commissions and engagements as a result.

Nehanda

Conceived as an opera, Nehanda by nora chipaumire investigates the legend of Nehanda, a powerful spirit, venerated by the Shona people, native of Zimbabwe and central Mozambique, who inhabits only women. In the late nineteenth century, Nehanda's medium was Charwe Nyakasikana, a heroic revolutionary leader, who orchestrated the first uprisings in British-occupied Southern Rhodesia in 1896-97. Playing out as a radio show, Serendipity shared an episode online each day throughout the festival.

JOMBA

Working in partnership with JOMBA! Festival based in Durban, South Africa, Let's Dance International Frontiers shared a selection of dance films from emerging South African Dance artists. The films were well received and established a new international partnership for both festivals.

Creating Socially Engaged Art: Can Dance Change the World

Black women have been at the heart of social justice movements and making positive change in their communities the world over and their impact to the international dance ecology is no different. The conference features the contributions of dance practitioners, who through their own activism and artistry have brought to light untold issues and taboos, codified techniques, developed and raised the profile of dance from the African and African Caribbean Diaspora and engaged with communities in innovative ways.

Contributors included Jeanette Bain-Burnett, Lizzy Cooper Davis, Chanon Judson, Wanjiru Kamuyu, Greta Mendez, Marlène Myrtil, Vivine Scarlett, Maya Taylor with an introduction by Anita Gonzalez and chaired by Pawlet Brookes. The conference was BSL interpreted and continued to build on conversations around access in physical and digital spaces confirmed in previous years.

Spirit of Jazz - BOP Jazz Theatre Company

The second of two live stream performances from Curve, BOP Jazz Dance Theatre Company, working as a COVID secure bubble presented selected pieces of BOP repertoire and new works, including the premiere of 'I.AM', that explore the breadth and depth of the individual and collective creative expression of the jazz theatre art form. As a well-established company in the UK it was a fantastic opportunity to collaborate on this showcase.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Globally Connecting: My Voice, My Practice

Working in partnership with the International Association of Blacks in Dance (IABD) Pawlet Brookes, Eduardo Vilaro, Makeda Thomas and Thomas Prestø shared their perspectives on dance practice, training and growth coming out of the pandemic. The conversation complemented the recent publication of My Voice, My Practice; Black Dance.

Dance Double Bill: Yinka Esi Grave and Maya Taylor

Two exciting new pieces of dance from two change making choreographers. In her first solo piece, flamenco dancer Yinka Esi Graves explored the constant play between being seen and invisibility in The Disappearing Act. The piece was filmed at a theatre in Spain and then lived streamed internationally. Maya Taylor returned with Shape | Shifter featuring her high energy and unique style of choreography in collaboration with Cubs the Poet and trombonist Jeremy Phipps. Filmed by Diago De Lima as a dance film, the work was also live streamed to an international audience. Both films were also audio described by Talking Sense.

LDIF+ Masterclasses

When restrictions, LDIF+ hosted two masterclasses with Dollie Henry and Jonzi D. With small class sizes to allow for social distancing, the classes explored jazz dance and choreopoetry.

Born to Protest: Joseph Toonga

Following the easing of restrictions, Born to Protest took place in Orton Square in Leicester. Social distancing was maintained with chalk boxes on the ground and the event was well attended working in partnership with local venues to encourage people back into the city centre following lockdown. The performance was particularly poignant coinciding with the year anniversary of Black Lives Matters protests internationally following the murder of George Floyd.

Creolisation in Reverse: Jena-Leon Destiné

Jean-Léon Destiné (1918 - 2013) was known for his choreography that addresses Haiti's history of resistance against colonialism and slavery. The exhibition featured archival materials, some of which had never been presented in public before. There was also a choreographic reinterpretation of his famous work Witch Doctor by Tabanka Dance Ensemble. Celebrating Destiné's rich and colourful career and life. The exhibition was also available to view online for those not able to attend in person.

Windrush Day 2021

On 22 June 2021, Serendipity coordinated a second online lecture entitled Key Moments and Issues In The Black British Civil Rights Movement: A Brief History Of Our Story/Journey (So Far) with Dr Beverley Bryan and a sneak peak of a new classical music score Siren Calls: To An Illusive Journey by Philip Herbert.

Dr Beverley Bryan was a founder member of the Brixton Black Women's Group and the Organisation of Women of African and Asian Descent (OWAAD); a Saturday school organiser; a mainstream primary school teacher who pioneered Black history teaching in her classroom in the 1970s; and a member of the British Black Panther Movement. Her talk contextualised the history of mobilisation and activism in the UK both before and after Windrush.

Black History Month 2021

Black History Month Leicester 2021 took place throughout October 2021. With the continued impact of COVID-19, Serendipity and partner organisers and venues worked to create a multifaceted programme of exhibitions, publications, online performances, debate, podcasts, discussion and lectures. There was an increase in organising in-person events, with many of these being a success albeit with reduced capacity. A few of the events were rescheduled for a later date due to the constraints.

Black History month 2021 coincided with a number of anniversaries: 230 years since the start of the Haitian revolution, 95 years since the first Negro History Week in the USA, 50 years since the invention of the Blaxploitation genre. This cinematic milestone formed a core programming element with a series of screenings taking place at Phoenix, which unpacked the genre further.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

A summary of Black History Month Leicester 2021 is as follows:

BlackInk Magazine

Following the success in 2020, BlackInk returned for its second edition. BlackInk is a magazine focusing on Black arts, heritage and cultural politics. An interface between a physical magazine and digital content, BlackInk is a creative response bringing together a range of interconnected international voices from across the African and African Caribbean Diaspora and indigenous communities. For October 2021, issue 2 provided an insight into Black British dance, reflecting on both the history and pioneers such as Barrington Anderson alongside contemporary voices shaping the future of the sector. Contributing writers included Roshini Kempadoo, Freddy Houndekindo, Amanda Parker, Peter Adjaye, Mark Sealy and Beverley Bryan and more, touching on topics ranging from Black British activism through to manifestos for existence and excellence. The publication introduces Launchpad artists Kat Anderson, Charlie Evaristo-Boyce and Isaac Ouro-Gnao, with cover art by Nyugen E Smith.

The premise of BlackInk was a physical magazine, with QR codes that linked through to digital content, further resources, videos, interviews, artwork and short stories. A digital copy of the publication was also made available via issuu to extend the reach.

AfroManifesto Exhibition and Launch

Working in partnership with Bishop Street Methodist Church, AfroManifesto brought together new commission from artists participating in Serendipity's Launchpad platform; Patricia Vester, Kat Anderson, Charlie Evaristo-Boyce and Isaac Ouro-Gnao. The continued presence of Serendipity in the church throughout October provided a valuable contact point for rebuilding in-person audiences and as a source of information. The exhibition space also acted as a physical shop space to purchase BlackInk magazine, with guests having the opportunity to purchase prints and original artwork from some of the artists.

The private view launch was a fantastic in-person event observing best practice for COVID-safety, numbers were kept small. Some of the artists attended to talk about their work and this resulted in one of the artists being picked up for a solo exhibition at Leicester Gallery and another being commissioned for a film project.

Other exhibitions included Black Lives Matter - New Acquisitions at Leicester Museum and Art Gallery and Community Curators Exhibition: Black Lives Matter Too! At The Y.

BlackChat Conversation and Staged Reading

In partnership with Curve and Serendipity, a stage reading of Lorraine Hansberry's A Raisin in the Sun was hosted in the Curve Studio. The event was well attended and well received prompted Curve to include rehearsed readings for Black History Month as part of their programming moving forward. The play dealt with the themes of race, family, money, pride and the 'America Dream'. The conversation with the actors was really valuable for unpacking these themes and also encouraging people back into the theatre.

Blaxploitation

Each Wednesday throughout October, Serendipity in partnership with Phoenix hosted a series of films from the Blaxploitation genre to mark its fiftieth anniversary. Influenced by the Black Power Movement, they were amongst the first where Black characters were centralised within narratives as heroes alongside soundtracks set to funk and soul music. Although not without their controversies, their impact has endured and provided a backdrop for conversations around police corruption, drug abuse, gang culture, but also celebrating fashion, music, community, Black pride and the talent of Black actors.

Burning an Illusion - Houring the Legacy of Menelik Shabazz

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Following the untimely passing of Menelik Shabazz, a director with many connections to Leicester throughout his career, Serendipity hosted a screening of his seminal work *Burning an Illusion*. As only the second British feature film to be made by a Black director in the UK. The conversation that resulted after the screening was valuable and has informed programming moving forward around the events and opportunities that people find valuable for Black History Month.

Other events included WORD! Workshop with Mellow Baku, Black History Comedy Night, Yes, You Can Showcase and the Creating Socially Engaged Art: Can Dance Change the World? Book Launch.

Given that Black History Month took place in the second year of the pandemic, there were a lot of uncertainties to navigate and on the whole audience numbers were reduced because of reduced capacity. However, organisers did their best to work around restrictions and deliver a varied and successful programme of activities.

Unearthed: Forgotten Histories

Serendipity were successfully awarded a development grant for *Unearthed: Forgotten Histories* in January 2022 with the development phase to largely take place in the 2022/2023 financial year. The project seeks to make a structural difference to the recording, documentation and sharing of Black history and heritage in the UK, and to give back hidden histories for everyone to share. Serendipity will create a digital living archive that encompasses the history of the African and African Caribbean communities across this region, amplify the historical picture and tell stories from a different perspective. Alongside this, Serendipity will lead on Young Archivists, an accredited training programme aimed at young people from diverse communities who are currently under-represented in the heritage sector, to learn from heritage experts. Educational resources, events and exhibitions are also planned with volunteers given training to develop skills and support the collection and preservation of oral histories and archival material.

Audiences

2021/2022 saw Serendipity continuing to grow a digital audience across the online programme of events and products. By the end of March 2022, Serendipity had reached an estimated audience of 2280000 broadcast (television and radio), 201541 online and 1735 livestream engagements and even with the ongoing impact of the pandemic a physical audience of 1289 people was reached through a small in person programme. Serendipity's website generated 17,773 users and 48,238 page views over the 2021/2022 year.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Objectives for the forthcoming year

Artistic and Heritage

- To deliver an in-person programme of events for Let's Dance International Frontiers, an annual dance festival with events taking place over ten days in April and May, focusing on showcasing emerging talent alongside internationally renowned artists. In 2022, this will focus on the theme In Situ: Responding to Space, Place, People and Time.
- To deliver an annual lecture for Windrush Day 2022.
- To deliver Black History Month an annual arts, heritage and education festival in October. In 2022, this will focus on Independence: A New Time, A New Era, recognising the sixtieth anniversary of independence for Jamaica and Trinidad and Tobago.
- Commissioning new work through the Black British Dance Platform and BHM Live/Launchpad programme and showcase for emerging artistic talent for new talent from the African and African Caribbean Diaspora.
- To develop the publication series focusing on work coming out of the African and African Caribbean Diaspora, with special reference to Black arts, heritage, cultural politics and dance. Adapting these to digital formats through eBooks and audiobooks and increasing their reach through licensing.
- Collaborative working with arts and education partners to deliver artistic interventions and consultancy focused on Black led artistic practice.
- To continue working innovatively across digital technologies to create and share artistic practice through the initiative Black Digital Dance Revolution.
- To lead the development phase for Unearthed: Forgotten Histories leading to the submission of a full application.

Audiences

- To continue rebuilding in person audiences for live performances.
- To continue to use technologies to reach and expand digital audiences in the UK and internationally through online programmes.
- Continuing to use Audience Finder to document audience data, grown existing audiences and find new ones.
- Continue to work with PR experts to develop and update marketing strategies, raising the profile of Serendipity with national and international audiences.
- Developing membership schemes that encourage new audiences and reward return audience members.
- To continue to embed accessibility across all of Serendipity's programmes.

Governance and Leadership

- Board development and recruitment of trustees with expertise in finance and business.

Finance

- Increasing publications sales, ticket sales.
- Increasing income from consultancy and expertise.
- Continuing to build reserves.

Office Base

The financial year 2021/2022 saw Serendipity maintaining an office space at 21 Bowling Green Street, Leicester, LE1 6AS. The office space provided a safe working space with room for social distancing. The office space at Clephan Building, De Montfort University remains as a base for additional storage and exhibition preparation.

FINANCIAL REVIEW

Finance

2021/2022 saw Serendipity enter it's fourth year as a National Portfolio Organisation with Arts Council England for the period 2018-2023, due to an extension year as a result of the pandemic. Serendipity continued to increase its earned income through publications and consultancy and collaborations with partners such as the National Education Union.

Notable achievements over 2021/2022 include:

- Windrush Day Grant (Leicester City Council)
- BAAS/US Embassy Funding
- National Lottery Heritage Fund Development Phase Grant

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

FINANCIAL REVIEW

Reserves Policy

Rationale

The Serendipity Reserves Policy is to maintain sufficient level of reserves to enable normal operating activities to continue over a period of up to three months should a shortfall in income occur and to take account of potential risks and contingencies that may arise from time to time. Excluded from the Reserves Policy is income associated with Donor Restricted Funds (Earmarked Income). Therefore, in order to demonstrate transparency, accountability and sound financial management Serendipity's Reserves Policy clearly justifies the amount of reserves kept back each year.

Steps taken to establish the level of reserve

In order to make a judgement on the amount of reserve the Trustees have considered the risks in respect of expenditure, unrestricted income and where appropriate restricted income and where funds can only be realised by the disposal of a fixed asset. Also taken into consideration are any external identified potential major risks to income and expenditure during the year under consideration. A risk assessment will be conducted each financial year using a risk determination approach looking at unrestricted income, restricted income, expenditure and external potential major risks.

Level of reserve required by Serendipity

The Board of Trustees has established that Serendipity should hold approximately three months operating capital which within the current budget period equates to £65,000. Over the 2020-2022 period, Serendipity seeks to develop reserves of approximately £80,000.

Monitoring and reviewing the Reserves Policy

This policy will be reviewed at the Annual General Meeting each year. The CEO will present the Board of Trustees with a draft document and supporting materials that enables them to make an informed decision about levels of Reserves and feeds into their approval of the Strategy Document and Annual Operating Budget.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The company is incorporated under the Companies Act, company number 07248813 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1160035.

Recruitment and appointment of new trustees

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

As set out in the Articles of Association trustees serve for a two year term, which is then renewable every two years up to eight years. The board review itself as an effective trustee body once a year via self-evaluation as per the guidance from the Charity Commission. Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

Organisational structure

Benjamin Browne was Serendipity's Chair until September 2021 with Richard Anthony Graves as taking over as Chair and confirmed as chair in March 2022. Karen Chouhan, Tracy Harwood and Javier Torres and Jean-François Manicom remain in post as trustees.

Given the ongoing impact of the COVID-19 pandemic on the arts and cultural industries, board discussion took place about how Serendipity can adapt programming to meet challenges, repositioning as an arts and heritage organisation with a focus on work coming out of the African and African Caribbean Diaspora, working across live performance, digital work, archiving and publishing. There was also discussion focusing on building the organisation's recovery, resilience and sustainability and the continued dedication to produce high quality programmes showcasing culturally diverse work in multifaceted forms.

During the financial year 2021/2022 Serendipity's CEO and Artistic Director, Administrator, Research and Outreach remained in post. The Marketing and Communications Manager leaving post in July 2021 with a new Administration Assistant joined the team in June 2021 alongside a Membership Coordinator in October 2021.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

07248813 (England and Wales)

Registered Charity number

1160035

Registered office

21 Bowling Green Street

Leicester

Leicestershire

LE1 6AS

Trustees

Mrs P A Brookes

Mr B T Browne (resigned 14.9.2021)

Ms K J H Chouhan

Mr R A Graves

Ms T Harwood

Mr J Torres Del Sol

Mr J Manicom Curator

Company Secretary

Mrs P A Brookes

Independent Examiner

Mark J Rees LLP Chartered Accountants

Granville Hall

Granville Road

Leicester

Leicestershire

LE1 7RU

Senior Management

Mrs P A Brookes is the Chief Executive Officer and Artistic Director of the charity.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 15 December 2022 and signed on its behalf by:

Mrs P A Brookes - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SERENDIPITY ARTISTS MOVEMENT LIMITED

Independent examiner's report to the trustees of Serendipity Artists Movement Limited ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2022.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of ICAEW which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our work, for this report, or for the opinions we have formed.

Mr P Bott FCA
ICAEW
Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
Leicestershire
LE1 7RU

19 December 2022

SERENDIPITY ARTISTS MOVEMENT LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted fund £	Restricted funds £	2022 Total funds £	2021 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and grants	2	328,334	116,085	444,419	297,230
Charitable activities					
Promotion of arts		9,981	6,409	16,390	31,605
Total		<u>338,315</u>	<u>122,494</u>	<u>460,809</u>	<u>328,835</u>
EXPENDITURE ON					
Charitable activities					
Promotion of arts		183,930	88,655	272,585	266,752
NET INCOME		154,385	33,839	188,224	62,083
Transfers between funds	11	(70,512)	70,512	-	-
Net movement in funds		83,873	104,351	188,224	62,083
RECONCILIATION OF FUNDS					
Total funds brought forward		74,858	-	74,858	12,775
TOTAL FUNDS CARRIED FORWARD		<u>158,731</u>	<u>104,351</u>	<u>263,082</u>	<u>74,858</u>

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

BALANCE SHEET

31 MARCH 2022

	Notes	Unrestricted fund £	Restricted funds £	2022 Total funds £	2021 Total funds £
FIXED ASSETS					
Tangible assets	8	23,835	-	23,835	30,954
CURRENT ASSETS					
Debtors	9	1,857	10,693	12,550	1,057
Cash at bank		140,542	96,102	236,644	55,497
		<u>142,399</u>	<u>106,795</u>	<u>249,194</u>	<u>56,554</u>
CREDITORS					
Amounts falling due within one year	10	(7,504)	(2,443)	(9,947)	(12,650)
NET CURRENT ASSETS		<u>134,895</u>	<u>104,352</u>	<u>239,247</u>	<u>43,904</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>158,730</u>	<u>104,352</u>	<u>263,082</u>	<u>74,858</u>
NET ASSETS		<u>158,730</u>	<u>104,352</u>	<u>263,082</u>	<u>74,858</u>
FUNDS	11				
Unrestricted funds				158,730	74,858
Restricted funds				104,352	-
TOTAL FUNDS				<u>263,082</u>	<u>74,858</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

BALANCE SHEET - continued

31 MARCH 2022

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

The financial statements were approved by the Board of Trustees and authorised for issue on 15 December 2022 and were signed on its behalf by:

Mrs P A Brookes - Trustee

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Financial reporting standard 102 - reduced disclosure exemptions

The charitable company has taken advantage of the following disclosure exemptions in preparing these financial statements, as permitted by FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland':

- the requirements of Section 7 Statement of Cash Flows.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Fixtures and fittings	- 25% on reducing balance
Computer equipment	- 33% on reducing balance

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2022

1. ACCOUNTING POLICIES - continued

Debtors

Short term debtors are measured at transaction price, less any impairment. Loans receivable are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method, less any impairment.

Creditors

Short term trade creditors are measured at the transaction price. Other financial liabilities, including bank loans, are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method.

Going Concern

The trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

Government Grants

Government grants received under the job retention scheme are recognised on a systematic basis over the periods in which the company recognises the related costs for which the grant is intended to compensate.

2. DONATIONS AND GRANTS

	2022	2021
	£	£
Donations	24,467	1,422
Grants	419,952	294,176
Government Grants	-	1,632
	<u>444,419</u>	<u>297,230</u>

Grants received, included in the above, are as follows:

	2022	2021
	£	£
Arts Council England-National Portfolio Organisation	317,592	251,797
Leicester City Council	58,000	13,000
Community Fund	2,000	22,141
American Embassy	5,235	-
Kickstart	7,625	-
CRF Fund	8,250	-
Cultural Recovery	19,250	-
Other grants	2,000	7,238
	<u>419,952</u>	<u>294,176</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2022

3. INCOME FROM CHARITABLE ACTIVITIES

		2022	2021
	Activity	£	£
Admissions	Promotion of arts	4,231	5,583
Book sales	Promotion of arts	5,933	8,815
Consultancy services	Promotion of arts	2,324	16,443
Sales	Promotion of arts	3,902	764
		<u>16,390</u>	<u>31,605</u>

4. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2022	2021
	£	£
Independent exam	3,812	3,636
Depreciation - owned assets	8,069	10,478
	<u></u>	<u></u>

5. TRUSTEES' REMUNERATION AND BENEFITS

Mrs P A Brookes, Trustee, received remuneration of £44,434 (2021: £46,450) during the year.

Mrs P A Brookes, Trustee, invoiced the charity £1,500 (2021: £4,500) in consultancy charges and £1,719 (2021: £6,600) for producer charges during the year.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2022 nor for the year ended 31 March 2021.

6. STAFF COSTS

	2022	2021
	£	£
Wages and salaries	108,167	106,141
Other pension costs	7,752	7,601
	<u>115,919</u>	<u>113,742</u>

The average monthly number of employees during the year was as follows:

	2022	2021
Employees	4	4
	<u></u>	<u></u>

No employees received emoluments in excess of £60,000.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2022

7. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 31 MARCH 2021

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and grants	275,333	21,897	297,230
Charitable activities			
Promotion of arts	15,860	15,745	31,605
Total	291,193	37,642	328,835
EXPENDITURE ON			
Charitable activities			
Promotion of arts	205,843	60,909	266,752
NET INCOME/(EXPENDITURE)	85,350	(23,267)	62,083
Transfers between funds	9,369	(9,369)	-
Net movement in funds	94,719	(32,636)	62,083
RECONCILIATION OF FUNDS			
Total funds brought forward	(19,861)	32,636	12,775
TOTAL FUNDS CARRIED FORWARD	74,858	-	74,858

8. TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Computer equipment £	Totals £
COST			
At 1 April 2021	54,173	6,619	60,792
Additions	750	200	950
At 31 March 2022	54,923	6,819	61,742
DEPRECIATION			
At 1 April 2021	24,183	5,655	29,838
Charge for year	7,685	384	8,069
At 31 March 2022	31,868	6,039	37,907
NET BOOK VALUE			
At 31 March 2022	23,055	780	23,835
At 31 March 2021	29,990	964	30,954

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2022

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022	2021
	£	£
Trade debtors	12,550	1,057

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022	2021
	£	£
Trade creditors	3,259	4,613
Social security and other taxes	2,126	2,504
Other creditors	3,291	2,756
Accruals and deferred income	1,271	2,777
	9,947	12,650

11. MOVEMENT IN FUNDS

	At 1.4.21	Net movement in funds	Transfers between funds	At 31.3.22
	£	£	£	£
Unrestricted funds				
General fund	74,858	154,384	(70,512)	158,730
Restricted funds				
Black History Month	-	(17,372)	24,774	7,402
Let's Dance International Frontiers	-	(35,335)	42,468	7,133
Windrush	-	(1,270)	3,270	2,000
American Embassy	-	5,235	-	5,235
Unearthed Forgotten Histories				
	-	82,582	-	82,582
	-	33,840	70,512	104,352
TOTAL FUNDS	74,858	188,224	-	263,082

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2022

11. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	338,315	(183,931)	154,384
Restricted funds			
Black History Month	20,321	(37,693)	(17,372)
Let's Dance International Frontiers	8,101	(43,436)	(35,335)
Windrush	2,110	(3,380)	(1,270)
American Embassy	5,235	-	5,235
Unearthed Forgotten Histories			
	86,727	(4,145)	82,582
	122,494	(88,654)	33,840
TOTAL FUNDS	460,809	(272,585)	188,224

Comparatives for movement in funds

	At 1.4.20 £	Net movement in funds £	Transfers between funds £	At 31.3.21 £
Unrestricted funds				
General fund	(19,861)	85,350	9,369	74,858
Restricted funds				
Black History Month	-	837	(837)	-
Elevate	13,866	-	(13,866)	-
Let's Dance International Frontiers	-	(27,256)	27,256	-
Archiving The Past, Reflecting The Future	18,770	3,152	(21,922)	-
	32,636	(23,267)	(9,369)	-
TOTAL FUNDS	12,775	62,083	-	74,858

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2022

11. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	291,193	(205,843)	85,350
Restricted funds			
Black History Month	29,690	(28,853)	837
Let's Dance International Frontiers	7,952	(35,208)	(27,256)
Archiving The Past, Reflecting The Future	-	3,152	3,152
	<u>37,642</u>	<u>(60,909)</u>	<u>(23,267)</u>
TOTAL FUNDS	<u>328,835</u>	<u>(266,752)</u>	<u>62,083</u>

Restricted funds

Let's Dance International Frontiers

Launching each year on 29 April to celebrate International Dance Day, LDIF brings diversity to the forefront in dance with a 10-day festival showcasing new work from local emerging talent to internationally acclaimed companies. Three dedicated platforms (Signatures, Autograph and Biography) support artistic development at different career stages. The programme also includes a national conference, films, workshops, site-specific projects and performances.

LDIF+

LDIF+ is a year-round programme of continued professional development offering quality training in diverse dance techniques from around the world. Through conferences, workshops, masterclasses and courses with international practitioners, LDIF+ provides opportunities not widely available in the UK.

Black History Month and BHM Live

Serendipity, on behalf of Leicester City Council, coordinates Black History Month in the city each October. Trailblazing artists and activists from the African and African Caribbean diaspora take centre stage in a programme featuring film, theatre, dance, lectures and exhibitions. Serendipity's initiative BHM Live supports and highlights the work of emerging Black artists.

In 2017 Serendipity marked 30 years of Black History Month with Lost Legends, a Heritage Lottery Funded project that recorded, documented and archived the contributions of Leicester's African and African Caribbean community to the UK over the last three decades.

Archiving the past, Reflecting the Future

Archiving the Past, Reflecting the Future is a heritage initiative that documents over a century of Black presence in the East Midlands that is often unrecognised, forgotten or ignored. Documenting the contribution of people from across the African and African Caribbean Diaspora to the region through archival documents, exhibitions and documentary films.

Windrush

Windrush is an annual lecture organised by Serendipity to occur each year on Windrush Day, 22 June. The 2021 lecture was delivered online by Dr Beverley Bryan.

American Embassy

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2022

11. MOVEMENT IN FUNDS - continued

Restricted funds - continued

The American Embassy awarded Serendipity a grant towards the costs of bringing a dance company, Ballet Hispanico, from the USA to perform in Leicester as part of LDIF22.

Unearthed: Hidden Histories

Unearthed: Hidden Histories is a project of Serendipity's to develop their archive of Black history and heritage and make it accessible online to a wide public nationally and internationally.

12. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution pension scheme for the benefit of employees. The assets of the scheme are administered by trustees in a fund independent from those of the company.

The total contributions paid in the year amounted to £7,752 (2021: £7,600). At the year end there were outstanding pension contributions of £1,244 (2021: £710).

13. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2022 (2021 - Nil).

SERENDIPITY ARTISTS MOVEMENT LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2022

	2022 £	2021 £
INCOME AND ENDOWMENTS		
Donations and grants		
Donations	24,467	1,422
Grants	419,952	294,176
Government Grants	-	1,632
	444,419	297,230
Charitable activities		
Admissions	4,231	5,583
Book sales	5,933	8,815
Consultancy services	2,324	16,443
Sales	3,902	764
	16,390	31,605
Total incoming resources	460,809	328,835
EXPENDITURE		
Charitable activities		
Artist fees	24,782	45,339
Consultants/Freelancers	8,575	10,242
Exhibitions	2,854	-
Films	16,726	378
	52,937	55,959
Support costs		
Finance		
Bank charges	310	207
Other		
Wages	108,167	106,141
Pensions	7,752	7,601
Rent and rates	16,392	22,823
Insurance	1,001	891
Postage and stationery	5,233	1,263
Sundries	10,071	2,033
Donations	4,039	-
Subsistence and hospitality	1,459	1,059
Technical services	3,222	5,227
Visas/UKBA	-	889
Carried forward	157,336	147,927

This page does not form part of the statutory financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2022

	2022 £	2021 £
Other		
Brought forward	157,336	147,927
Venue hire	1,119	-
Computer costs	6,139	3,795
Subscriptions	1,257	2,358
Marketing and publications	28,075	36,115
Artists travel and accommodation	4,990	777
Professional fees	6,215	5,500
Research	2,326	-
Fixtures and fittings	7,685	9,996
Computer equipment	384	482
	215,526	206,950
 Governance costs		
Independent exam	3,812	3,636
Total resources expended	272,585	266,752
Net income	188,224	62,083

This page does not form part of the statutory financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

England & Wales - Charity number 1160035

Accounts

REGISTERED COMPANY NUMBER: 07248813 (England and Wales)
REGISTERED CHARITY NUMBER: 1160035

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021
FOR
SERENDIPITY ARTISTS MOVEMENT LIMITED**

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
LE1 7RU

SERENDIPITY ARTISTS MOVEMENT LIMITED

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SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2021. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Principle Activity

The principle activity of the charity during the year continued to be the promotion of arts; chiefly dance and live arts from a culturally diverse perspective.

Objectives and activities for the public benefit

Serendipity's mission is to promote, improve, develop and maintain appreciation of the arts for the public benefit, to advance education in the arts and different cultures and heritage for the public benefit, to promote equality and diversity for the public benefit through the arts including hosting events that profile diversity such as Let's Dance International Frontiers and Black History Month.

Vision and Mission

Vision

Serendipity is an internationally connected social enterprise that actively changes the UK artistic and cultural landscape with an innovative and inspiring high quality programme.

Mission

Serendipity is a leading arts organisation, and key contributor to cultural practice in the Midlands and nationally. It succeeds by fostering high quality new work from artists, both emerging and established, that brings diversity to the forefront of cultural experience for all audiences.

Values

International	a global perspective, working together to make great things happen
Creative	showcasing innovative work that pushes boundaries, and imaginative problem solving
Diverse	championing access and inclusion for all
Quality	professional, high standard artistic work and practice that exceeds expectations
Sharing	opportunities to share knowledge and practice, inform and inspire

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

Artistic

Let's Dance International Frontiers 2020

Let's Dance International Frontiers 2020 (LDIF20) was scheduled to take place from 29 April - 16 May 2020 in venues across Leicester. However, the impact of COVID-19 resulted in an international lockdown restriction and within the space of four days, Serendipity went from celebrating the press launch to postponing the festival. In its place, Alternative LDIF20, a digital festival of international dance, was curated and shared during a six-week period in response to the postponement of LDIF2020 due to COVID-19.

A learning curve in uncharted waters, the development of Alternative LDIF20 saw Serendipity developing new areas of work and developing new skills whilst presenting a high quality, culturally diverse programme of work, albeit in a digital space.

The outline of Alternative LDIF20 was as follows:

- Alternative LDIF20 Launch

With a welcome talk from Abid Hussain, Director of Diversity at Arts Council England and Pawlet Brookes, CEO and Artistic Director of Serendipity, held on Zoom, the launch connected 52 people from around the world to celebrate International Dance Day together in a digital space, and provided an opportunity for discussion around what to expect for Alternative LDIF20 considering the short time to plan and deliver the programme.

- LDIF 10 Years in the Making

A publication to celebrate Serendipity's tenth anniversary and the tenth edition of LDIF, Serendipity produced a limited-edition coffee table book featuring photographs from the last ten years alongside reflections from Gladys M Francis and Pawlet Brookes, and a poem by Thomas Prestø. In the absence of physical events, the publication acts as a tangible record of the legacy of the festival and the 266 artists and companies that have been part of the journey. Statistics included in the publication show that over the last 10 years, LDIF has hosted artists from 25 different countries, commissioned 105 pieces of new work including working with 88 emerging artists, presenting 66 UK premiers across 34 venues.

- Black Men in Dance: Masculinity in Motion

Initially envisaged as a physical exhibition at Leicester Gallery, Black Men in Dance: Masculinity in Motion looks at five different dance styles from five dancers and choreographers; Kyle Abraham (urban street meets contemporary), Gerrard Martin (contemporary), Javier Torres (ballet), Lee Payne (tap) and Ivan Blackstock (hip-hop). The online exhibition featured photography and a short documentary featuring footage recorded pre-lockdown.

- A Dialogue with Masters

A Dialogue with Masters is a new podcast series commissioned for Alternative LDIF20 which focuses on platforming Black dance through conversations with international practitioners. Many of the artists interviewed were due to appear in LDIF20, or appeared in Alternative LDIF20 and will return for LDIF21, so it was a good opportunity to expand on the work and practice behind the performances, and also address issues arising from COVID-19 and the impact on the dance ecology. With a new episode released once a fortnight, the artists in the first series included; Yinka Esi Graves, Thomas Prestø, Akeim Toussaint Buck, Alice Sheppard and Ivan Blackstock.

- Dance Dialogues

Using archival footage from past conferences, LDIF presented a series of Dance Dialogues, 10-15 minute films providing a snapshot of key ideas and concepts by leading practitioners, academics and choreographers, a glimpse into their work and practice that led into the opportunity to find out more through the various publications they have contributed to. Alternative LDIF20 featured 10 Dance Dialogues from Kyle Abraham, S Ama Wray, Gladys M Francis, Chester Morrison, Ronald K Brown, Jawole Willa Jo Zollar, L'Antoinette Stines, Joan Myers Brown, Nora Chipaumire and Thomas Prestø.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

- Dance for Camera

Alongside Dance Dialogues, Alternative LDIF20 presented a series of dance documentaries, never before seen performances, dance shorts and commissions as evening 'performances'. A mix of new work and archival content, the aim was to present new work from artists who were due to appear in LDIF20 (usually on the day they were scheduled to perform) alongside some new faces, to continue to raise the profile of their work and maintain a momentum, much like a festival. The work featured included:

- LDIF 10 Years in the Making - a documentary short looking back at ten years of LDIF, featuring pre-recorded interviews and archival footage.
- Black Men in Dance: Masculinity in Motion - a documentary short featuring pre-recorded interviews to sit alongside the Black Men in Dance exhibition.
- Short Film Showcase - featuring a curated selection of dance films from around the world; The Man Who Travelled Nowhere In Time (2019), SAETA: The Mourning (2016), PRIDE.forms. (2018), EXILE (2017), HOME (2019), Midnight Bloom (2017), Lil Buck with Icons of Modern Art.
- Alice Sheppard: Where Good Souls Fear - a documentary short commissioned for Alternative LDIF20, providing a peek into the world of disabled dancer and choreographer Alice Sheppard and get unique insight into the development of the dance work Where Good Souls Fear, ahead of the live performance of the full work in LDIF21.
- Tabanka Dance Ensemble: Limbo - a performance from the full company, never seen online before.
- Annabel the Rebel and Thoughts from FIAP - a documentary film and vox pop film looking at the work of artists Annabel Guérédrat and Henri Tauliaut and the live art festival they organise in Martinique.
- Yinka Esi Graves: The Disappearing Act - a series of four short art films made in collaboration with film director Miguel Angel Rosales as an integral part of the development of Graves' current work in progress, which will be presented in next year's festival. Flamenco dancer Yinka Esi Graves explores specific sites, thresholds in Spain once connected to their Afro-Andalusian population and in Ghana, spaces of no return.
- 30 Seconds of Freedom - a collective dance film featuring artists from around the world finding a space to move in the midst of social isolation.

In total, Alternative LDIF20 Presented 22 short film 'performances', including an additional 15 audio-described, British Sign Language, American Sign Language and open captioned versions.

- 30 Seconds of Freedom

Inspired by conversations with artists Kinetic Light during the postponement of LDIF20 and the planning of Alternative LDIF20. Serendipity led a call for commissions for dancers to share 30 seconds of movement whilst they were in social isolation, whether from their bedroom, living room, apartment stairwell, roof terrace, balcony, a local park, empty street or carpark, artists embraced the concept which were then woven together into a collective dance film 30 Seconds of Freedom. The film featured over 50 artists from 11 countries (UK, USA, Canada, Nigeria, Australia, Cambodia, Indonesia, Guadeloupe, Martinique, Japan, Greece) representing every continent. Several Leicester based artists also contributed. There was a mix of dancers presenting work in different techniques, professional, in training and amateur, d/Deaf, disabled and non-disabled. The film received one of the greatest 'live' audiences for the festival and also paved the way for a new way to commission dance films and bring together artists in a digital space, albeit geographically distanced.

Windrush Day 2020

On 22 June 2020, Serendipity coordinated an online lecture entitled Where Are We Now? With Professor Stephen Small and a screening of the documentary A Very Brit(ish) Voice, featuring 7 members of the Windrush Generation and their descendants in Leicester. Originally envisioned as a physical event to take place at City Hall, Leicester, the impact of COVID-19 lead the shift to be an online event, just over an hour in duration.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

Stephen Small's lecture contextualised the positive impact and contribution that the Windrush Generation have made to Britain, from both a personal perspective and an overarching viewpoint. An eminent professor at the University of California, Berkeley in African Diaspora Studies, Stephen is originally from Liverpool and also lived and worked in Leicester for several years, teaching at the University of Leicester, providing him with a unique viewpoint. Alongside acknowledging the positive contribution, Stephen also outlined the impact of the Windrush scandal and the ways in which the Windrush generation have shaped British life, many of which remain largely unacknowledged.

Stephen Small's lecture was followed by a screening of *A Very Brit(ish) Voice*, a documentary commissioned by Serendipity and featuring the voices of seven people from the Windrush Generation and their descendants; Nelista Cuffy, Elaine Hinds, Christopher 'Sugar' Dennis, Boston Williams, Mellow Baku, Pearl Ricketts and Robert Lee. Providing a unique opportunity to give voice to and recognise people from Leicester's Caribbean community and the contribution they have made in shaping the city. The film was made available in standard format, close captions, open captions and with audio description.

Black History Month 2020

Black History Month Leicester 2020 took place throughout October (with a few events sitting just outside this time frame). With the continued impact of COVID-19, Serendipity and partner organisers and venues worked to create a multifaceted programme of exhibitions, publications, online performances, debate, podcasts, discussion and lectures. COVID-19, the Windrush Scandal, Brexit, and Black Lives Matters continuing to impact on the lives of Black and global majority communities living in the UK, programming for Black History Month took on a new sense of urgency. With this in mind, Serendipity sought to create opportunities that utilised digital technologies, but also bridged the gap between digital and physical work, especially when the opportunities to share physical spaces have been restricted.

A summary of Black History Month Leicester 2020 is as follows:

Black Magazine

BlackInk was envisaged as an opportunity to bring physical and digital together, in the absence of being able to share physical space (and the uncertainty of programming live events). BlackInk was also created by keeping in mind that digital content was not accessible to everyone, that after several months of COVID-19 restrictions (that had impacted Leicester more than most) many people were seeking a break from digital experiences, and that a magazine would be a good opportunity to work with 30 different artists, writers and contributors.

The premise of BlackInk was a physical magazine, with QR codes that linked through to digital content, further resources, videos, interviews, artwork and short stories. A digital copy of the publication was also made available via issue to extend the reach.

Resilience Exhibition

Curated in the space of four weeks, collaborating with six artists who featured as part of BlackInk and Leicester Gallery at De Montfort University, the Resilience exhibition was an opportunity to make the digital physical, showcase original artwork and be responsive to the changing situation. The exhibition featured original artwork, prints and vinyl transfers of artwork and photography, alongside film. The space was animated by quotes of resilience by Black artists and leaders. Leicester Gallery also acted as a physical shop space to purchase BlackInk magazine, with guests having the opportunity to purchase prints and original artwork from some of the artists.

The private view was the first live in-person event hosted by Serendipity since the start of pandemic. It was a great success, with audiences limited to 20 guests at any time, it allowed for more guests throughout the evening. Socially distancing was observed and face covering were worn. Following the exhibition, Serendipity hosted Resilience: In Conversation, a zoom discussion where artists could talk about their work, being part of the experience and their hopes for the future, and was also an opportunity for the audience to ask questions about their work.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

Decolonising the Curriculum

Following on from the success of the Windrush Day Lecture, Professor Stephen Small was invited back to give an online lecture on Decolonising the Curriculum. The lecture examined the steps that can be taken to create a more equitable and representative curriculum across education. Those attending the lecture also received a link to the e-publication of Professor Stephen Small's Windrush Day Lecture Windrush Generation As Living History and the podcast recorded following this lecture. Contributing to a wider conversation about Black History.

Black History Month Education Pack

Commissioned by the National Education Union (NEU), Serendipity created an education and teaching pack for Key Stage 3-4 for Black History Month. Available through the NEU website, the education pack covered four key areas; reframing history, social histories, activism and art. The education pack featured discussion points and activities for young people, and offered up an opportunity to address Black history from a local perspective (considering a town or city) using Leicester as a case study, simultaneously putting Leicester's Black history on the map.

Pawlet Brookes, CEO and Artistic Director of Serendipity was also invited by the NEU to present a workshop for the Black Educators Conference 2020, which was attended by 900 Black Educators from across Europe.

LDIF21 Preview

Growing out of the success of Alternative LDIF20, LDIF21 Preview sought to provide a bridge between digital programming and live dance performance ahead of the return to more live programming in 2021. LDIF21 Preview featured 12 dance films, including the world premiere of (Re)United by Alleyne Dance to launch the festival, and provided the opportunity for Serendipity to keep commitments to the six Signatures artists who were originally commissioned to create work for LDIF20. The Signatures artists instead created dance film or filmed performances. LDIF21 Preview also played host to two online workshops by Lénablou and Thomas Prestø. A highlight of the LDIF21 Preview was The Big Debate: Where is Dance Now? With Pawlet Brookes, Nora Chipaumire, Jonzi D, Sharon Watson and Javier Torres as panellists, the discussion focused on the impact of COVID-19 on the dance sector, the impact on diverse representation within the dance sector, support for independent artists and next steps in the recovery of dance ecology.

LDIF21 Preview and Black History Month closed with 30 Seconds to Treasure. Inspired by an earlier dance film, 30 Seconds of Freedom, the film brought together dance practitioners from across the African and African Caribbean Diaspora, based across 11 different countries.

Audiences

2020/2021 saw Serendipity growing a digital audience across the online programme of events and products. By the end of March 2021, Serendipity had reached an estimated audience of 255,800 broadcast (television and radio), 292,847 online and even with the impact of the pandemic a small physical audience of 736 people was reached through the exhibition programme. Serendipity's website generated 20,997 users and 54,531 page views over the 2020/2021 year.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

Objectives for the forthcoming year

Artistic

- To deliver an adaptable programme of in person and online events Let's Dance International Frontiers, an annual dance festival with events taking place over ten days in April and May, focusing on showcasing emerging talent alongside internationally renowned artists. In 2021, this will focus on the theme Creating Socially Engaged Art: Can Dance Change the World?
- To deliver an annual lecture for Windrush Day 2021.
- To deliver Black History Month an annual arts, heritage and education festival in October. In 2021, this will focus on the fiftieth anniversary of the Blaxploitation genre.
- Commissioning new work through the Black British Dance Platform and BHM Live/Launchpad programme and showcase for emerging artistic talent for new talent from the African and African Caribbean Diaspora.
- To develop publication series focusing on work coming out of the African and African Caribbean Diaspora, with special reference to Black arts, heritage, cultural politics and dance. Adapting these to digital formats through eBooks and audiobooks and increasing their reach through licensing.
- Collaborative working with arts and education partners to deliver artistic interventions and consultancy focused on Black led artistic practice. -To continue working innovatively across digital technologies to create and share artistic practice.

Audiences

- To begin rebuilding in person audiences for live performances.
- To continue to use technologies to reach and expand digital audiences in the UK and internationally through online programmes.
- Continuing to use Audience Finder to document audience data, grown existing audiences and find new ones.
- Continue to work with PR experts to develop and update marketing strategies, raising the profile of Serendipity with national and international audiences.
- Developing membership schemes that encourage new audiences and reward return audience members.
- To continue to embed accessibility across all of Serendipity's programmes.

Governance and Leadership

- Board development and recruitment of trustees with expertise in finance and business.

Finance

- Increasing publications sales, ticket sales.
- Increasing income from consultancy and expertise.
- Continuing to build reserves.

Office Base

The financial year 2020/2021 saw Serendipity work remotely whilst maintaining an office space at 21 Bowling Green Street, Leicester, LE1 6AS. The office space provided a safe working space with room for social distancing. The office space at Clephan Building, De Montfort University remains as a base for additional storage and exhibition preparation.

FINANCIAL REVIEW

Finance

2020/2021 saw Serendipity enter its third year as a National Portfolio Organisation with Arts Council England for the period 2018-2022. Serendipity continued to increase its earned income through publications and consultancy and collaborations with partners such as the National Education Union.

Notable achievements over 2020/2021 include:

- Windrush Day grants (from the Ministry of Housing, Communities and Local Government)
- Community Fund - Coronavirus Community Support Fund
- Heritage Compass

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

FINANCIAL REVIEW

Reserves Policy

Rationale

The Serendipity Reserves Policy is to maintain sufficient level of reserves to enable normal operating activities to continue over a period of up to three months should a shortfall in income occur and to take account of potential risks and contingencies that may arise from time to time. Excluded from the Reserves Policy is income associated with Donor Restricted Funds (Earmarked Income). Therefore, in order to demonstrate transparency, accountability and sound financial management Serendipity's Reserves Policy clearly justifies the amount of reserves kept back each year.

Steps taken to establish the level of reserve

In order to make a judgement on the amount of reserve the Trustees have considered the risks in respect of expenditure, unrestricted income and where appropriate restricted income and where funds can only be realised by the disposal of a fixed asset. Also taken into consideration are any external identified potential major risks to income and expenditure during the year under consideration. A risk assessment will be conducted each financial year using a risk determination approach looking at unrestricted income, restricted income, expenditure and external potential major risks.

Level of reserve required by Serendipity

The Board of Trustees has established that Serendipity should hold approximately three months operating capital which within the current budget period equates to £38k.

Monitoring and reviewing the Reserves Policy

This policy will be reviewed at the Annual General Meeting each year. The CEO will present the Board of Trustees with a draft document and supporting materials that enables them to make an informed decision about levels of Reserves and feeds into their approval of the Strategy Document and Annual Operating Budget.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The company is incorporated under the Companies Act, company number 07248813 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1160035.

Recruitment and appointment of new trustees

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

As set out in the Articles of Association trustees serve for a two year term, which is then renewable every two years up to eight years. The board review itself as an effective trustee body once a year via self-evaluation as per the guidance from the Charity Commission. Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational structure

David Bryan was Serendipity's Chair until July 2020, with Benjamin Browne taking over as Chair from July 2020 onwards. Richard Anthony Graves, Karen Chouhan, Tracy Harwood and Javier Torres remain in post as trustees with Jean-François Manicom joining the board of trustees.

Given the impact of the COVID-19 pandemic on the arts and cultural industries, board discussion took place about how Serendipity can adapt programming to meet challenges, repositioning as a arts and heritage organisation with a focus on work coming out of the African and African Caribbean Diaspora, working across live performance, digital work, archiving and publishing. There was also discussion focusing on building the organisation's recovery, resilience and sustainability and the continued dedication to produce high quality programmes showcasing culturally diverse work in multifaceted forms.

During the financial year 2020/2021 Serendipity's CEO and Artistic Director, Administrator, Research and Outreach remained in post with a change of staff for Marketing and Communications Manager. The Administration Assistant was furloughed for a period before leaving the post.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

07248813 (England and Wales)

Registered Charity number

1160035

Registered office

21 Bowling Green Street
Leicester
Leicestershire
LE1 6AS

Trustees

Mrs P A Brookes
Mr B T Browne (resigned 14.9.2021)
Mr D Bryan (resigned 5.7.2020)
Ms K J H Chouhan
Mr R A Graves
Ms T Harwood
Mr J Torres Del Sol
Mr J Manicom Curator (appointed 2.3.2021)

Company Secretary

Mrs P A Brookes

Independent Examiner

Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
LE1 7RU

Senior Management

Mrs P A Brookes is the Chief Executive Officer and Artistic Director of the charity.

SERENDIPITY ARTISTS MOVEMENT LIMITED

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 21 December 2021 and signed on its behalf by:

Mrs P A Brookes - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SERENDIPITY ARTISTS MOVEMENT LIMITED

Independent examiner's report to the trustees of Serendipity Artists Movement Limited ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2021.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of ICAEW which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our work, for this report, or for the opinions we have formed.

Mr P Bott FCA
ICAEW
Mark J Rees LLP Chartered Accountants
Granville Hall
Granville Road
Leicester
LE1 7RU

21 December 2021

SERENDIPITY ARTISTS MOVEMENT LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2021

		Unrestricted fund £	Restricted funds £	2021 Total funds £	2020 Total funds £
INCOME AND ENDOWMENTS FROM	Notes				
Donations and grants	2	275,333	21,897	297,230	295,627
Charitable activities	3				
Promotion of arts		15,860	15,745	31,605	29,205
Total		291,193	37,642	328,835	324,832
EXPENDITURE ON					
Charitable activities					
Promotion of arts		205,843	60,909	266,752	324,437
NET INCOME/(EXPENDITURE)		85,350	(23,267)	62,083	395
Transfers between funds	11	9,369	(9,369)	-	-
Net movement in funds		94,719	(32,636)	62,083	395
RECONCILIATION OF FUNDS					
Total funds brought forward		(19,861)	32,636	12,775	12,380
TOTAL FUNDS CARRIED FORWARD		74,858	-	74,858	12,775

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

BALANCE SHEET 31 MARCH 2021

	Notes	Unrestricted fund £	Restricted funds £	2021 Total funds £	2020 Total funds £
FIXED ASSETS					
Tangible assets	8	30,954	-	30,954	41,432
CURRENT ASSETS					
Debtors	9	1,057	-	1,057	5,444
Cash at bank and in hand		52,706	2,791	55,497	11,893
		53,763	2,791	56,554	17,337
CREDITORS					
Amounts falling due within one year	10	(9,859)	(2,791)	(12,650)	(45,994)
NET CURRENT ASSETS		43,904	-	43,904	(28,657)
TOTAL ASSETS LESS CURRENT LIABILITIES		74,858	-	74,858	12,775
NET ASSETS		74,858	-	74,858	12,775
FUNDS	11				
Unrestricted funds				74,858	(19,861)
Restricted funds				-	32,636
TOTAL FUNDS				74,858	12,775

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2021.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2021 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

BALANCE SHEET - continued **31 MARCH 2021**

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

The financial statements were approved by the Board of Trustees and authorised for issue on 21 December 2021 and were signed on its behalf by:

Mrs P A Brookes - Trustee

The notes form part of these financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Financial reporting standard 102 - reduced disclosure exemptions

The charitable company has taken advantage of the following disclosure exemptions in preparing these financial statements, as permitted by FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland':

- the requirements of Section 7 Statement of Cash Flows.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Fixtures and fittings	- 25% on reducing balance
Computer equipment	- 33% on reducing balance

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES - continued

Debtors

Short term debtors are measured at transaction price, less any impairment. Loans receivable are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method, less any impairment.

Creditors

Short term trade creditors are measured at the transaction price. Other financial liabilities, including bank loans, are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method.

Going Concern

The trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

Government Grants

Government grants received under the job retention scheme are recognised on a systematic basis over the periods in which the company recognises the related costs for which the grant is intended to compensate.

2. DONATIONS AND GRANTS

	2021	2020
	£	£
Donations	1,422	4,465
Grants	294,176	291,162
Government Grants	1,632	-
	<u>297,230</u>	<u>295,627</u>

Grants received, included in the above, are as follows:

	2021	2020
	£	£
Arts Council England-National Portfolio Organisation	251,797	210,000
Leicester City Council	13,000	13,000
Heritage Lottery Fund	-	34,850
Community Fund	22,141	30,000
Other grants	7,238	3,312
	<u>294,176</u>	<u>291,162</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2021

3. INCOME FROM CHARITABLE ACTIVITIES

		2021	2020
	Activity	£	£
Admissions	Promotion of arts	5,583	13,764
Book sales	Promotion of arts	8,815	5,106
Consultancy services	Promotion of arts	16,443	6,666
Sales	Promotion of arts	764	3,669
		<u>31,605</u>	<u>29,205</u>

4. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2021	2020
	£	£
Independent exam	3,636	3,320
Depreciation - owned assets	<u>10,478</u>	<u>14,016</u>

5. TRUSTEES' REMUNERATION AND BENEFITS

Mrs P A Brookes, Trustee, received remuneration of £46,450 (2020: £33,400) during the year.

Mrs P A Brookes, Trustee, invoiced the charity £4,500 (2020: £3,600) in consultancy charges and £6,600 (2020: £3,000) for producer charges during the year.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2021 nor for the year ended 31 March 2020.

6. STAFF COSTS

The average monthly number of employees during the year was as follows:

	2021	2020
Employees	<u>4</u>	<u>5</u>

No employees received emoluments in excess of £60,000.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2021

7. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - 31 MARCH 2020

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and grants	246,917	48,710	295,627
Charitable activities			
Promotion of arts	14,462	14,743	29,205
Total	261,379	63,453	324,832
EXPENDITURE ON			
Charitable activities			
Promotion of arts	199,379	125,058	324,437
NET INCOME/(EXPENDITURE)	62,000	(61,605)	395
Transfers between funds	(67,792)	67,792	-
Net movement in funds	(5,792)	6,187	395
RECONCILIATION OF FUNDS			
Total funds brought forward	(14,069)	26,449	12,380
TOTAL FUNDS CARRIED FORWARD	(19,861)	32,636	12,775

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2021

8. TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Computer equipment £	Totals £
COST			
At 1 April 2020 and 31 March 2021	54,173	6,619	60,792
DEPRECIATION			
At 1 April 2020	14,187	5,173	19,360
Charge for year	9,996	482	10,478
At 31 March 2021	24,183	5,655	29,838
NET BOOK VALUE			
At 31 March 2021	29,990	964	30,954
At 31 March 2020	39,986	1,446	41,432

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Trade debtors	1,057	3,632
Other debtors	-	1,812
	1,057	5,444

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Trade creditors	4,613	36,456
Social security and other taxes	2,504	4,116
Other creditors	2,756	2,622
Accruals and deferred income	2,777	2,800
	12,650	45,994

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2021

11. MOVEMENT IN FUNDS

	At 1.4.20 £	Net movement in funds £	Transfers between funds £	At 31.3.21 £
Unrestricted funds				
General fund	(19,861)	85,350	9,369	74,858
Restricted funds				
Black History Month	-	837	(837)	-
Elevate	13,866	-	(13,866)	-
Let's Dance International Frontiers	-	(27,256)	27,256	-
Archiving The Past, Reflecting The Future	18,770	3,152	(21,922)	-
	<u>32,636</u>	<u>(23,267)</u>	<u>(9,369)</u>	<u>-</u>
TOTAL FUNDS	<u>12,775</u>	<u>62,083</u>	<u>-</u>	<u>74,858</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	291,193	(205,843)	85,350
Restricted funds			
Black History Month	29,690	(28,853)	837
Let's Dance International Frontiers	7,952	(35,208)	(27,256)
Archiving The Past, Reflecting The Future	-	3,152	3,152
	<u>37,642</u>	<u>(60,909)</u>	<u>(23,267)</u>
TOTAL FUNDS	<u>328,835</u>	<u>(266,752)</u>	<u>62,083</u>

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2021

11. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.19 £	Net movement in funds £	Transfers between funds £	At 31.3.20 £
Unrestricted funds				
General fund	(14,069)	62,000	(67,792)	(19,861)
Restricted funds				
Black History Month	-	(17,911)	17,911	-
Elevate	13,866	-	-	13,866
Let's Dance International Frontiers	-	(49,881)	49,881	-
Archiving The Past, Reflecting The Future	12,583	6,187	-	18,770
	<u>26,449</u>	<u>(61,605)</u>	<u>67,792</u>	<u>32,636</u>
TOTAL FUNDS	<u>12,380</u>	<u>395</u>	<u>-</u>	<u>12,775</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	261,379	(199,379)	62,000
Restricted funds			
Black History Month	1,225	(19,136)	(17,911)
Let's Dance International Frontiers	25,878	(75,759)	(49,881)
Archiving The Past, Reflecting The Future	36,350	(30,163)	6,187
	<u>63,453</u>	<u>(125,058)</u>	<u>(61,605)</u>
TOTAL FUNDS	<u>324,832</u>	<u>(324,437)</u>	<u>395</u>

Restricted funds

Let's Dance International Frontiers

Launching each year on 29 April to celebrate International Dance Day, LDIF brings diversity to the forefront in dance with a 10-day festival showcasing new work from local emerging talent to internationally acclaimed companies. Three dedicated platforms (Signatures, Autograph and Biography) support artistic development at different career stages. The programme also includes a national conference, films, workshops, site-specific projects and performances.

SERENDIPITY ARTISTS MOVEMENT LIMITED

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2021

11. MOVEMENT IN FUNDS - continued

Restricted funds - continued

LDIF+

LDIF+ is a year-round programme of continued professional development offering quality training in diverse dance techniques from around the world. Through conferences, workshops, masterclasses and courses with international practitioners, LDIF+ provides opportunities not widely available in the UK.

Black History Month and BHM Live

Serendipity, on behalf of Leicester City Council, coordinates Black History Month in the city each October. Trailblazing artists and activists from the African and African Caribbean diaspora take centre stage in a programme featuring film, theatre, dance, lectures and exhibitions. Serendipity's initiative BHM Live supports and highlights the work of emerging Black artists.

In 2017 Serendipity marked 30 years of Black History Month with Lost Legends, a Heritage Lottery Funded project that recorded, documented and archived the contributions of Leicester's African and African Caribbean community to the UK over the last three decades.

Archiving the past, Reflecting the Future

Archiving the Past, Reflecting the Future is a heritage initiative that documents over a century of Black presence in the East Midlands that is often unrecognised, forgotten or ignored. Documenting the contribution of people from across the African and African Caribbean Diaspora to the region through archival documents, exhibitions and documentary films.

12. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution pension scheme for the benefit of employees. The assets of the scheme are administered by trustees in a fund independent from those of the company.

The total contributions paid in the year amounted to £7,600 (2020: £2,950). At the year end there were outstanding pension contributions of £710 (2020: £575).

13. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2021.

SERENDIPITY ARTISTS MOVEMENT LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2021

	2021 £	2020 £
INCOME AND ENDOWMENTS		
Donations and grants		
Donations	1,422	4,465
Grants	294,176	291,162
Government Grants	1,632	-
	297,230	295,627
Charitable activities		
Admissions	5,583	13,764
Book sales	8,815	5,106
Consultancy services	16,443	6,666
Sales	764	3,669
	31,605	29,205
Total incoming resources		
	328,835	324,832
EXPENDITURE		
Charitable activities		
Artist fees	45,339	36,592
Consultants/Freelancers	10,242	26,528
Exhibitions	-	8,846
Films	378	6,675
	55,959	78,641
Support costs		
Finance		
Bank charges	207	443
Information technology		
Repairs and renewals	-	2,741
Other		
Wages	106,141	98,303
Pensions	7,601	2,944
Carried forward	113,742	101,247

This page does not form part of the statutory financial statements

SERENDIPITY ARTISTS MOVEMENT LIMITED

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2021

	2021 £	2020 £
Other		
Brought forward	113,742	101,247
Rent and rates	22,823	12,325
Insurance	891	1,878
Postage and stationery	1,263	1,931
Sundries	2,033	396
Subsistence and hospitality	1,059	15,146
Technical services	5,227	3,016
Visas/UKBA	889	4,299
Venue hire	-	4,990
Computer costs	3,795	1,133
Subscriptions	2,358	1,916
Marketing and publications	36,115	26,655
Artists travel and accommodation	777	28,523
Training	-	637
Professional fees	5,500	11,707
Equipment Hire	-	9,477
Fixtures and fittings	9,996	13,293
Computer equipment	482	723
	<u>206,950</u>	<u>239,292</u>
Governance costs		
Independent exam	3,636	3,320
Total resources expended	<u>266,752</u>	<u>324,437</u>
Net income	<u><u>62,083</u></u>	<u><u>395</u></u>

This page does not form part of the statutory financial statements