

INDEPENDENT DANCE

England & Wales · Charity number 1180239

Details

Status	Registered
Legal form	Charitable company
Company number	05096892
Registered	2018-10-08
Register	View on the Charity Commission register

Contact

Address	85 St. Georges Road London SE1 6ER
Phone	02070919650
Email	info@independentdance.co.uk
Website	http://www.independentdance.co.uk

Activities

Objects: TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS, IN PARTICULAR, BUT NOT EXCLUSIVELY, OF THE ART OF DANCE TO ADVANCE THE ARTS FOR THE PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS, IN PARTICULAR, BUT NOT EXCLUSIVELY, THE ART OF DANCE

Activities: Independent Dance (ID) is one of the UK's leading artist development organisations in contemporary dance. ID offers a year-round programme that supports and challenges artists to evolve their own work for the benefit of the public; it drives artform development in the UK and advances dance as a part of cultural life in the UK.

Classification

- **How:** Makes Grants To Individuals, Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** People With Disabilities, The General Public/mankind

Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£142,718	£165,030	-	-
2024-03-31	£142,418	£174,442	-	-
2023-03-31	£192,775	£191,033	-	-
2022-03-31	£205,542	£182,492	-	-
2021-03-31	£146,710	£130,235	-	-

Trustees

Name	Role	Appointed
Yi Po Iris Chan	Chair	2022-05-11
Christopher Hutchings		2025-05-22
Julia Evans		2025-05-22
Kimberley Harvey		2021-05-12
Lily Fernanda Munoz-Newsome		2019-07-30
Michael Kitchin		2025-05-22
NICOLA ELIZABETH HOPE CHILDS		2018-08-02

INDEPENDENT DANCE

England & Wales - Charity number 1180239

Accounts



Report of the Trustees and Financial Statements for the financial year ending 31 March 2025

The trustees are pleased to present their annual directors' report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Independent Dance Company limited by guarantee

Charity number 1180239

Company number 05096892 Registered office

85 St George's Road, London, SE1 6ER

CONTENTS

Reference and administrative information 3

Trustees' Report 4 - 12

Independent Examiners Report 13

Statement of Financial Activities 14

Balance Sheet 15

Notes to Financial Statements 16 - 22

Company information at 31 March 2025

Trustees	Iris Yi Po Chan (Co-Chair) Kimberley Harvey (Co-Chair) Nicky Childs Fernanda Muñoz-Newsome Christopher Mitchell (resigned 15 January 2025) Mita Pujara (resigned 28 February 2025) Sara Reed (resigned 12 February 2025) Julia Evans (appointed 23 May 2025) Christopher Hutchings (appointed 23 May 2025) Michael Kitchin (appointed 23 May 2025)
Company number	05096892
Charity number	1180239
Registered office	Siobhan Davies Studios 85 St George's Road, London SE1 6ER
Senior management	Nikki Tomlinson, resigned August 2024 Nathaniel Parchment, Co-Director Nicky Napier Co-Director (interim), in post from September 2024
Governing documents	Memorandum and Articles of Association
Independent Examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth BH4 9DN

PURPOSE AND PUBLIC BENEFIT

The Trustees of Independent Dance, also known as ID, confirms that they have complied with the duty in Section 4 of the Charities Act 2006 to have due regard to the Charity Commission's general guidance on public benefit, "Charities and Public Benefit".

The charitable objects of Independent Dance are:

- To advance education for the public benefit by the promotion of the arts, in particular, but not exclusively, of the art of dance
- To advance the arts for the public benefit by the promotion of the arts, in particular, but not exclusively, the art of dance.

VISION

Our support for radical enquiry in diverse dance and movement practices empowers artists and engages publics locally, nationally and internationally.

MISSION

Independent Dance (ID) is a leading dance development organisation. We support the development of dance through radical enquiry, learning, community-building and audience engagement.

Based at Siobhan Davies Studios in London, ID is a research engine and home organisation for a growing community of practitioners in the UK and around the world. Artist-led since 1984, ID is currently staffed by a team of four part-timers, all of whom sustain freelance practices alongside their role with the organisation.

Our public programme supports a wide range of accessible and interdisciplinary approaches to dance, somatic practices, improvisation and choreography. Co-designed with UK/ international artists and partner organisations, this far-reaching programme includes classes, talks, workshops, research, digital initiatives and small-scale festivals. ID also bridges higher education and professional spheres, leading on MA/MFA Creative Practice: Dance Professional in partnership with Trinity Laban and Siobhan Davies Studios. Our aim is to generate a diverse and dynamic 'community of practice' which is not limited to one place or location and to agitate for positive change and justice within ID, the arts and society.

Over the past six years we have been working to diversify and broaden our programme offer and expand our reach, supporting a wide range of artists and practices through a live and online programme. We have undergone significant organisational change and revised our policies, including making commitments to anti-racist and anti-ableist working practices and to reducing barriers to engaging with our programme and organisation at all levels. This ongoing work is critical to our future development.

ID is a thinktank, a hub for research, a meeting and learning ground, and a base for artists across generations. It is considered a reference point by a wide community across the UK and internationally.

While Independent Dance and Siobhan Davies Studios (SDS) are different organisations and charities, they are proud to be partners in an ongoing National Portfolio Organisation consortium, currently receiving regular funding from Arts Council England, with SDS as the lead partner. ID's funding has remained at standstill since 2006, at £71,000 per year.

AIMS

- Support artists to evolve their work for the benefit of the public
- Drive artform development through a hybrid, local, national, and international learning offer
- Engage people in learning through dance as participants and publics

We do this by:

- Supporting dance artists to play multiple interconnecting roles in society – as teacher, maker, performer, producer, researcher, activist, facilitator
- Providing a safe and trusting environment for collaborative learning and development fostering greater diversity; not only in terms of aesthetics or style, but also how work is made, by whom, with whom and for who
- Championing the value, relevance and health benefits of embodied learning and seek connection with people and practices beyond the field of dance
- Learning from and flexing to shifting circumstances and artistic concerns, holding a space for critical reflection and agitating for change

VALUES

- Trust: working continuously to be a fair organisation with a consistent high-quality programme offer
- Curiosity: demonstrating an open attitude to learning and reflecting together
- Rigour: working with care and precision
- Risk: forging bold new programme avenues and supporting artists to experiment with and deepen new practices

STRATEGIC OVERVIEW and KEY OBJECTIVES 2024/2025

- Strategic overview
- How we support artists and professional practices
- Equity, diversity and inclusion

STRATEGIC OVERVIEW

ID is currently a non-lead partner in an ACE NPO consortium with Siobhan Davies Studios. ID's core NPO funding has remained at standstill since 2006, at £71,000 per year. As such, ID operates on a lean income-generating model, using staffing time partially afforded by core funding from Arts Council England to produce the public programme and therefore lever income; more than 60% of our turnover has been earned income in recent years. A recent shift in circumstances was the opportunity to apply (as non-lead NPO consortium partner) for ACE project funds, which we have aimed to do most years. However, there were no successful bids in this financial year. Organisational priorities include a review of how our programme is resourced and extension of our fundraising capacity. Being creative with limited resources and mindful of sustainability is also key.

In 2024/25, we continued the delivery of our 2022-2026 Business Plan whilst welcoming new leadership to ID. A key piece of work, which will continue into next year and which will require additional funding, has been for ID to review how our organization and programme remains financially and organisationally sustainable and appropriately resourced going forward. The review and implementation of our communications strategy have been progressing very well this year, with the appointment of a new Communications Assistant and increased engagement from our communities via our bi-monthly e-newsletter (over 4,500 users) and our social media channels.

HOW WE SUPPORT ARTISTS AND PROFESSIONAL PRACTICES

We co-design, deliver and evaluate our public programme with artists at all career stages and in response to their interests and needs, as well as wide artistic, social, and cultural developments. Key to this is how ID values and nurtures artistic leadership; employing 100+ freelance artists annually and with all four of ID's staff maintaining freelance practices, we are in constant dynamic exchange with the sector. Through listening, exchange, and data-gathering, we build a multi-stranded public programme which is a porous combination of responding to approaches and suggestions from artists, audiences and organisations and our own curatorial propositions which fit ID's public benefit remit.

As an organisation which specialises in supporting artists and artform development, working directly with 6000+ practitioners a year through an open access learning programme, ID's primary role is in creating opportunities for practitioners to develop and sustain skills and careers. ID is a training and learning ground which supports critical, experimental, and innovative enquiry in a range of dance forms, somatic practices and improvisation as well as interdisciplinary approaches. We are interested in deep-rooted research, connections, and community-building. We note a shift away from individual authorship and self-development towards relational practices and activity which is more outward-facing and socially engaged. How the artistic community values ID comes through strongly in feedback. Practitioners supported by our programme work and apply their

skills - as performers, makers, facilitators, teachers, researchers in a wide range of other contexts both within and beyond dance. We also note that while ID is based in South London, our programme employs and reaches significant numbers of practitioners based in other parts of England and internationally, as well as London itself.

ID's programme continued to evolve in response to artistic, social and cultural developments, with aims to be future thinking and to model good practice with a focus on equity, fairness, rigour and well-being. Key to this is how ID values and nurtures leadership by artists. A strong collaborative and responsive approach to working with artists and other freelancers, based on porosity, listening and exchange, has been essential to ID's approach throughout our near-40-year history.

EQUITY, DIVERSITY AND INCLUSION

We continued to take an intersectional approach, aiming to offer a genuinely inclusive programme and foregrounding anti-racist, anti-ableist and anti-genderist issues through the programme itself. This is illustrated by the intensive work which has been happening over recent years, and we are seeing the positive impact this has had on the demographic of freelance artists and practices we now work with, or who engage with our programme.

In 2024/25 we continued to further increase marginalized voices across the programme, artistic workforce, staff and Board and to expand the range of dance and movement forms and practices we are supporting. Historically ID's roots are found in dance forms and practices that are somatic based but over many years now ID has also supported research and learning in embodied approaches to a wider range of dance forms and practices including social dance diasporas such as House dance, Hip Hop, Bharatanatyam, Street Dance, Butoh and those forms that focus on ancestral wisdom and heritage. Throughout our programming there has also been a concerted and ongoing strategic effort to engage with individual practitioners, whose artistic practices may have previously not been foregrounded in our sector.

In 2024/2025 we continued to build on the work undertaken in 2023 and in previous years, which had centered around the delivery of a programme called 'Dance it, Dance it, artistic approaches to access and inclusive leadership'. This was a programme foregrounding leadership among disabled, d/Deaf and neurodivergent dance artists via a year-long focus on artistic approaches to access and inclusion. In 2024/25 we built on this commitment and prioritized work to increase leadership and participation of disabled, d/Deaf and neurodivergent artists and those with long-term health conditions across our programme and staff team. We also joined forces with a similar organisation to ID, The Work Room based in Glasgow, as well as HZT, the Inter-University Centre for Dance Berlin. This was for a programme of work to run across 2024 and 2025, called 'Disrupting Leadership: anti-ableist approaches to artistry and access in dance'. This work focused closely on anti-ableist approaches in our organisational working and delivery of our public programmes, as well as engaging directly with disabled leaders as artist companions to each organisation.

ID continues to acknowledge the barriers to access of our programmes for those that are marginalised. We have therefore continued to offer our programme at low cost to artists and audiences in recognition of these socio-economic barriers and widespread precarity among artistic communities. Bursary places were offered to practitioners to attend our public learning programme free of charge; and we also continued to invest, from reserves, to support bursary awards for practitioners from underprivileged socio-economic backgrounds to undertake MA Creative Practice: Dance Professional. ID is a very small organisation and our ongoing

standstill funding from Arts Council England over many years does not make it easy for us to keep costs to end user low. However, our commitment to an excellent and affordable provision for independent artists remains a core aim for ID.

ACTIVITIES and ACHIEVEMENTS in the year 2024/2025

- Core class programme
- Workshops and labs
- Digital
- Partnerships

DANCE AND MOVEMENT CLASSES

ID delivered 30 weeks of public daily morning classes intended for experienced dancers and 30 evenings of improvisation sessions open to all. Each week is with a different teaching artist who brings their own practice and approach, offering a space to build and hone skills, work with other artists and be part of a growing community. We aim to make classes accessible for all physicalities and ID's programme is not based on a normative view of the human body, with an ethos of questioning and extending notions of what dance can be and for whom. This year's class programme included artists who were new to teaching with ID and the teaching pool was further diversified.

Morning Class was enriched by a broad range of somatic approaches to dance, in conversation with other forms, such as social dance, hip-hop and African dance practices, that attracted new participants and sparked innovative dialogues. Morning class - 30 weeks at 5 classes per week, therefore 150 sessions. Average attendance for the year was 77%.

Our program saw a notably high demand for Monday Night Improvisation, continuing its trend of being oversubscribed, further cementing its role as a cornerstone of our program. The team reviewed attendance patterns and explored how this popular strand integrates with other program elements. This period laid the groundwork for optimizing class schedules and enhancing participant engagement. Evening class - 30 weeks at 1 class per week, therefore 30 sessions. Average attendance for the year was 104%.

WORKSHOPS AND RESEARCH LABS

ID's workshop and research labs are in part subject to additional funding and strategic partnerships. Workshops and research labs can be both public and non-public facing and aim to support the professional development of a wide range of independent artists and their practices. Research labs can also focus on specific concerns within our sector, as ID seeks to actively engage in debate around current topics.

This year we welcomed Gustavo Ciriaco from Brazil. Ciriaco's workshops explored the realms of curiosity and knowledge perception in the world, drawing inspiration from the educational philosophers Friedrich Fröbel and Paula Freire. Sonia Lindfors (Cameroon/Finland) workshops invited participants to gather around the urgent and share tools and strategies to navigate in dark times. Kirstie Simpson (US/Wales) workshops offered participants practices that promote well-being and resilience in challenging times. Amy Voris (UK) workshops invited movers to delve deeper into their solo movement practice through guided explorations, prompts for improvisation and open frameworks for returning to movement.

Through delivering two modules of the MA/MFA Creative Practice: Dance Professional, in partnership with Trinity Laban, we engaged with an international cohort of practitioners as part of the cohort. The two modules were delivered by the following artists: Florence Peake, Gaby Agis, Amy Voris, Funmi Adewole, Nathaniel Parchment, Thomas Kampe, and Caroline Scott.

The research lab - 'Disrupting Leadership: anti-ableist approaches to artistry and access in dance' was a partnership with The Work Room (Glasgow) and Inter-University Centre for Dance (Berlin) and which took place in this year and will continue into the next financial year. The project was made possible via the Four Nations fund and aimed to centre inclusivity, ecological thinking and sustainability. Artist companions included: Kat Hawkins, Kimberley Harvey, Laura Fisher, Sarah Hopfinger, Luke Pell and Claire Cunningham.

DIGITAL, TALKS and ARTIST GATHERINGS

A key element of ID's digital and international offer is the restored and refreshed Digital Library created out of ID's 20-year archive. This collection is freely available on our website with enhanced accessibility, referencing and branding. New documentation will be added to the library from future programming; at 150+ items, it has become a significant resource for practitioners and researchers in and beyond academic spheres, helping to realise our strategy to evolve as an internationally renowned and sustainable research engine for dance.

Commissioned and disseminated by ID recently was Gaby Agis' 10 digital audio dances in public spaces around London – parks, estates, cemeteries, wasteland - accompanied by interviews with collaborators, intended for participants to engage with in their own time and space. ID's Co-Director Nathaniel Parchment also took part in the Artist Archive programme delivered by SDS, which explored who gets to have an archive and why archive, amongst other questions.

A talk by Christopher Matthews about his work 'Act 3', the final instalment in a trilogy of works considering queer masculinity in dance, desire, body image and working-class dance histories also took place. This work continued Matthews studies of intimacy between two figures, Act 3 is an exploration of queer desire in later life. Presented by Sadler's Wells in their Elixir Festival 2024

PARTNERSHIP AND COLLABORATIVE WORKING

Independent artists are invited to directly influence developments to ID by proposing research projects, by taking on freelance roles within the programme, and by becoming Artist-Ambassadors and Trustees. We support artists across places and generations and have become a home organisation and reference point for a growing community of independent dance artists. This longitudinal support and involvement are key to the community of practice which ID has evolved over the past 40 years.

ID also operates in the capacity of supporting projects at first stages, with collaborations and projects spiralling out of initiatives we innovate or support through mentoring and advice. Advocacy and discussion at national sector level focuses on conditions, equity, access, and systemic change and aims to feed artists' voices into key networks which ID is an active member of, including One Dance UK, and the UK Dance Network.

Partnerships with other organisations are integral to ID's whole ethos and programme delivery and our approach to engaging with partners and working collaboratively is aligned with our commitment to

resource-sharing and knowledge-exchange. We partner with project-funded organisations, artist-led initiatives, larger-scale NPOs, and academic institutions to extend our reach and impact nationally and internationally and to deliver our vision on a larger scale than is possible as a small organization alone.

ID forms a rare bridge between professional and academic spheres by leading MA/MFA Creative Practice: Dance Professional with Trinity Laban and Siobhan Davies Studios; this is a key strength and enables a flow between higher education contexts and professional practice.

In 2024/2025 we were also pleased to partner with University of the Arts, Central St Martins, People Dancing and the University of Leeds on a successful bid to the AHRC (Arts, Humanities Research Council) entitled Choreography of Consent: Experiments in Dance/Law research. The network will run a series of events that support researchers and practitioners to test out new ways of working that bring dance and law together and will explore these new dance/law methods focusing on the issue of consent across the fields of dance, law, sexuality and health. The first event was held at ID's base in London during this financial year.

Funders and organisational partners in 2024/25 include:

- Arts Council England
- Siobhan Davies Studios
- Trinity Laban Conservatoire of Music and Dance
- The Workroom Glasgow
- HZT Berlin
- Four Nations International Fund
- Sadler's Wells
- Fest en fest
- H2DANCE
- The Finnish Institute in the UK and Ireland
- Candoco Dance Company
- Yewande 103
- Central St Martins
- University of Leeds

COMMUNICATIONS

ID continued to focus on implementing a house style with welcoming and plain language, strong imagery, and increased use of social media, incorporating image descriptions with the benefit of additional time invested in a Digital Communications role. A marketing campaign for MA/MFA recruitment started earlier to align with Trinity Laban's objectives. Strong cross-marketing with Siobhan Davies Studios has also been of benefit.

Sign-up to e-mail newsletters continued to increase rapidly this year and built on the impetus started last year via a new website. Newsletter open rate average has risen from 25% average in 2016/17 to 52% av. in 2024/25. (average arts industry open rate is 26%) Strong international followings (email list, website, socials) in Europe (Netherlands, Germany, Italy), China, South America & USA.

Total live attendance for the year: 6366

Total digital attendance for the year: 904

FINANCE

Reserves policy

ID's policy as a charity is to maintain reserves comprising of unrestricted and designated funds at a sufficient level to ensure the prudent day-to-day financial management of the charity, and cover the risks identified in the risk register. The policy also aims to ensure that designated funds are built to match six months of running costs, or £50,500. The charity regularly reviews the funds set aside as designated funds and general contingencies, and to ensure that strategies are in place to enable such funds to be able to meet their purpose on an on-going basis. The Trustees carry this out as an integral part of the charity's risk management process.

Financial review

The net deficit for the year was £22,312. This is made up of a £26,380 deficit on unrestricted funds and a £4,068 surplus on restricted funds. As of 31 March 2025 General reserves (unrestricted and designated funds) stand at £133,301 and restricted reserves £4,068.

Going Concern

ID delivered a full public programme in 2024/25 in keeping with our mission and met our income targets. Fortunately, ID has built strong reserves and does not face imminent threat. The Trustees continue to review the charity's resources and consider these adequate to continue the proposed activities of the organisation for the foreseeable future. The trustees confirm that the charity is a going concern.

Income Generation

Income generation forms a key part of ID's financial model, helping to ensure the organisation's sustainability and underlining the value of its offer to the public. ID offers a mixture of free and ticketed activities to ensure we maintain a balance between widening participation and audiences, supporting our diversity policies to broaden access to groups who are either economically or socially vulnerable. This is coupled with a pricing policy to remove barriers to participation. ID senior staff and Trustees regularly review pricing strategy and take care to balance the need to generate income with the mission to provide a high-quality artist development programme at prices that lower barriers for those on a low income. Competitors and partners' price levels are considered, as is information from evaluation forms and audience profiles.

Fundraising

The principal source of funding for the organisation is Arts Council England (ACE) through a revenue grant to ID and partner organisation Siobhan Davies Studios (reg. charity no. 1010786) as a consortium within Arts Council England (ACE) National Portfolio of Organisations, of which SDS is lead partner. Back in 2022/23, the consortium was successful in receiving an offer of continued investment from Arts Council England as a National Portfolio Organisation 2023-2026, for standstill funding. The total annual grant awarded was £582,018; ID usually receives £69,784 and the balance of £512,234 retained by SDD as part of the agreement. In 2022/3, due to an inflationary uplift from ACE, the amount paid to ID became £71,068. This grant is unrestricted but must be managed within the terms of the funding agreement with ACE.

The Trustees take their responsibility under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications of their activities. ID receives some donations from individuals and is subscribed to the Charities Aid Foundation. Donations received through individual giving totalled £314.

The charity does not work directly with commercial participators or professional fundraisers. The Trustees are not aware of any complaints made in respect of fundraising during the period.

Investment

The Trustees, having regard to the liquidity requirements of operating the charity, have kept available funds in an interest-bearing deposit account. The trustees seek to achieve a rate on deposit which matches or exceeds inflation as measured by the retail prices index.

Risk Management

The policy of the charity is to take a structured approach to risk management in pursuit of the organisation's artistic objectives. This approach involves a regular process of risk assessment, whereby the potential impact of risks to the achievement of objectives are identified, quantified and mitigated as far as possible. The principal vehicle for risk management is a risk register which is reviewed regularly by The Trustees.

Staffing

ID has a staff of five (3.5 FTE), all of whom are part-time and active freelancers as well. The year saw several staff changes:

- Nikki Tomlinson stepped down as Co-Director in August and was succeeded by Nicky Napier. Nathaniel Parchment continued as Co-Director.
- Renée Bellamy and Cheniece Warner continued as Programme Coordinator and Digital Communications Assistant respectively.
- And Renée Bellamy stepped down as Digital Communications Assistant in January and was succeeded by Cheniece Warner.

Governance

ID has four trustees who meet quarterly. In addition, Co-Chairs meet regularly with Co-Directors outside of these meetings. In 2024/25 the Trustees dedicated time to supporting recruitment and retention processes in collaboration with the Co-Directors and 4 additional Trustees are due to join ID's board in the next financial year.

This Trustees' report was approved by the Board of Trustees on the 24 September 2025 and signed on its behalf by

Kimberley Harvey
Iris Yi Po Chan
(Co-Chairs)



INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF INDEPENDENT DANCE

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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



MA Baigent ATT AAT
Rowlands Webster Ltd, Austin House, 43 Poole Road
Bournemouth, BH4 9DN

Statement of Financial Activities

		Unrestricted Funds	Restricted Funds	Total Funds 2025	Total Funds 2024
		£	£		£
	Notes				
Income from:					
Donations and legacies	2	71,382	5,000	76,382	74,959
Charitable activities	3	62,925	-	62,925	65,110
Other trading activities		-	-	-	450
Investment income		3,411	-	3,411	1,899
Total incoming resources:		137,718	5,000	142,718	142,418
Expenditure on:					
Raising funds	5	(3,216)	-	(3,216)	(4,943)
Charitable activities	5	(160,882)	(932)	(161,814)	(169,499)
Total expenditure		(164,098)	(932)	(165,030)	(174,442)
Net income/(expenditure) for the year and net movements in funds		(26,380)	4,068	(22,312)	(32,024)
Reconciliation of funds					
Total funds brought forward 1st April 2024		159,681	-	159,681	191,705
Total funds carried forward 31st March 2025		133,301	4,068	137,369	159,681

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

All incoming resources and resources expended derive from continuing activities.

Movements in funds are disclosed in Note 13 to the financial statements.

Balance Sheet

	Notes	2025 £	£	2024 £	£
Fixed Assets			-		-
Current Assets					
Debtors	10	21,866		450	
Cash at bank and in hand		<u>126,199</u>		<u>170,158</u>	
		<u>148,065</u>		<u>170,608</u>	
Current liabilities					
Amounts falling due within one year	11	<u>(10,696)</u>		<u>(10,927)</u>	
Net current assets			137,369		159,681
Total assets less current liabilities			<u><u>137,369</u></u>		<u><u>159,681</u></u>
Funds					
Unrestricted			82,801		109,181
Designated			50,500		50,500
Restricted			<u>4,068</u>		<u>-</u>
Total funds	13		<u><u>137,369</u></u>		<u><u>159,681</u></u>

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

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

The Financial Statements on pages 14 - 22 were approved by the board on 24 September 2025 and signed on its behalf by:

Kimberley Harvey
Iris Yi Po Chan



(Co-Chairs)

Company Registration No. (England and Wales) 05096892

2 Voluntary income

Grants, donations, legacies and similar incoming resources

	Unrestricted £	Restricted £	Total 2025 £
Arts Council England, London:			
National Portfolio Funding	71,068	-	71,068
Tramway	-	5,000	5,000
Total Arts Council England, London	<u>71,068</u>	<u>5,000</u>	<u>76,068</u>
Grants, donations and sponsorship:			
Individual donations	314	-	314
Total grants, donations and sponsorship	<u>314</u>	<u>-</u>	<u>314</u>
Total voluntary income	<u>71,382</u>	<u>5,000</u>	<u>76,382</u>

	Unrestricted £	Restricted £	Total 2024 £
Arts Council England, London:			
National Portfolio Funding	71,068	-	71,068
ACE Centering Disability	-	3,755	3,755
Total Arts Council England, London	<u>71,068</u>	<u>3,755</u>	<u>74,823</u>
Grants, donations and sponsorship:			
Individual donations	136	-	136
Total grants, donations and sponsorship	<u>136</u>	<u>-</u>	<u>136</u>

3 Incoming resources from charitable activities			Total
	Unrestricted	Restricted	2025
<u>Income received from:</u>			
ID Talks	150	-	150
Classes	23,540	-	23,540
Workshops & Intensives	5,360	-	5,360
Events & Exchanges	630	-	630
MA Creative Practice	33,245	-	33,245
Total	62,925	-	62,925

	Unrestricted	Restricted	Total
			2024
<u>Income received from:</u>			
ID Talks	120	-	120
Classes	19,900	-	19,900
Workshops & Intensives	4,980	-	4,980
Events & Exchanges	3,934	-	3,934
MA Creative Practice	33,901	-	33,901
Centering on Disability	2,275	-	2,275
Total	65,110	-	65,110

4 Allocation of support and governance costs

The company allocates its support and governance costs as shown in the table below and then further apportions those costs between staff and other costs (see note 5). Support costs are allocated on a basis consistent with their use. Staff resources are allocated based on a % of time dedicated to each area, and other costs are allocated based upon invoice management by budget holders.

	Charitable activities	Governance function	Total 2025
	£	£	£
Management	45,574	700	46,274
IT & Finance	4,856	700	5,556
External Accounting	280	720	1,000
Human Resources	2,503	-	2,503
Legal and other fees	769	-	769
Total	53,982	2,120	56,102

	Charitable activities	Governance function	Total 2024
	£	£	£
Management	29,672	1,665	31,337
IT & Finance	4,913	1,665	6,578
External Accounting	666	690	1,356
Human Resources	1,838	-	1,838
Legal and other fees	1,720	-	1,720
Total	38,809	4,020	42,829

5 Analysis of total expenditure

	Staff costs £	Other costs £	Total 2025 £
Cost of raising funds			
Management	2,516	-	2,516
Finance	700	-	700
	<u>3,216</u>	<u>-</u>	<u>3,216</u>
Charitable activities			
Support & Governance	21,083	35,019	56,102
Events & Exchanges	4,199	174	4,373
Classes	7,293	20,977	28,270
Marketing	10,017	1,402	11,419
Workshops & Intensives	11,346	4,643	15,989
MA Creative Practice	19,907	12,179	32,086
Disrupting Leadership	12,643	932	13,575
	<u>86,488</u>	<u>75,326</u>	<u>161,814</u>
Total	<u>89,704</u>	<u>75,326</u>	<u>165,030</u>

	Staff costs £	Other costs £	Total 2024 £
Cost of raising funds			
Management	3,278	-	3,278
Finance	1,665	-	1,665
	<u>4,943</u>	<u>-</u>	<u>4,943</u>
Charitable activities			
Support & Governance	26,757	16,072	42,829
Events & Exchanges	6,318	3,180	9,498
Classes	6,485	18,674	25,159
Marketing	10,067	2,055	12,122
Workshops & Intensives	10,709	7,910	18,619
MA Creative Practice	19,122	5,726	24,848
Festival of Learning & Digital Library	11,981	-	11,981
Centering Disability	1,668	22,775	24,443
	<u>93,107</u>	<u>76,392</u>	<u>169,499</u>
Total	<u>98,050</u>	<u>76,392</u>	<u>174,442</u>

6 Net incoming resources for the year

	2025 £	2024 £
Is stated after charging:		
Depreciation		
Independent examiner fee	720	690

7 Analysis of staff costs, numbers and remuneration of key management personnel

	2025	2024
	£	£
Salaries and wages	87,168	93,939
Social security costs	1,010	2,069
Pension costs	1,526	2,072
Total	89,704	98,080

No employee received emoluments of more than £60,000. The key management personnel of the charity are considered by the trustees to be the Co-Directors. The total employee benefits of the key personnel in the year were £49,689 (2024: £63,966).

There was no trustee remuneration for the year (2024: Nil).

The total employees for the year:	2025	2024
	Number	Number
Independent Dance	5	3

8 Pension

The charity operates a defined contribution scheme to which contributions of £1,526 (2024: £2,072) were paid during the year.

9 Taxation

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

10 Debtors	2025	2024
	£	£
Trade debtors	17,645	-
Other debtors	1,439	-
Accrued income	2,782	450
Prepayments	-	-
Total	<u>21,866</u>	<u>450</u>

11 Creditors: Amounts falling due within one year	2025	2024
	£	£
Trade creditors	4,021	6,114
Accruals	1,140	1,978
Other deferred income	3,000	-
Other taxation and social security	1,314	1,798
Other creditors	1,221	1,037
Total	<u>10,696</u>	<u>10,927</u>

12 Analysis of net assets between funds	General	Designated	Restricted	Total
	£	£	£	£
Net current assets	82,801	50,500	4,068	137,369
Net assets at 31 March 2025	<u>82,801</u>	<u>50,500</u>	<u>4,068</u>	<u>137,369</u>

13 Funds

	At 1 April 2024 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2025 £
Restricted funds					
Disrupting Leadership	-	5,000	(932)		4,068
Total restricted funds	<u>-</u>	<u>5,000</u>	<u>(932)</u>	<u>-</u>	<u>4,068</u>
Unrestricted funds	<u>109,181</u>	<u>137,718</u>	<u>(164,098)</u>	<u>-</u>	<u>82,801</u>
Designated funds	<u>50,500</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>50,500</u>
Total funds	<u>159,681</u>	<u>142,718</u>	<u>(165,030)</u>	<u>-</u>	<u>137,369</u>

Funds

	At 1 April 2023 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2024 £
Restricted funds					
ACE: Centering Disability	28,977	3,755	(32,732)		-
Total restricted funds	<u>28,977</u>	<u>3,755</u>	<u>(32,732)</u>	<u>-</u>	<u>-</u>
Unrestricted funds	<u>112,228</u>	<u>138,663</u>	<u>(141,710)</u>	<u>-</u>	<u>109,181</u>
Designated funds	<u>50,500</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>50,500</u>
Total funds	<u>191,705</u>	<u>142,418</u>	<u>(174,442)</u>	<u>-</u>	<u>159,681</u>

14 Related Party Transactions

Kimberley Harvey was paid £80 for teaching Monday Night Improvisation and £200 for Disrupting Leadership.

INDEPENDENT DANCE

England & Wales - Charity number 1180239

Accounts



Report of the Trustees and Financial Statements for the financial year ending 31 March 2024

The trustees are pleased to present their annual directors' report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Independent Dance
Company limited by guarantee
Charity number 1180239
Company number 05096892
Registered office
85 St George's Road, London, SE1 6ER

CONTENTS

Reference and administrative information	3
Trustees' Report	4 - 22
Independent Examiner's Report	23
Statement of Financial Activities	24
Balance Sheet	25
Notes to Financial Statements	26 - 31

Company information at 31 March 2024

Trustees	Nicky Childs (co-Chair) Sara Reed (co-Chair) Iris Yi Po Chan Kimberley Harvey CJ Mitchell Fernanda Muñoz-Newsome Mita Pujara
Company number	05096892
Charity number	1180239
Registered office	Siobhan Davies Studios 85 St George's Road London SE1 6ER
Senior management	Henrietta Hale, co-director (resigned September 2023) Nathaniel Parchment, co-director (took up the role October 2023) Nikki Tomlinson, co-director
Governing documents	Memorandum and Articles of Association
Independent Examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth BH4 9DN

PURPOSE AND PUBLIC BENEFIT

The Trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2006 to have due regard to the Charity Commission's general guidance on public benefit, "Charities and Public Benefit".

The charitable objects of Independent Dance are:

To advance education for the public benefit by the promotion of the arts, in particular, but not exclusively, of the art of dance

To advance the arts for the public benefit by the promotion of the arts, in particular, but not exclusively, the art of dance

OUR VISION

Our support for radical enquiry in diverse dance and movement practices empowers artists and engages publics locally, nationally and internationally.

OUR MISSION

Independent Dance (ID) is a leading dance development organisation. We support the development of dance through radical enquiry, learning, community-building and audience engagement.

Based at Siobhan Davies Studios in London, ID is a research engine and 'home' organisation for a growing community of practitioners in the UK and around the world. Artist-led since 1984, ID is currently staffed by a team of four part-timers, all of whom sustain freelance practices alongside their role with the organisation.

Our public programme supports a wide range of accessible and interdisciplinary approaches to dance, somatic practices, improvisation and choreography. Co-designed with UK/ international artists and partner organisations, this far-reaching programme includes classes, talks, workshops, research, digital initiatives and small-scale festivals. ID also bridges higher education and professional spheres, leading on MA/MFA Creative Practice: Dance Professional in partnership with Trinity Laban and Siobhan Davies Studios.

Our aim is to generate a diverse and dynamic 'community of practice' which is not limited to one place or location and to agitate for positive change and justice within ID, the arts and society.

Over the past five years we have been working to diversify and broaden our programme offer and expand our reach, supporting a wide range of artists and practices through a live and online programme. We have undergone significant organisational change and revised our policies, including making commitments to anti-racist and anti-ableist working practices and to reducing barriers to engaging with our programme and organisation at all levels. This ongoing work is critical to our future development.

As such, ID is a thinktank, a hub for research, a meeting and learning ground, and a base for artists across generations. It is considered a 'home' organisation and reference point by a wide community across the UK and internationally.

While Independent Dance and Siobhan Davies Studios (SDS) are different organisations and charities, they are proud to be partners in an ongoing National Portfolio Organisation consortium, currently receiving regular funding from Arts Council England, with SDS as the lead partner. ID's funding has remained at standstill since 2006, at £71,000 per year.

OUR AIMS

Independent Dance aims to

- ⇒ Support artists to evolve their work for the benefit of the public
- ⇒ Drive artform development through a hybrid, local, national, and international learning offer
- ⇒ Engage people in learning through dance as participants and publics

We do this by

- ⇒ supporting dance artists to play multiple interconnecting roles in society – as teacher, maker, performer, producer, researcher, activist, facilitator
- ⇒ providing a safe and trusting environment for collaborative learning and development
- ⇒ fostering greater diversity; not only in terms of aesthetics or style, but also how work is made, by whom, with whom and for whom
- ⇒ championing the value, relevance and health benefits of embodied learning and seek connection with people and practices beyond the field of dance
- ⇒ learning from and flexing to shifting circumstances and artistic concerns, holding a space for critical reflection and agitating for change

OUR VALUES

Trust: working continuously to be a fair organisation with a consistent high-quality programme offer

Curiosity: demonstrating an open attitude to learning and reflecting together

Rigour: working with care and precision

Risk: forging bold new programme avenues and supporting artists to experiment with and deepen new practices

//Our approach: ‘vibrancy through renewal’

ID’s programme continued to evolve in response to artistic, social and cultural developments, with aims to be future thinking and to model good practice with a focus on equity, fairness, rigour and well-being.

Key to this is how ID values and nurtures leadership by artists. A strong collaborative and responsive approach to working with artists and other freelancers, based on porosity, listening and exchange, has been essential to ID’s approach throughout our near-40-year history. Our resulting public programme is a fluid combination of responding to approaches from artists - and from organisations – as well as ID’s own curatorial initiatives. As a result, there are many ways in which we work in collaboration and partnership, with UK-based and international artists as well as other organisations.

ID is currently non-lead partner in an ACE NPO consortium with Siobhan Davies Studios. ID’s core NPO funding has remained at standstill since 2006, at £71,000 per year.

As such, ID operates on a lean income-generating model, using staffing time partially afforded by core funding from Arts Council England to produce the public programme and therefore lever income; more than 60% of our turnover has been earned income in recent years. A recent shift in circumstance is the opportunity to apply (as non-lead NPO consortium partner) for ACE project funds. Organisational priorities include a review of how our programme is resourced and extension of our fundraising capacity. Being creative with limited resources and mindful of sustainability is also key.

In 2023/24, we continued the delivery of our 2022-2026 Business Plan. We built on adaptations to the public programme made necessary by the Covid-19 pandemic years, and continued to experiment with multiple delivery (online, hybrid, outdoors, in-person), having returned to (an at times exceeding) pre-pandemic level of programme delivery.

The Business Plan sets out how we will sustain the programming and operational developments of the Covid-19 pandemic years while aiming to increase financial resilience, inclusivity, environmental responsibility and staff wellbeing. Together with the staff, Trustees, and artist-ambassadors we will continually address how ID is fit for the future and can model progressive practices.

We are aiming to reduce over-production, restore lead-in time to pre-pandemic levels, and ensure impact without burnout. We continued to review our communications, evaluation and reporting systems and fed this forward into longer term programming and organisational development. At the heart of this is the writer Richard Sennett’s concept of ‘recursion’, where learning is an organic process of adding to, testing, recalibrating, adapting. In this sense, ID seeks *vibrancy through renewal* rather than expansion.

//How we support artists and practices

We co-design, deliver and evaluate our public programme with artists at all career stages and in response to their interests and needs, as well as wide artistic, social, and cultural developments. Key to this is how ID values and nurtures **artistic leadership**; employing 100+ freelance artists annually and with all four of

ID's staff maintaining freelance practices, we are in constant **dynamic exchange** with the sector. Through listening, exchange, and data-gathering, we build a multi-stranded public programme which is a porous combination of responding to approaches and suggestions from artists, audiences and organisations and our own curatorial propositions which fit ID's public benefit remit.

As an organisation which specialises in supporting artists and artform development, working directly with 6000+ practitioners a year through an open access learning programme, ID's primary role is in **creating opportunities for practitioners to develop and sustain skills and careers**. ID is a training and learning ground which supports **critical, experimental, and innovative enquiry** in a range of dance forms, somatic practices and improvisation as well as interdisciplinary approaches. We are interested in deep-rooted research, connections, and community-building; in this way we see ID's work as 'radical'. We note a shift away from individual authorship and self-development towards relational practices and activity which is more outward-facing and socially engaged. How the artistic **community** values ID comes through strongly in feedback. Practitioners supported by our programme work and apply their skills - as performers, makers, facilitators, teachers, researchers in a wide range of other contexts both within and beyond dance. We also note that while ID is based in South London, our programme employs and reaches significant numbers of practitioners based in other parts of England and internationally, as well as London itself.

ID continued to offer an extensive studio and online learning programme which resists any notion of a 'normative' body. It offers **multiple entry points** for beginner to experienced dancers/movers to build new skills; space for **collaborative exchange** and for **organic progression** from participating to teaching, project-leading, mentoring, and governance roles. It enables **agency** and **leadership-building** with ideas and contacts flowing easily between activity strands and across the consortium partnership with Siobhan Davies Studios. Artists directly influence developments by proposing research projects, by taking on freelance roles within the programme, and by becoming Artist-Ambassadors and Trustees. Artists often move between our public programme, teaching pool and MA/MFA Creative Practice and tend to remain part of our community for decades, extending reach through an **international diaspora**. In these ways we support artists across places and generations and have become a home organisation and reference point for a growing community of independent dance artists. This longitudinal support and involvement are key to the '**community of practice**' which ID has evolved over the past 40 years.

ID is also a **seed organisation**, with collaborations and projects spiralling out of initiatives we innovate or support through mentoring and advice. Advocacy and discussion at national sector level focuses on conditions, equity, access, and systemic change and aims to feed artists' voices into key networks which ID is an active member of, including One Dance UK, UK Dance Network, and Moving for Change.

//Creative Case for Diversity, intersectionality, and partnerships

In 2020 ID achieved 'Strong Met' in ACE's assessment of our work towards the Creative Case for Diversity. Since then, we have aimed to build on this through the artistic programme in specific ways: We continued to take **an intersectional approach**, aiming to offer a genuinely inclusive programme and foregrounding anti-racist, anti-ableist and anti-genderist issues through the programme itself. This is

illustrated by the intensive work which has been happening through the programme in recent years around **Anti-racist Dance Practices** and the positive impact this has had on the demographic of freelance artists and practices we now work with. In 2023/24 we aimed to further increase marginalized voices across the programme, artistic workforce, staff and Board and to expand the range of dance and movement forms and practices we are supporting. This continues a trend across the past 6 years of ID supporting research and learning in **embodied approaches to diverse forms of dance** including Hip Hop, Bharatanatyam, Yoruba, Butoh as well as somatic practices which we have historically been more strongly associated with. There has been a concerted and ongoing strategic effort to engage with communities adjacent to ID with whom we have previously had little contact e.g. House dance communities and Black-led organisation iIRIE! dance theatre. This aspect of our work will continue to deepen in 2024/25.

The programme continued to be offered at **low cost** to artists and audiences in recognition of socio-economic barriers and widespread precarity among artistic communities. Bursary places were offered to 20 practitioners to attend our public learning programme free of charge. We also invested from reserves to support bursary awards for practitioners from underprivileged socio-economic backgrounds to undertake MA Creative Practice: Dance Professional.

In 2023/24 we prioritized work to increase **leadership and participation of disabled, d/Deaf and neurodivergent artists and those with long-term health conditions**. We delivered a substantial year-long programme ranging across mentoring, bursaries, talks, labs and consultation with a focus on foregrounding leadership, and widening the dissemination of anti-ableist practices (See 'Centering Disability'). We also continued to support the progression of **female artists** in the field of dance. Despite the large proportion of female entrants to the sector, women are under-represented in key leadership positions in dance, especially as well-supported choreographers.

//International and Digital working

We continued to engage with international artists; through workshops with seminal embodiment practitioners Andrea Olsen (USA) and Caryn Mchose (USA), a residency supporting Sahar Damoni (PL), and through delivering modules of MA Creative Practice: Dance Professional engaging an international cohort of practitioners. International partners included HZT Berlin and Movement Research, New York.

We also continued to offer a learning programme online, extending our reach to participants based outside London and the UK. Feedback highlights the value of being able to engage from further afield and shows a segment of ID's audience welcome opportunities to continue to participate virtually; feedback also indicates that some participants formerly lived in London and are now part of a wide diaspora. We therefore plan to continue a strand of online delivery responding to this **extended geographic reach and demand** via online movement labs, commissioned audio scores and talks delivered in hybrid format. This area of work included Audio Dancing, a set of movement scores for online use by Gaby Agis, an online movement lab led by Galit Cridden exploring matriarchal patterns in movement, and a solo choreographic development lab by Rosalind Crisp (AUS), again delivered online. The latter meant we

could work with an international artist remotely without any travel, tying in with our **commitment to reducing environmental damage**.

A key element in this digital and international offer is the restored and refreshed **Digital Library** created out of ID's 20-year archive. This collection is freely available on our website with enhanced accessibility, referencing and branding. New documentation will be added to the library from future programming; at 150+ items, it has become a significant resource for practitioners and researchers in and beyond academic spheres, helping to realise our strategy to evolve as an internationally renowned and sustainable research engine for dance.

//**Partnership and collaborative working** is integral to ID's whole ethos and programme delivery and is aligned with our commitment to **resource-sharing** and knowledge-exchange. We partner with project-funded organisations, artist-led initiatives, larger-scale NPOs, and academic institutions to **extend our reach and impact** nationally and internationally and to deliver our vision on a larger scale than is possible as a small organization alone. ID forms **a rare bridge between professional and academic spheres** by leading MA/MFA Creative Practice: Dance Professional with Trinity Laban and Siobhan Davies Studios; this is a key strength and enables a flow between higher education contexts and professional practice.

Funders and organisational partners in 2023/4

Arts Council England

Siobhan Davies Studios

Dance Umbrella

Sadler's Wells

Candoco Dance Company

The Work Room Glasgow

Team London Bridge

HZT Berlin

Movement Research, New York

Trinity Laban Conservatoire of Music and Dance

ACTIVITY HIGHLIGHTS 2023/24

Our public learning programme offered a range of approaches to dance, improvisation and somatic practices and was delivered indoors, online and outdoors, continuing the multi-modal offer established during the Covid-19 pandemic. Through key partnerships with other organisations and with freelance artists, we also delivered MA/MFA Creative Practice: Dance Professional, research labs by international and UK-based artists, livestreamed talks and the continuation of FLOURISH, a peer mentoring scheme for under-represented artists. We ran a year-long programme focus on Centering Disability – more about this is detailed below. Overall, the programme built on and aimed to amplify the focus on intersectional dance practices of recent years.

As set out in our Equity and Inclusion Policy and Action Plan 2022/24, diversifying the range of lived experience of people involved across the programme and organisation – staff, ambassadors, trustees and the artists, audiences and participants we work with – remained a key priority. We continued to take a multi-stranded approach to this, building on change incrementally, and diversifying the range of practices supported, developed, and disseminated through the programme.

Anti-racist approaches to recruitment and retention training was undertaken in 22/24 by directors and trustees and informed our approach to recruitment of all roles. An indication of growing diversity of ID in terms of staff team is that in 2023/24 staff team was composed of 60% people of the global majority; in 2021/2 it was 100% white. This is mirrored in the composition of our Board of Trustees. Support for leaders of the global majority included external mentoring, training, increased contact time with Trustees. Support for incoming Trustees included a buddy system and access to a range of training.

While representation forms only one element of ID's multi-stranded approach to equity and inclusion, we note that among artists contracted to lead programme activity, representation of disabled people and people of the global majority is significantly higher now than three years ago. In 2023/24, 40% of artists leading the programme overall identified as Disabled, D/deaf, neurodivergent or with a long-term health condition, where this was 16% in the previous year. Of those who completed surveys in 2019/20, 15% of artists contracted to lead programme activity identified as being of the global majority; in 2022/23 this figure was 35% and in 2023/4, 40%.

Across the programme, 120 freelance artists were employed contractually, making ID a significant employer in the dance field. Of these, over 50% were based outside London, either in the four nations or internationally.

ACHIEVEMENT AND PERFORMANCE

Programme Activity Plan 2023/4	Target number of sessions delivered (session – half day)	Actual number of sessions delivered	Target number of attendances	Actual number of attendances
OPEN ACCESS LEARNING OFFER				
Morning classes in diverse dance and movement forms @ SDS	x 30 weeks @ 5 classes per week	150 sessions	2280	2139 (77% capacity)
Evening classes in approaches to improvisation @ SDS	x 30 weeks @ 1 per week	29 sessions	570	875 (100%+capacity)
Online Creative Labs: guest-curated improvisation course	x 14 weeks @ 1 per week 14 sessions	9 sessions	40	27
Workshops & research project labs led by international artists and / or co-developments with local artists @ SDS	x 7 per year @ 2 - 5 days 28 sessions	38 sessions	504	782
International partnership project Sahar Damoni choreographic residency in partnership with Sadler's Wells, Movement Research New York and Siobhan Davies Studios	0	10 sessions	10	10
Fête de la Fête – outdoor artist gathering of performances and conversations	1, with 3 performances & 1 talk	1, with 3 performances & 1 talk	60 participants, 300 passer-by audience	174
Commissioned online resources Audio Dancing by Gaby Agis	A 10-episode commission	A 10-episode commission	1200	80 individual users, unknown number of downloads

Dissemination of digital resources e.g podcasts for online use published via digital library	150 items	150 items	5000	4500
Talks which share artists processes, @ SDS / partner venues / hybrid	4	5	400	257
Teaching artists forums: exchange and development sessions	2	1	12	18
PARTNERING WITH HIGHER EDUCATION				
MA/MFA Creative Practice: Dance Professional in partnership with SDS and Trinity Laban Heni Hale (Lead Tutor) 1 x module led by Jo Fong (Lead Guest Artist)	200	200	1200	1350
Open days about MA/MFA Creative Practice for those wanting to find out about the programme	2	2	50	55
RESEARCH & DEVELOPMENT INITIATIVES				
Intergenerational Reciprocal Mentoring Scheme FLOURISH: support two pairings of artists of varying ages/experience levels to co-mentor on their respective practices and careers	4 artists	6 artists	20	30
In/formal exchanges with artists and organisations; meetings and advisory		42 external meetings with NP Oct-April 5 + 62 (between NT and HH combined) - 104 total	50	104
Total attendances				
YouTube channel views	n/a	76 items year- round	n/a	2919 sessions
Website sessions	n/a		n/a	35448
Website users	n/a		n/a	31077

OPEN ACCESS LEARNING PROGRAMME

Centering Disability: artistic approaches to access and inclusive leadership

in 2023/24 we launched a programme foregrounding leadership among disabled, d/Deaf, neurodivergent dance artists via a year-long focus on artistic approaches to access and inclusion. Through this we intended to hold spaces in which radically inclusive artistic practices could be shared widely – among artists, organisations, practitioners and audiences – in a range of frames/modes to include labs, talks, performances and mentoring.

Conceived by Heni Hale and Nikki Tomlinson, this programme aimed to foreground disabled, neurodivergent and d/Deaf artists as leaders and widen the dissemination of anti-ableist dance practices. Partner organisations on different strands of the programme included Candoco Dance Company, Sadler's Wells, The Work Room, Dance Umbrella and Team London Bridge. This programme was supported through public funding by the National Lottery through Arts Council England and with subsidized space at Siobhan Davies Studios.

We were conscious that expertise in the area has been built over several decades. With this strand of work, we were aiming to hold space for learning and exchange among a wide group of practitioners and audiences, to further embed inclusive practices in ID's programming and approach, and to hopefully influence creative approaches to access more widely through facilitating the dissemination of artists' expertise.

As an organisation which supports the development of dance through radical enquiry, learning, community-building and audience engagement, we want to put access centre stage – not only this year, but this year and beyond, via learning on our part (when we say 'our' we mean us, the people in the organisational team), resource-building, and extensive collaboration with artists with lived experience of many different disabilities, neurodivergencies and long-term health conditions.

End of project summary:

Centering Disability sought to 1) address ongoing underrepresentation & lack of inclusive training opportunities in dance 2) build learning about how to work inclusively within and beyond ID & 3) share the expertise of renowned disabled international & UK artists with numerous disabled & non-disabled artists/audiences in accessible, engaging ways.

The project benefitted the people & communities we intended to reach via:

22 bursaries for dancers to attend ID classes free + much reduced prices to attend labs. This resulted in a significant increase in the number of disabled, d/Deaf & neurodivergent dancers attending ID's programme overall. In turn teaching artists developed more experience of working with multiple different access requirements and practices.

Performances included a participatory *Resting Score* by Linzy Na Nakorn & Raquel Meseguer Zafe, and a sharing of practice by Kat Hawkins, both sited outdoors in our Fête de la Fête. We also presented a studio version of *Last Shelter* by Jeanine Durning (USA) for Candoco Dance Company.

Labs

Seeing, Saying, Sensing: weekend led by Jo Bannon, Katherine Hall, Holly Thomas on creative approaches to audio description inspired by the strategies, movement techniques and knowledge of visually impaired artists.

Artistry & Access intensive week guest-curated by Annie Hanauer and Susanna Recchia bringing multiple different approaches to inclusive dance through the expertise of 8 guest teachers. 50% of places were reserved for those identifying as D/deaf disabled or neurodivergent. Importantly, non-disabled artists also took part, reflecting the aims of Centering Disability to share the expertise of inclusive practices widely through the dance sector.

4 talks, of which 3 are transcribed and available on ID's Digital Library:

Engaging with difference: a conversation on dance practice, disability and inclusive leadership led by Kate Marsh with Annie Hanauer and Susanna Recchia sharing learning from Artistry & Access lab

Last Shelter: a conversation with Candoco Dance Company: Following studio-based sharing of Last Shelter by Jeaning Durning, Candoco Dance Company dancers Anna Seymour, Annie Edwards, Ben Ash, Fernanda Muñoz-Newsome, Laura Weston, Jane Mason, Sean Murray and Artistic Director Charlotte Darbyshire discussed the choreographic approach, collaborative dynamics and personal narratives that shaped the work

Reworking Rhythms, panel discussion with Raquel Meseguer Zafe, Sho Shibata (Stopgap), Xan Dye and facilitator, Tarik Elmoutawakil, discussing time and pacing in the making and producing of performance

Seeing Saying Sensing: Jo Bannon in conversation with Charlotte Darbyshire (Artistic Director, Candoco), at Sadler's Wells

Mentoring

Centering Disability supported the evolution of FLOURISH, an intergenerational, reciprocal mentoring scheme. Two pairings of artists - Shakeera Ahmun with Ebony Robinson. and Xan Dye with Jo Bannon - were supported to mentor each other online in artistic & professional development. Staff were also offered mentoring support via the project.

Learning from Centering Disability: summary

The above activity was laced through several programming strands/formats rather than delivered as a stand-alone project. This approach intentionally sought to embed participation of more disabled dance artists across our programme in multiple different roles and encourage meaningful change – and interconnection - over an extended period. The activity fostered more awareness of inclusive dance practices among non-disabled as well as disabled practitioners and audiences and provided capacity and opportunity for our staff team to learn about inclusive producing practices, question our working methods, attitudes and production timelines.

Data shows a significant increase in the % of disabled, deaf & neurodivergent practitioners engaging with ID's programme. ID contracted 120 artists in 2023-4 to facilitate our programme. In 2022-23, 16% approx of these artists identified as disabled/d/Deaf or neurodivergent. In 2023-24 the percentage is 40%. We have made a substantial number of new connections with artists and deepened connections with others, gained deeper knowledge of how to reduce barriers to our programme, and changed perceptions of who ID's programme is for/lead by.

The project helped us consolidate a partnership with Candoco Dance Company. Partnerships with other organisations meant we could engage audiences on a scale beyond ID's own - namely the positioning of talks within Dance Umbrella's festival and Sadler's Wells programme allowed for amplified inter/national amplification.

Our staff learned through doing and we delivered a scale of activity beyond what was originally set out in the application. We spent considerable time evaluating activity with artists, participants and among ourselves as a team. Our overall sense is of learning a great deal from collaborating with artists/partners with lived experience/expertise different to our own and feeling emboldened to continue to embed progressive change.

We found ourselves stretched at times to support the range of rhythms and requirements involved in working with many collaborators and participants; holding space ethically for multiplicity (eg a range of visible and invisible disabilities, learning and physical disabilities as well as chronic health conditions) requires a nuanced and in-depth understanding of barriers, how access friction can arise, and skills in mediating friction, to a degree. This was discussed openly in a public talk and forms the basis of a new collaborative project with The Work Room supported by Four Nations fund in 2024-5.

DANCE AND MOVEMENT CLASSES

ID delivered 30 weeks of public daily morning class intended for experienced dancers and 30 evenings of improvisation sessions open to all. Each week is with a different teaching artist who brings their own practice and approach, offering a space to build and hone skills, work with other artists and be part of a growing community. With a focus on movement explorations that attend to what movement feels like, rather than imitating an ideal form, we aim to make classes accessible for all physicalities. ID's programme is not based on a normative view of the human body and the classes embody an ethos of questioning, extending notions of what dance can be and for whom. This year's class programme included several artists who were new to teaching with ID and the teaching pool was further diversified.

Our program saw a notably high demand for Monday Night Improvisation (with classes running at 100% capacity throughout the year), continuing its trend of being oversubscribed. The team reviewed attendance patterns and explored how this popular strand integrates with other program elements. This period laid the groundwork for optimizing class schedules and enhancing participant engagement.

Morning Class was enriched by the Centering Disability programme, bringing together a vibrant mix of teaching artists including guest-curated weeks by Candoco Dance Company. This highlighted the value of

co-teaching, fostering meaningful communication and exchange among artists. The diverse teaching roster not only provided varied learning experiences but also strengthened connections across the community. The last part of the year continued this positive trajectory, combining a broad range of somatic approaches to dance, in conversation with social dance, hip-hop and African dance practices that attracted new participants and sparked innovative dialogues. Monday Night Improvisation maintained its success, led by both regular and new teachers, further cementing its role as a cornerstone of our program.

FESTIVALS

Fête de la Fête

A studio sharing of Candoco's work *Last Shelter* by Jeanine Durning was followed by a panel discussion with the company about the practices and principles embedded in the work, its relevance to Candoco's organisational development and inherent strategies for living, and about how access was considered in the making process.

Outdoor performances included a *Resting Score* led by Raquel Meseguer and Linzy Na Nakorn with an invitation to audio describe our perceptual experience, followed by a performance and participation score by Kat Hawkins entitled *the same thread runs through everything*. This included an installation of sculptural material relating to Kat's mobility support devices and prosthetics, through which they explored the space and people they encountered. These took place in an orchard by the Imperial War Museum.

ONLINE PROGRAMME AND DIGITAL OFFER

Online labs with Rosalind Crisp and Galit Cridden

Galit Cridden's lab focused on matriarchal approaches and Rosalind Crisp's solo-making practice lab were both delivered in April. Online course programme is on hold over the summer months and is up for discussion on whether ID will continue this regularly now that in-person work is back to full capacity.

Audio Dancing by Gaby Agis

Commissioned and disseminated by ID, Gaby Agis' 10 digital audio dances in public spaces around London – parks, estates, cemeteries, wasteland - accompanied by interviews with collaborators, intended for participants to engage with in their own time and space.

Digital Library

Housing an extensive range of research material to read, watch and listen to, the material is drawn from work ID has programmed over the past 20 years. A new digital space, this library is a home for documentation of our programme and research and is a non-academic, accessible, dance research resource which is freely available to all. 150 talks are now fully transcribed and publicly available. The library will continue to grow as future recordings and documents are added. Recent additions include talks: *Moving Between Worlds* with Andrea Olsen, Caryn McHose and Eeva-Maria Mutka and *Engaging with*

Difference; a conversation on dance practice, disability and inclusive leadership led by Kate Marsh with Annie Hanauer and Susanna Recchia. Notes from all previous HE Roundtables are also now available.

WORKSHOPS AND RESEARCH LABS

Archiving Gestures – a lab with Farah Saleh

Farah Saleh is a Palestinian choreographer based in Scotland whose work bridges compositional movement and gestural scores and political discussions around migration and the sharing of personal histories in the social realm. For Farah, choreographic devices are a way to make private personal narratives more sharable in social, global ways. Farah was keen to reach participants of various abilities and not necessarily dance-trained. We opened 4 free bursary spaces to people who identified as have experience of migration as an asylum seeker or refugee background, and for whom the participant cost might be a barrier.

Moving Between Worlds: a workshop with Andrea Olsen and Caryn McHose

Andrea Olsen and Caryn McHose (USA) have 40 years' experience working with experiential anatomy and somatic awareness, delving into presence, creativity and ecological thinking through the body. We released additional spaces due to high demand. Moving Between Worlds included a talk & screening of *Matkalla*, a film by Scotty Hardwig featuring Olsen and Eva Maria Mutka and talk which was well attended.

Artistry & Access Lab

An intensive guest-curated week of workshops led by renowned UK-based artists, each sharing their varying methodologies and insights into creative approaches to access in dance; Claire Cunningham, Maiya Leeke, Anna Seymour, Laura Jones and Chris Pavia (of Stopgap Company), Alexandrina Hemsley, and curators Annie Hanauer and Susanna Recchia themselves. The week sold out quickly evidencing demand from artists who do and don't identify as disabled, d/Deaf, neurodivergent or with a long-term health condition. 4 artists based in Scotland were financially supported to attend through bursaries offered by The WorkRoom, Glasgow. BSL interpretation was available throughout and some artists attended with support workers.

3-PHASE: a workshop with Dog Kennel Hill Project

Dog Kennel Hill Project (Ben Ash, Heni Hale and Rachel Lopez de la Nieta) shared playful, philosophical and poetic practices honed over their 20 years of collaboration working across performance, dance, embodiment, choreography and lived philosophy. This lab followed on from their presentation of *~ snakeskin in the wild ~* their NEUROLIVE performance commission, an SDS project with Goldsmiths University of London.

Participant feedback

I loved this. It was the first dance workshop/lab workshop I attended and I thought the combination of trust in participants to explore our own bodies in whichever ways emerged with the prompts based on the scientifically-informed specificity of the endocrine system was fantastic. Such a wonderful practice.

Creative Articulations Process: Prof. Jane Bacon and Dr Vida Midgelow

An introduction to the 'facets' of their research methodology which includes various approaches to moving, writing and mark-making as a way of articulating a wide range of creative practices. The programme was sold out with over 40% of attendees being new to ID. 95% of responders to feedback said that there was a good number of participants and 85% said that the cost was 'good value for money' or 'reasonable'.

Participant feedback

Giving me language to discuss the creative process with other people. Having not been able to find confidence to say I'm an artist or a creative, I felt like the CAP workshop helped me put words to this thing that I've felt my whole life, which has until this point felt scary, intangible and trivial somehow - like a force that I felt I had to tame and push away. Being able to articulate the creative process has brought me great confidence, as has working in a room full of people who value something I do

TALKS

Chris Matthews with Nic Conibere at Sadler's Wells

A talk about Act 3, the final instalment in Chris Matthews; trilogy of works considering queer masculinity in dance, desire, body image and working-class dance histories. Continuing his studies of intimacy between two figures, Act 3 is an exploration of queer desire in later life. Presented by Sadler's Wells in their Elixir Festival 2024

RESIDENCY

Sahar Damoni (NP)

In collaboration with Sadlers Wells, SDS, and Movement Research New York, we provided a residency opportunity for Palestinian choreographer Sahar Damoni who used rehearsal space, took part in our class programme, and exchanged with artists and organisations in London. This residency built on a commitment to advocate for Palestinian culture through curatorial intent rather than political statements.

TEACHING ARTISTS FORUMS

An exchange about creative practices and/around the experience of dis/ability in arts and dance: Alexandra Baybutt & Mira Hirtz. This was held at UCL, where Alexandra is resident researcher and was attended by teaching artists, ambassadors and MA alumni. A space was held to share knowledge and questions about how to manage diverse access and inclusion needs when teaching, how to measure success and work with challenges, how to support one another as practitioners and extend learning in the field.

WORK IN HIGHER EDUCATION

MA/MFA Creative Practice: Dance Professional

Delivered in partnership with Trinity Laban and Siobhan Davies Studios (SDS). The MA/MFA Creative Practice: Dance Professional programme strove to build on recommendations from 2021 (as part of the 5-year revalidation process) - the nurturing and professionally vibrant environment provided by ID/SDS, quality of teaching and learning, the strength of community generated among artists and organisations, provision of the programme outside of an academic institution and the speed at which the programme

had been adapted online. Trinity Laban's 2023 panel review identified the partnership with ID as a strength in the programme's international reputation for excellence.

The student cohort was international with students from Japan, Korea, China, Germany, Iceland, Iran and UK. The teaching cohort for the modules run by ID was of international renown, including Jo Fong and Adesola Akinleye.

Over 50% of students graduating from this pathway achieved results in distinction categories. Graduates from 2023 have been awarded AHRC funding for further doctoral research, one being awarded a 5-year UK talent visa and several gaining teaching posts and artistic commissions. Nathaniel Parchment graduated from the MA in 23/24 and was appointed Co-Director of ID, succeeding Heni Hale.

Recruitment for 24/25 cohort is currently strong due to the boost that the Gill Clarke Bursary Awards have offered this year to practitioners from underprivileged socio-economic backgrounds.

MARKETING

We continued to focus on implementing a house style with welcoming and plain language, strong imagery, and increased use of social media, incorporating image descriptions with the benefit of additional time invested in a Digital Communications role. Marketing campaign for MA recruitment started earlier to align with Trinity Laban's objectives. Strong cross-marketing with Siobhan Davies Studios has also been of benefit.

Sign-up to e-mail newsletter increased rapidly, mostly via new website. Newsletter open rate average has risen from 25% average in 2016/17 to 52% av. in 2023/24. (average arts industry open rate is 26%) Strong international followings (email list, website, socials) in Europe (Netherlands, Germany, Italy), China, South America & USA.

PARTICIPANT AND AUDIENCE FEEDBACK

For you, what is the value of ID's work and what are your reasons for taking part in our programme?

ID provides unique opportunities in the expanded fields of dance and choreography not available anywhere else for professional artists in the UK. Their programming is diverse, enriching, inclusive, interdisciplinary, thought provoking, nourishing. I am so grateful that ID exists and for their thoughtful programming.

ID's classes/work is everything. It is really difficult to find the in-depth, rigour and curiosity about movement elsewhere and I value it really highly.

I enjoy how ID's programme is responding to the real world – how things are changing and what is needed

There are few spaces that really encourage truly experimental work and practices related to movement and the body, and which are truly 'open' in the sense that ID really encourages participation without judgement, drawing in individuals who have diverse relationships to movement - particularly those from different disciplines outside of formal dance training. It is so important to have a dance/movement centered space that privileges personal experience, collaboration, exploration, accessibility and joy over discipline and skill. I don't feel that this is available elsewhere in London and I think is absolutely invaluable. Participant

Extremely accessible to artists/movers at many stages, enriching the whole community

FINANCE

Reserves policy

ID's policy as a charity is to maintain reserves comprising of unrestricted and designated funds at a sufficient level to ensure the prudent day-to-day financial management of the charity, and cover the risks identified in the risk register. The policy also aims to ensure that designated funds are built to match six months of running costs, or £50,500. The charity regularly reviews the funds set aside as designated funds and general contingencies, and to ensure that strategies are in place to enable such funds to be able to meet their purpose on an on-going basis. The Trustees carry this out as an integral part of the charity's risk management process.

Financial review

The net deficit for the year was £-32,024. Of this £-28,977 relates to the spending of restricted funds. General reserves (unrestricted and designated funds) now stand at £109,181 and £50,500 respectively with total funds at 31 March 2024 being £159,681.

Going Concern

ID delivered a full public programme in 2023/24 in keeping with our mission and met our income targets. Fortunately, ID has built strong reserves and does not face imminent threat. The Trustees continue to review the charity's resources and consider these adequate to continue the proposed activities of the organisation for the foreseeable future. The trustees confirm that the charity is a going concern.

Income generation

Income generation forms a key part of ID's financial model, helping to ensure the organisation's sustainability and underlining the value of its offer to the public. ID offers a mixture of free and ticketed activities to ensure we maintain a balance between widening participation and audiences, supporting our diversity policies to broaden access to groups who are either economically or socially vulnerable. This is coupled with a pricing policy to remove barriers to participation. ID senior staff and Trustees regularly review pricing strategy and take care to balance the need to generate income with the mission to provide a high-quality artist development programme at prices that lower barriers for those on a low income. Competitors and partners' price levels are considered, as is information from evaluation forms and audience profiles.

Fundraising

The principal source of funding for the organisation is Arts Council England (ACE) through a revenue grant to ID and partner organisation Siobhan Davies Dance (reg. charity no. 1010786) as a consortium within Arts Council England (ACE) National Portfolio of Organisations, of which SDD is lead partner. Back in 2022/23, the consortium was successful in receiving an offer of continued investment from Arts Council England as a National Portfolio Organisation 2023-2026, for standstill funding. The total annual grant awarded was £582,018; ID usually receives £69,784 and the balance of £512,234 retained by SDD as part of the agreement. In 2022/3, due to an inflationary uplift from ACE, the amount paid to ID became £71,068. This grant is unrestricted but must be managed within the terms of the funding agreement with ACE.

The Trustees take their responsibility under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications of their activities. ID receives some donations from individuals and is subscribed to the Charities Aid Foundation. Donations received through individual giving totalled £135, lower than our target of £1000.

The charity does not work directly with commercial participators or professional fundraisers. The Trustees are not aware of any complaints made in respect of fundraising during the period.

Investment

The Trustees, having regard to the liquidity requirements of operating the charity, have kept available funds in an interest-bearing deposit account. The trustees seek to achieve a rate on deposit which matches or exceeds inflation as measured by the retail prices index.

Risk Management

The policy of the charity is to take a structured approach to risk management in pursuit of the organisation's artistic objectives. This approach involves a regular process of risk assessment, whereby the potential impact of risks to the achievement of objectives are identified, quantified and mitigated as far as possible. The principal vehicle for risk management is a risk register which is reviewed regularly by The Trustees.

Staffing

ID has a staff of five (3.5 FTE), all of whom are part-time and active freelancers as well.

The year saw several staff changes:

Heni Hale stepped down as Co-Director in September and was succeeded by Nathaniel Parchment. Alison Thomas stepped down as Programme Coordinator in December and was succeeded by Renée Bellamy. And Renée Bellamy stepped down as Digital Communications Assistant in January and was succeeded by Cheniece Warner. Nikki Tomlinson continued as Co-Director.

Training and staff development in 2023/24 included Anti-racist Approaches to Recruitment and Retention, with Aretha George-Tooley, Digital Ethics and Environmental Sustainability training with Julie's Bicycle.

Governance

ID has seven trustees who meet quarterly. In addition, co-chairs meet regularly with co-directors outside of these meetings. In 2023/24 the Trustees dedicated time to supporting recruitment and retention processes in collaboration with the Co-Directors.

**This Trustees' report was approved by the Board of Trustees on: 25 September 2024
and signed on its behalf by**

A handwritten signature in blue ink, appearing to read 'Nicola Childs'.

N Childs
Co-Chair

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF INDEPENDENT DANCE

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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



ML Rowlands CTA FMAAT AAT(Fellow)
Rowlands Webster Ltd, Austin House, 43 Poole Road
Bournemouth, BH4 9DN

Statement of Financial Activities

		Unrestricted Funds	Restricted Funds	Total Funds 2024	Total Funds 2023
		£	£		£
	Notes				
Income from:					
Donations and legacies	2	71,204	3,755	74,959	112,420
Charitable activities	3	65,110	-	65,110	78,843
Other trading activities		450	-	450	976
Investment income		1,899	-	1,899	536
Total incoming resources:		138,663	3,755	142,418	192,775
Expenditure on:					
Raising funds	5	(4,943)	-	(4,943)	(5,019)
Charitable activities	5	(136,767)	(32,732)	(169,499)	(186,014)
Total expenditure		(141,710)	(32,732)	(174,442)	(191,033)
Net income/(expenditure) for the year and net movements in funds		(3,047)	(28,977)	(32,024)	1,742
Reconciliation of funds					
Total funds brought forward 1st April 2023		162,728	28,977	191,705	189,963
Total funds carried forward 31st March 2024		159,681	-	159,681	191,705

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

All incoming resources and resources expended derive from continuing activities.

Movements in funds are disclosed in Note 13 to the financial statements.

Balance Sheet

	Notes	2024 £	£	2023 £	£
Fixed Assets			-		-
Current Assets					
Debtors	10	450		26,519	
Cash at bank and in hand		<u>170,158</u>		<u>174,927</u>	
		<u>170,608</u>		<u>201,446</u>	
Current liabilities					
Amounts falling due within one year	11	<u>(10,927)</u>		<u>(9,741)</u>	
Net current assets			159,681		191,705
Total assets less current liabilities			<u>159,681</u>		<u>191,705</u>
Funds					
Unrestricted			109,181		112,228
Designated			50,500		50,500
Restricted			-		<u>28,977</u>
Total funds	13		<u>159,681</u>		<u>191,705</u>

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The notes on the following pages form part of these accounts.

The Financial Statements on pages 12 - 19 were approved by the board on: 25 September 2024 and signed on its behalf by:



Sara Reed and Nicky Childs
Chair

Company Registration No. (England and Wales) 05096892

2 Voluntary income

Grants, donations, legacies and similar incoming resources

	Unrestricted	Restricted	Total
	£	£	2024 £
<i>Arts Council England, London:</i>			
National Portfolio Funding	71,068	-	71,068
ACE Festival of Learning	-	-	-
ACE Centering Disability	-	3,755	3,755
Total Arts Council England, London	<u>71,068</u>	<u>3,755</u>	<u>74,823</u>
<i>Grants, donations and sponsorship:</i>			
Individual donations	136	-	136
Total grants, donations and sponsorship	<u>136</u>	<u>-</u>	<u>136</u>
Total voluntary income	<u>71,204</u>	<u>3,755</u>	<u>74,959</u>

	Unrestricted	Restricted	Total
	£	£	2023 £
<i>Arts Council England, London:</i>			
National Portfolio Funding	71,068	-	71,068
ACE Festival of Learning	-	7,100	7,100
ACE Centering Disability	-	33,795	33,795
Total Arts Council England, London	<u>71,068</u>	<u>40,895</u>	<u>111,963</u>
<i>Grants, donations and sponsorship:</i>			
Individual donations	457	-	457
Total grants, donations and sponsorship	<u>457</u>	<u>-</u>	<u>457</u>

3 Incoming resources from charitable activities

	Unrestricted	Restricted	Total 2024
<u>Income received from:</u>			
ID Talks	120	-	120
Classes	19,900	-	19,900
Workshops & Intensives	4,980	-	4,980
Events & Exchanges	3,934	-	3,934
Festival of Learning	-	-	-
MA Creative Practice	33,901	-	33,901
Centering on Disability	2,275	-	2,275
Total	65,110	-	65,110

	Unrestricted	Restricted	Total 2023
<u>Income received from:</u>			
ID Talks	125	-	125
Classes	17,698	-	17,698
Workshops & Intensives	7,455	-	7,455
Events & Exchanges	4,350	-	4,350
Festival of Learning	10,220	-	10,220
MA Creative Practice	37,595	-	37,595
Centering on Disability	1,400	-	1,400
Total	78,843	-	78,843

4 Allocation of support and governance costs

	Charitable activities £	Governance function £	Total 2024 £
Management	29,672	1,665	31,337
IT & Finance	4,913	1,665	6,578
External Accounting	666	690	1,356
Human Resources	1,838	-	1,838
Legal and other fees	1,720	-	1,720
Total	38,809	4,020	42,829

	Charitable activities £	Governance function £	Total 2023 £
Management	24,148	1,685	25,833
IT & Finance	5,268	1,685	6,953
External Accounting	674	600	1,274
Human Resources	1,890	198	2,088
Legal and other fees	1,916	-	1,916
Total	33,896	4,168	38,064

5 Analysis of total expenditure

	Staff costs £	Other costs £	Total 2024 £
Cost of raising funds			
Management	3,278	-	3,278
Finance	1,665	-	1,665
	<u>4,943</u>	<u>-</u>	<u>4,943</u>
Charitable activities			
Support & Governance	26,757	16,072	42,829
Events & Exchanges	6,318	3,180	9,498
Classes	6,485	18,674	25,159
Marketing	10,067	2,055	12,122
Workshops & Intensives	10,709	7,910	18,619
MA Creative Practice	19,122	5,726	24,848
Festival of Learning & Digital Library	11,981	-	11,981
Centering Disability	1,668	22,775	24,443
	<u>93,107</u>	<u>76,392</u>	<u>169,499</u>
Total	<u>98,050</u>	<u>76,392</u>	<u>174,442</u>

	Staff costs £	Other costs £	Total 2023 £
Cost of raising funds			
Management	3,334	-	3,334
Finance	1,685	-	1,685
	<u>5,019</u>	<u>-</u>	<u>5,019</u>
Charitable activities			
Support & Governance	29,488	8,576	38,064
Events & Exchanges	6,721	3,806	10,527
Classes	7,054	21,200	28,254
Marketing	12,761	2,153	14,914
Workshops & Intensives	11,363	4,170	15,533
MA Creative Practice	18,988	4,906	23,894
Festival of Learning & Digital Library	14,727	35,283	50,010
Centering Disability	1,751	3,067	4,818
	<u>102,853</u>	<u>83,161</u>	<u>186,014</u>
Total	<u>107,872</u>	<u>83,161</u>	<u>191,033</u>

6 Net incoming resources for the year

	2024 £	2023 £
Is stated after charging:		
Depreciation		
Independent examiner fee	690	600

7 Analysis of staff costs, numbers and remuneration of key management personnel

	2024	2023
	£	£
Salaries and wages	93,939	102,038
Social security costs	2,069	3,386
Pension costs	<u>2,072</u>	<u>2,448</u>
Total	<u>98,080</u>	<u>107,872</u>

No employee received emoluments of more than £60,000. The key management personnel of the charity are considered by the trustees to be the Co-Directors. The total employee benefits of the key personnel in the year were £63,966 (2023: £64,108).

There was no trustee remuneration for the year (2023: Nil).

The total employees for the year:

	2024	2023
	Number	Number
Independent Dance	3	3

8 Pension

The charity operates a defined contribution scheme to which contributions of £2,072 (2023: £2,448) were paid during the year.

9 Taxation

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

10 Debtors	2024	2023
	£	£
Trade debtors	-	18,751
Accrued income	450	7,616
Prepayments	-	152
Total	<u>450</u>	<u>26,519</u>

11 Creditors: Amounts falling due within one year	2024	2023
	£	£
Trade creditors	6,114	3,968
Accruals	1,978	2,115
Other taxation and social security	1,798	2,621
Other creditors	1,037	1,037
Total	<u>10,927</u>	<u>9,741</u>

12 Analysis of net assets between funds	General	Designated	Restricted	Total
	£	£	£	£
Net current assets	<u>109,181</u>	<u>50,500</u>	-	<u>159,681</u>
Net assets at 31 March 2024	<u>109,181</u>	<u>50,500</u>	-	<u>159,681</u>

13 Funds

	At 1 April 2023 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2024 £
Restricted funds					
ACE: Centering Disability	28,977	3,755	(32,732)		-
Total restricted funds	28,977	3,755	(32,732)	-	-
Unrestricted funds	112,228	138,663	(141,710)	-	109,181
Designated funds	50,500	-	-	-	50,500
Total funds	191,705	142,418	(174,442)	-	159,681

Funds

	At 1 April 2022 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2023 £
Restricted funds					
ACE: Festival of Learning	21,942	7,100	(29,042)	-	-
ACE: Centering Disability	-	33,795	(4,818)		28,977
Total restricted funds	21,942	40,895	(33,860)	-	28,977
Unrestricted funds	114,053	151,880	(153,705)	-	112,228
Designated funds	53,968	-	(3,468)	-	50,500
Total funds	189,963	192,775	(191,033)	-	191,705

14 Related Party Transactions

There were no related party transactions

INDEPENDENT DANCE

England & Wales - Charity number 1180239

Accounts



Report of the Trustees and Financial Statements for the financial year ending 31 March 2023

The trustees are pleased to present their annual directors' report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Independent Dance
Company limited by guarantee
Charity number 1180239
Company number 05096892
Registered office
85 St George's Road, London, SE1 6ER

CONTENTS

Reference and administrative information	3
Trustees' Report	4 - 20
Independent Examiner's Report	21
Statement of Financial Activities	22
Balance Sheet	24
Notes to Financial Statements	25 - 33

Company information at 31 March 2023

Trustees	Nicky Childs (co-Chair) Sara Reed (co-Chair) Kimberley Harvey Fernanda Muñoz-Newsome Iris Chan (appointed May 2022) Mita Pujara (appointed July 2022) CJ Mitchell (appointed October 2022) Efrosini Protopapa (resigned July 2022) Andrew Wansell (resigned October 2022)
Company number	05096892
Charity number	1180239
Registered office	Siobhan Davies Studios 85 St George's Road London SE1 6ER
Senior management	Henrietta Hale, co-director Nikki Tomlinson, co-director
Governing documents	Memorandum and Articles of Association
Independent Examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth BH4 9DN

PURPOSE AND PUBLIC BENEFIT

The Trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2006 to have due regard to the Charity Commission's general guidance on public benefit, "Charities and Public Benefit".

The charitable objects of Independent Dance are:

To advance education for the public benefit by the promotion of the arts, in particular, but not exclusively, of the art of dance

To advance the arts for the public benefit by the promotion of the arts, in particular, but not exclusively, the art of dance

OUR VISION

Our support for radical enquiry in diverse dance and movement practices empowers artists and engages publics locally, nationally and internationally.

OUR MISSION

Independent Dance (ID) is a leading dance development organisation. We support the development of dance through radical enquiry, learning, community-building and audience engagement.

Based at Siobhan Davies Studios in London, ID is a research engine and 'home' organisation for a growing community of practitioners in the UK and around the world. Artist-led since 1984, ID is currently staffed by a team of four part-timers, all of whom sustain freelance practices alongside their role with the organisation.

Our public programme supports a wide range of accessible and interdisciplinary approaches to dance, somatic practices, improvisation and choreography. Co-designed with UK/ international artists and partner organisations, this far-reaching programme includes classes, talks, workshops, research, digital initiatives and small-scale festivals. ID also bridges higher education and professional spheres, leading on MA/MFA Creative Practice: Dance Professional in partnership with Trinity Laban and Siobhan Davies Studios.

Our aim is to generate a diverse and dynamic 'community of practice' which is not limited to one place or location and to agitate for positive change and justice within ID, the arts and society.

Over the past five years we have been working to diversify and broaden our programme offer and expand our reach, supporting a wide range of artists and practices through a live and online programme. We have undergone significant organisational change and revised our policies, including making commitments to anti-racist and anti-ableist working practices and to reducing barriers to engaging with our programme and organisation at all levels. This ongoing work is critical to our future development.

While Independent Dance and Siobhan Davies Studios (SDS) are different organisations and charities, they are proud to be partners in an ongoing National Portfolio Organisation consortium,

currently receiving regular funding from Arts Council England, with SDS as the lead partner. In 2022/23 an application to Arts Council England to remain part of its National Portfolio of Organisations (NPO) was successful. ID's funding has remained at standstill since 2006, at £71,000 per year.

As such, ID is a thinktank, a hub for research, a meeting and learning ground, and a base for artists across generations. It is considered a 'home' organisation and reference point by a wide community across the UK and internationally.

Independent Dance aims to

- ⇒ Support artists to evolve their work for the benefit of the public
- ⇒ Drive artform development through a hybrid, local, national, and international learning offer
- ⇒ Engage people in learning through dance as participants and publics

We do this by

- ⇒ supporting dance artists to play multiple interconnecting roles in society – as teacher, maker, performer, producer, researcher, activist, facilitator
- ⇒ providing a safe and trusting environment for collaborative learning and development
- ⇒ fostering greater diversity; not only in terms of aesthetics or style, but also how work is made, by whom, with whom and for whom
- ⇒ championing the value, relevance and health benefits of embodied learning and seek connection with people and practices beyond the field of dance
- ⇒ learning from and flexing to shifting circumstances and artistic concerns, holding a space for critical reflection and agitating for change

Our values

Trust: working continuously to be a fair organisation with a consistent high-quality programme offer

Curiosity: demonstrating an open attitude to learning and reflecting together

Rigour: working with care and precision

Risk: forging bold new programme avenues and supporting artists to experiment with and deepen new practices

STRATEGIC OVERVIEW 2022/23

//Our approach: ‘vibrancy through renewal’

ID’s programme continued to evolve in response to artistic, social and cultural developments. It aims to be future thinking and tries to model good practice with a focus on equity, fairness, rigour and well-being.

Key to this is how ID values and nurtures leadership by artists. A strong collaborative and responsive approach to working with artists and other freelancers, based on porosity, listening and exchange, has been essential to ID’s approach throughout our near-40-year history. Our resulting public programme is a fluid combination of responding to approaches from artists - and from organisations – as well as ID’s own curatorial initiatives. As a result, there are many ways in which we work in collaboration and partnership, with UK-based and international artists as well as other organisations.

In 2022/23 an application to Arts Council England to remain part of its National Portfolio of Organisations (NPO) was successful. ID is non-lead partner in a consortium with Siobhan Davies Studios. ID’s funding has remained at standstill since 2006, at £71,000 per year.

ID operates on a lean income-generating model, using staffing time partially afforded by core funding from Arts Council England to produce the public programme and therefore lever income; more than 60% of our turnover has been earned income in recent years. A recent shift in circumstance is the opportunity to apply (as non-lead NPO consortium partner) for ACE project funds. Organisational priorities include a review of how our programme is resourced and extension of our fundraising capacity. Being creative with limited resources and mindful of sustainability is also key.

In 2022/23, we set out on the delivery of our 2022-2026 Business Plan. We built on adaptations to the public programme made necessary by the Covid-19 pandemic years, and continued to experiment with multiple delivery (online, hybrid, outdoors, in-person), returning to 100% delivery of our programme (as opposed to 85% in 2021/22).

The Business Plan sets out how we will sustain the programming and operational developments of the Covid-19 pandemic years while aiming to increase financial resilience, inclusivity, environmental responsibility and staff wellbeing. Together with the staff, Trustees, and artist-ambassadors we will continually address how ID is fit for the future and modelling progressive practices.

We aim to reduce over-production, restore lead-in time to pre-pandemic levels, and make some annual strands biennial to ensure impact without burnout. We will continue to review our communications, evaluation and reporting systems and feed this forward into longer term programming and organisational development. At the heart of this is the writer Richard Sennett’s concept of ‘recursion’, where learning is an organic process of adding to, testing, recalibrating, adapting. In this sense, ID seeks *vibrancy through renewal* rather than expansion.

//How we support artists and practices

We co-design, deliver and evaluate our public programme with artists at all career stages and in response to their interests and needs, as well as wide artistic, social, and cultural developments. Key to this is how ID values and nurtures **artistic leadership**; employing 100+ freelance artists annually and with all four of ID's staff maintaining freelance practices, we are in constant **dynamic exchange** with the sector. Through listening, exchange, and data-gathering, we build a multi-stranded public programme which is a porous combination of responding to approaches and suggestions from artists, audiences and organisations and our own curatorial propositions which fit ID's public benefit remit.

As an organisation which specialises in supporting artists and artform development, working directly with 6000+ practitioners a year through an open access learning programme, ID's primary role is in **creating opportunities for practitioners to develop and sustain skills and careers**. ID is a training and learning ground which supports **critical, experimental, and innovative enquiry** in a range of dance forms, somatic practices and improvisation as well as interdisciplinary approaches. We are interested in deep-rooted research, connections, and community-building; in this way we see ID's work as 'radical'. We note a shift away from individual authorship and self-development towards relational practices and activity which is more outward-facing and socially engaged. How the artistic **community** values ID comes through strongly in feedback. Practitioners supported by our programme work and apply their skills - as performers, makers, facilitators, teachers, researchers in a wide range of other contexts both within and beyond dance. We also note that while ID is based in South London, our programme employs and reaches significant numbers of practitioners based in other parts of England and internationally, as well as London itself.

ID will continue to offer an extensive studio and online learning programme which resists any notion of a 'normative' body. It offers **multiple entry points** for beginner to experienced dancers/movers to build new skills; space for **collaborative exchange** and for **organic progression** from participating to teaching, project-leading, mentoring, and governance roles. It enables **agency** and **leadership-building** with ideas and contacts flowing easily between activity strands and across the consortium partnership with Siobhan Davies Studios. Artists directly influence developments by proposing research projects, by taking on freelance roles within the programme, and by becoming Artist-Ambassadors and Trustees. Artists often move between our public programme, teaching pool and MA/MFA Creative Practice and tend to remain part of our community for decades, extending reach through an **international diaspora**. In these ways we support artists across places and generations and have become a home organisation and reference point for a growing community of independent dance artists. This longitudinal support and involvement are key to the '**community of practice**' which ID has evolved over the past 40 years.

ID is also a **seed organisation**, with collaborations and projects spiralling out of initiatives we innovate or support through mentoring and advice. Advocacy and discussion at national sector level focuses on conditions, equity, access, and systemic change and aims to feed artists' voices into key networks which ID is an active member of, including One Dance UK, UK Dance Network, and Moving for Change.

//International and Digital working

We built on the successful pilot edition of **International Festival of Learning** which foregrounds research and participation. IFL brings artists of renown to London and creates the conditions for

practitioners to meet and collaborate and be part of an international dance scene. It creates opportunities for audiences and participants to engage with international artists' ideas at early stages of development. Our long-term drive is for IFL to be delivered biennially as a new framework profiling the **value of learning through dance**. We will continue to bring world-class artists to London to share and exchange practices with UK-based artists. An HE Roundtable for artist-academics will focus on 'staying international post-Brexit'. All these activities signal our intention to strengthen the internationalism of the programme.

Our second new strand has emerged directly from ID's **shift to online / hybrid programming** during the pandemic years. From April 2020, ID offered a full learning programme online. This pivot meant we could sustain a stable daily offer for artists to keep practicing and engaging with each other. It also provided opportunities for teaching artists to adapt their practices to online and hybrid modes. Accessibility and inter/national reach were extended as participants could attend from outside London. We have found that online delivery has enabled ID to build a larger, more international community of practice with consistently high attendance and that this extended reach has continued beyond the return to a studio-based programme. Feedback highlights the value of being able to engage from further afield and shows a segment of ID's audience welcome opportunities to continue to participate virtually; feedback also indicates that some participants formerly lived in London and are now part of a wide diaspora. We therefore plan to continue a strand of online delivery responding to this **extended geographic reach and demand** via online movement labs, commissioned audio scores and talks delivered in hybrid format.

A key element in this digital and international offer is a new **Digital Library** created out of ID's 20-year archive. This collection is now freely available on our website with enhanced accessibility, referencing and branding. New documentation will be added to the library from future programming; at 150+ items, it will become a significant resource, helping to realise our strategy to evolve as an internationally renowned and sustainable research engine for dance.

//New research strands

These overarching research strands act as curatorial containers for programme activities – creating a backdrop of thinking and dialogue between facets of the programme.

Dance and The Civic This strand explored the potential for dance to influence social change. It includes public talks about relationships between dance and the civic, the placement of classes and performances in public spaces, a roundtable inviting experts from a range of different fields to discuss the role of dance in social engagement, and consultation with individual artists working specifically in the civic realm. This new framing of our programme is key to ID's pivot towards finding new ways to advocate for the value of embodied practices and their potential for social cohesion and repair and to developing new ways to support artists to work in community contexts.

Environmental Thinking through Dance A new frame of thinking and research that seeks to foreground future-thinking, activism and environmentally focussed practices within movement and dance to develop understanding of how movement as a relational practice can generate deeper empathy with the living and non-living aspects of our surroundings and environment.

//Creative Case for Diversity, intersectionality, and partnerships

In 2020 ID achieved 'Strong Met' in ACE's assessment of our work towards the Creative Case for Diversity. Since then we have aimed to build on this through the artistic programme in specific ways:

We continued to take **an intersectional approach**, aiming to offer a genuinely inclusive programme and foregrounding anti-racist, anti-ableist and anti-genderist issues through the programme itself. This is illustrated by the intensive work which has been happening through the programme in recent years around **Anti-racist Dance Practices** and the positive impact this has had on the demographic of freelance artists and practices we now work with. In 2022/23 we aimed to further increase marginalized voices across the programme, workforce, and Board and to expand the range of dance and movement forms and practices we are supporting. This continues a trend across the past 5 years of ID supporting research and learning in **embodied approaches to diverse forms of dance** including Hip Hop, Bharatanatyam, Yoruba, Butoh as well as somatic practices which we have historically been more strongly associated with. The programme continued to be offered at **low cost** to artists and audiences in recognition of socio-economic barriers and widespread precarity among artistic communities.

We are prioritizing work to increase **leadership and participation of disabled artists** and in 2022/23 began a substantial programme ranging across mentoring, bursaries, talks, labs, and consultation with a focus on foregrounding leadership by disabled, d/Deaf and neurodivergent artists, and widening the dissemination of anti-ableist practices. We also continued to support the progression of **female artists** in the field of dance. Despite the large proportion of female entrants to the sector, women are under-represented in leadership positions, especially as well-supported choreographers. ID champions female artists within its programme.

In 2022/23 we produced projects which focus on **queerness** and **older age** in dance including work by Christopher Matthews exploring queer histories in dance, and public lab led by choreographer, educator and Gestalt therapist Emilyn Claid exploring falling and connections to shame, laughter, trauma, ageing and joy.

//**Partnership and collaborative working** is integral to ID's whole ethos and programme delivery and is aligned with our commitment to **resource-sharing** and knowledge-exchange. We partner with project-funded organisations, artist-led initiatives, larger-scale NPOs, and academic institutions to **extend our reach and impact** nationally and internationally and to deliver our vision on a larger scale than is possible as a small organization alone. ID forms **a rare bridge between professional and academic spheres** by leading the MA/MFA Creative Practice: Dance Professional with Trinity Laban and Siobhan Davies Studios; this is a key strength and enables a flow between higher education contexts and professional practice.

We also saw 2022/23 as an opportunity to **strengthen our consortium partnership** with SDS which came under Annie Pui Ling Lok and Kat Bridge's new artistic leadership in 2021. Aspects of this include closer co-working across SDS and ID boards and staff and on key partnership strands such as MA/MFA Creative Practice, and an annual evaluation process which gauges understanding of the consortium externally as well as internally.

Funders and partners in 2022/3

Arts Council England
Candoco Dance Company
Fest en Fest
Perform Europe
Sadler's Wells
Siobhan Davies Studios

Team London Bridge
The Leverhulme Trust
Trinity Laban
University of Roehampton
Women's Art Library, Goldsmiths Library Special Collections and Archives
Centre for Dance Research, Coventry University
Women's Art Library, Goldsmiths Library Special Collections and Archives
Siobhan Davies Studios

ACTIVITY HIGHLIGHTS 2022/23

The year saw significant developments; the launch of a free, open-source Digital Library based on ID's 20-archive, a new website and booking system, a second edition of our International Festival of Learning, and successful fundraising towards a new programme for 2023/24 which foregrounds disabled, d/Deaf and neurodivergent artists as leaders and seeks to widen the dissemination of anti-ableist dance practices. The year was also characterised by internal review of our operations, policies and communications plans and involvement in sector-wide discussion around fair practice, inclusion and relevance with networks including UK Dance Network, Moving for Change and What Next.

Our public learning programme offered a range of approaches to dance, improvisation and somatic practices and was delivered indoors, online and outdoors, continuing the multi-modal offer established during the Covid-19 pandemic. Through key partnerships with other organisations and with freelance artists, we also delivered MA/MFA Creative Practice: Dance Professional, research labs by international and UK-based artists, livestreamed performances and talks and the continuation of FLOURISH, a peer mentoring scheme for under-represented artists. The programme built on and aimed to amplify the focus on intersectional dance practices of recent years and included research into the value of dance in civic contexts.

As set out in our Equity and Inclusion Policy and Action Plan 2022/23, diversifying the range of lived experience of people involved across the programme and organisation - staff, ambassadors, trustees and the artists, audiences and participants we work with - remained a key priority. We continued to take a multi-stranded approach to this, building on change incrementally, and diversifying the range of practices supported, developed, and disseminated through the programme.

While representation forms only one element of ID's multi-stranded approach to equity and inclusion, we note that among artists contracted to lead programme activity, representation of disabled people and people of the global majority is significantly higher* now than three years ago. (Of those who completed surveys in 2019/20, 15% of artists contracted to lead programme activity identified as being of the global majority; in 2022/23, this figure was 35%. Of those in completed surveys in 2019/20, 7% of artists contracted to lead programme activity identified as disabled, d/Deaf or having a long-term health condition; in 2022/23, this figure was 16%).

Evaluation this year led to future ambitions to increase the number of disabled, d/Deaf, neurodivergent practitioners and those with a long-term health condition who both lead and participate in our programme. In keeping with this strategy ID developed and successfully fundraised

for a programme strand to foreground disabled artists as leaders and to widen the dissemination of anti-ableist practices; this programme titled *dance it, dance it* will roll out mainly in 2023/24.

Across the programme, 101 freelance artists were employed contractually, making ID a significant employer in the dance field. Of these, over 50% were based outside London, either in the four nations or internationally. And the programme attracted higher attendance than ever before, despite widespread precarity in the sector.

ACHIEVEMENT AND PERFORMANCE

ID exceeded targets for programme delivery and attendance in 2022/23. Attendance of our offer overall was higher than in any previous year.

Programme Activity Plan 2022/3	Target number of sessions delivered	Actual number of sessions delivered	Target number of attendances	Actual number of attendances
OPEN ACCESS LEARNING OFFER				
Morning classes in diverse dance and movement forms @ SDS	150	148	1800	2060
Evening classes in approaches to improvisation @ SDS	30	29	540	886
Online Creative Lab: guest-curated improvisation course	14	7	140	82
Biennial festival delivery: International Festival of Learning @ SDS / other venues / online.	14 days x 3 sessions a day	46		
International Festival of Learning Building Conversation Lab (NL)	n/a	7	n/a	98
International Festival of Learning Harold Offeh Lab	n/a	6	n/a	84
International Festival of Learning Annie Pui Ling Lok lab	n/a	6	n/a	168
International Festival of Learning Meeting Places lab	n/a	6	n/a	180
International Festival of Learning Opening night performance	n/a	1	n/a	110
International Festival of Learning One to one performances	n/a	24	n/a	24
International Festival of Learning Talks	n/a	5	n/a	190
International Festival of Learning Artists gathering	n/a	3	n/a	120
Workshops & research project labs led by international artists and / or co- developments with local artists @ SDS outside of festival	40 sessions	15 sessions (most came under festival)	600	416
International partnership project <i>Feminist futures – Towards antiracist and intersectional stages</i> supported by Perform Europe, led by Fest en Fest. Lab led by Sonya Lindfors & Maryan Abdulkarim	4 sessions	4 sessions	88	88

Commissioned digital resources e.g podcasts for online use published via digital library	x 2 series of 6 podcasts each per year	10	500	719
Launch of podcast project	0	1	0	30
Talks which share artists processes. Focus 1) on Dance and the Civic, in partnership with Sadler's Wells and Roehampton University and 2) on dance and the environment @ SDS / partner venues / hybrid	6	1 (most came under festival umbrella)	40	60
Intergenerational Reciprocal Mentoring Scheme: support two pairings of artists of varying ages/experience levels to co-mentor.	4	4	40	57
Teaching artists forums: exchange and development sessions led by Stella Subbiah and Heni Hale	4	4	50	57
PARTNERING WITH HIGHER EDUCATION				
MA/MFA Creative Practice: Dance Professional in partnership with SDS and Trinity Laban Heni Hale (Lead Tutor) 1 x module led by Annie Lok (Lead Guest Artist)	100 across 2 modules	100	1300	1300
Open days about MA/MFA Creative Practice for those wanting to find out about the programme	2	2	20	25
HE Roundtable focused on a specific issue in higher education each year - 'Staying international post-Brexit'	1	1	40	51
RESEARCH & DEVELOPMENT INITIATIVES				
Intergenerational Reciprocal Mentoring Scheme: support two pairings of artists of varying ages/experience levels to co-mentor on their respective practices and careers	20	24	24	24
Long table discussion: Dance and the Civic realm with specialists from different fields including social science, medicine, trauma recovery, socially engaged artists.	1	2	10	20
Anti-racism initiative A F*ING GOOD PROVOCATION project led by Jane Chan: and how to make change within ID	6	6	20	28
In/formal exchanges with artists and organisations; meetings and advisory	50	60	50	60
Total sessions delivered	486	522		
Total attendances			5262	6937
Digital Library: online archive of podcasts/video/text - open source	150 items year-round	128 items year-round	5000 users	9698 users
YouTube viewing	n/a	76 items year-round	n/a	3613
Website sessions				42680
Website users				24241

OPEN ACCESS LEARNING PROGRAMME

Dance and movement classes

ID delivered 30 weeks of public daily morning class intended for experienced dancers and 30 evenings of improvisation sessions open to all. Each week is with a different teaching artist who

brings their own practice and approach, offering a space to build and hone skills, work with other artists and be part of a growing community. With a focus on movement explorations that attend to what movement feels like, rather than imitating an ideal form, we aim to make classes accessible for all physicalities. ID's programme is not based on a normative view of the human body and the classes embody an ethos of questioning, extending notions of what dance can be and for whom. This year's class programme included several artists who were new to teaching with ID and the teaching pool was significantly diversified.

Class participant feedback

It's so exciting to join and be surprised by the many different and amazing teachers we get every session. Sessions are always a treasure, a safe, non-judgemental, and inclusive space.

I feel I can experiment and be playful with my movements in ways I can't exercise in other spaces. I feel it pushes my dancing and teaches me new ways.

I value the different approaches (every time) to movement and how to envision your body and mind practice. Always bringing new ideas and space to explore that feel different from what you find anywhere else in London.

FESTIVALS

International Festival of Learning (IFL)

30+ artists led labs, talks, performances across a fortnight with several interconnecting themes, and more socials and gatherings than in IFL.1. With a focus on process over production, IFL put the accent on expanded approaches to learning, collaboration, performance and international exchange. IFL drew on the history of ID's "What if?" and Winlab festivals but pulled aspects of these into a new focus. It also built on our experience of running a pilot edition of in 2021/2. Heni Hale led on curation of the programme with curatorial contributions, shaping and original concept/fundraising from Nikki Tomlinson with the festival being produced by the whole team. IFL was supported by an ACE Project Grant, with partners Siobhan Davies Studios, Women's Art Library Goldsmiths University of London, Roehampton University and Sadler's Wells. The programme took place at Siobhan Davies Studios with some offsite and online elements.

Via evaluation with consultant Mita Pujara, we were excited by:

- how the programme was received and how it built on the first edition. The social aspect had good energy, with events and labs sold out, many people coming for more than one thing, many were new to ID and from beyond dance field, as well as many familiar faces – this met our ambition in this regard for IFL#2 after evaluating IFL#1 last year.
- the opportunity the festival afforded us to work closely on production across the team and include members of our community (ambassadors) at key moments.
- the realisation of the concept of the festival, the complexity and bespoke-ness of it, which was distinct, particular and exciting,
- how far the festival has lived up to its aims to deliver three interconnected strands: *Bridging Dance and the Civic Realm*, *Developing digitally/ internationally* and *Furthering Inclusion*

- 100% of those who completed IFL feedback forms said they would recommend the programme to others.

The festival opened with a compelling drumming performance by Vida Vojić. Other highlights included working with Mandeep Raikhy and Shivaangee Agrawal to develop the *Indian Dance; Negotiations Tensions Articulations* online discussion with audiences in India and the UK, which offered deep and critical perspectives on a form not traditionally associated with ID. Miranda Tufnell's *Meeting Places* lab and talk explored dance in healthcare contexts and brought together artists who often work in isolation, to engender a sense of community, a network of solidarity through story-telling and restorative movement practices and resources. An international lab with Peter Aers from *Building Conversations* (NL) explored conversation frameworks as a basis for thinking about how we relate - this collaboration had been in the planning for about 4 years. Visual artist Harold Offeh led a lab about archiving as a movement and performance practice and participants drew on their own pasts, memories, histories or artefacts. And Open desk – a series of one-to-one performances by Galit Criden – was hosted by the archive at Women's Art Library at Goldsmiths University.

ONLINE PROGRAMME AND DIGITAL OFFER

Digital Library

We completed the creation of a digital library within our new website establishing a coherent approach to our 20-year digital collection. Housing an extensive range of research material to read, watch and listen to, the material is drawn from work ID has programmed. By re-releasing this archive and creating a new digital space as a home for documentation of our programme and research, ID aims to create a non-academic, accessible, dance research resource which is freely available to all. 150 talks are now fully transcribed and publicly available. The library will continue to grow as future recordings and documents are added to it.

Audio Dancing by Gaby Agis

Commissioned by ID, Gaby Agis recorded 10 digital audio dances in public spaces around London – parks, estates, cemeteries, wasteland - accompanied by interviews with collaborators, intended for participants to engage with in their own time and space.

Witness by Mary Pearson

An online evening course offered in the style of a study group, considering the space of ZOOM as an artistic one and discussing livestream as an emergent artform which changes our relationships, attention, and culture. This built on FRAME online programme (2021/2).

WORKSHOPS AND RESEARCH LABS

Embodied pathways, embodied journeys; a lab with 'Funmi Adewole Elliott (UK)

'Funmi Adewole Elliott led a lab sharing movement principles found in many African dance styles such as low centre of gravity, spine, foot and floor connections, the production of vibrations, rotations, undulations through the body, rhythms, dancing alone, with others, to music and in silence. She also shared ways of connecting voice, posture and gesture from her experience in dance drama. 'Funmi's background in performance includes touring with African dance- drama companies,

Africa beat and fusion music bands, storytelling, movement-based theatre and somatic informed inquiry.

On Letting Go of Things: a lab with Emilyn Claid (UK)

Emilyn Claid, a queer dance artist in her 70s, led a two-day choreographic workshop inspired by the idea of transformation as an embodied process that unravels sense-making, dissolves fixed postures and disrupts what seems normal. The weekend involved playful improvisations, movement tasks, discussion, fixing and letting go of choreographic material. The lab was also followed by MA alumni Franzi Boehm in a Participant Observer role.

We Should All Be Dreaming; a research lab with Sonya Lindfors (Finland/Cameroon)

A weekend research space led by Sonya Lindfors as part of a wider European project *Feminist futures – Towards antiracist and intersectional stages* funded by Perform Europe. Partners: Fest En Fest (UK), Rosendal International Theatre (Norway), RE: LOCATIONS Digital festival by WILDTOPIA ApS (Denmark), CODA Oslo International Dance Festival (Norway), Oyoun Kultur NeuDenken gUG (Germany), LIFT Festival (UK). In all her work, Linfors aims to shake and challenge existing power structures, empower communities and facilitate spaces for radical collective dreaming. Co-designed with Maryan Abdulkarim, *We Should All Be Dreaming* is partly inspired by this quote by one of the greatest voices of Afrofuturism Sun Ra: “The possible has been tried and failed. Now it’s time to try the impossible!”

Co-composing: Somatic Communication for Ensemble Dancing with Nita Little (US)

A weekend workshop led by Nita Little, one of the founding developers of Contact Improvisation, who has pioneered inquiry into the physicality of attention for the past 50 years. Working with spatial and temporal practices that emerged first with Contact Improvisation and then within dance improvisation, Nita devised scores to awaken dancers’ sensibilities through individual and ensemble movement scores, physical attention studies, somatic research, and creative practice. This relational work focused on the body in its environment.

Seeing Saying Sensing: a lab with Jo Bannon, Holly Thomas and Katherine Hall (UK)

The first activity funded by the ACE Centering Disability (*dance it, dance it*) grant was a weekend lab oriented towards artists, dancers and makers who see differently or are interested in the creative potential of seeing differently. Led by Jo Bannon with support from co-facilitators Holly Thomas and Katherine Hall, the lab explored different modes of understanding and communicating including touch, language, periphery, unison, audio description and deception.

TALKS

Seeing Saying Sensing: a talk by Jo Bannon and Charlotte Darbyshire

In partnership with and hosted by Sadler’s Wells, this talk explored Jo Bannon’s research into how specific bodies, identities, and sensory perceptions impact how we experience the world around us, and how this sensory experience can or cannot be conveyed. The conversation took its inspiration from her research ‘Blind Magic’ which sits at the intersection between sensory awareness practices taught in dance training, the tactile sleight of hand techniques used within magic and illusionist acts, and the overt and covert strategies (or crip expertise) implemented by visually disabled people

navigating the world through senses other than sight.

TEACHING ARTISTS FORUMS - selected

Discovering Somatic Sensations in Bharatnatyam: a workshop with Stella Subbiah & Heni Hale

A workshop exploring connections and overlaps between Stella Subbiah's Bharatnatyam dance/performance practices and Heni Hale's somatic trainings. This was offered to teaching artists with both, none or plentiful experience of Bharatnatyam or somatic approaches. It forms part of Teachers' Rehab '22, a programme curated by Beatrice Ghezzi and Orley Quick of BOTH Dance. Classes intended for experienced teaching artists aged 30+.

MENTORING

FLOURISH: Intergenerational Reciprocal Mentoring Scheme

Supporting artists from under-represented backgrounds and founded on a non-hierarchical approach, with artists of different generations and experience co-mentoring each other. This was about valuing different kinds of lived experience, supporting leadership and agency among younger artists and offering support and reflective time to them and more experienced artists. This scheme was fully evaluated with the artists and external consultant Mita Pujara, leading to further roll-out in 2023/24.

WORK IN HIGHER EDUCATION

MA/MFA Creative Practice: Dance Professional

Delivered in partnership with Trinity Laban and Siobhan Davies Studios (SDS). The MA/MFA Creative Practice: Dance Professional programme strove to build on commendations from 2021 (as part of the 5-year revalidation process) - the nurturing and professionally vibrant environment provided by ID/SDS, quality of teaching and learning, the strength of community generated among artists and organisations, provision of the programme outside of an academic institution and the speed at which the programme had been adapted online. Over 50% of students graduating from this pathway achieved results in distinction categories and graduates from 2022 include two students who have been awarded AHRC funding for further doctoral research, and several students gaining teaching posts and artistic commissions. The 2022/23 cohort was international with wide-ranging research interests and backgrounds, with students from UK, Brazil, Turkey, China, Hong Kong – and notably fewer European students. The Investigative Practice module was delivered by Annie Pui Ling Lok, and Embodied Practice by Heni Hale and Gaby Agis with guests 'Funmi Adewole, Sherwood Chen, Amy Voris, Thomas Kampe. Financial agreement with Trinity Laban underwent renegotiation leading to a commitment to continue course delivery albeit with some budget cuts.

HE Roundtable: *Speculative Futures: the dance HE we dream of*

The now biennial online roundtable was inspired by approaches from Speculative Fiction that visualise new and potential worlds, moving us beyond what currently exists into what could one day. The invitation to artists who work within academic contexts was to imagine how dance in Higher

Education could be, proposing a model of questioning that included the speculations, “What if this happened?” or “What if the world were this way?” as though everything – even the ideal – were possible. Guest speakers **Kimberley Harvey**, **Jason Keenan-Smith** and **Gillie Kleiman**, all of whom have substantial experience as freelancers/salaried positions in HE. Conversations focused on inclusive futures, the need to work collectively to make positive change in working conditions, and how teaching environments could be more sensitive/informed by body-based work.

NEW RESEARCH AVENUES

Dance, Intimacy and the Civic

We built on this programme of research launched in 2021 which explores dance in relationship to the civic realm, the potential for dance to influence social change and the ways that relational body practices can play roles in social care settings. With this strand of work we are aiming to research how ID itself might be placed to support artists to work in civic contexts and how we might better advocate for the value of embodied practices beyond the dance field. Two public talks focused on this theme: one focused on dance and health, and another on ritual and belonging.

A F*ing Good Provocation**

We had a further all team sessions with Jane Chan and Victor Fung, continuing ID’s partnership on Chan’s discursive project addressing under-representation of Asian artists in the UK dance field. These sessions focussed on reflecting on ID’s current strengths and weaknesses, on speculative futures and how we retain and build resilience in the face of challenges in the sector, artists as leaders in organisations, and dissemination of learning from the project via a zine.

MARKETING

ID embedded a marketing strategy developed with an external marketing consultant in 2021/22, focusing on a house style with welcoming and plain language, strong imagery, and increased use of social media. Sign-up to e-mail newsletter increased rapidly, mostly via new website. Newsletter open rate average rose from 40% in 2021/22 to 50% (average arts industry open rate 26%). Strong international followings (email list, website, socials) in Europe (Netherlands, Germany, Italy), China, South America & USA. We noted a significant rise in followers during higher profile activity such as the International Festival of Learning and talks held in partnership with Sadlers Wells. Strong cross-marketing with SDS has also been of benefit.

PARTICIPANT AND AUDIENCE FEEDBACK

There are few spaces that really encourage truly experimental work and practices related to movement and the body, and which are truly 'open' in the sense that ID really encourages participation without judgement, drawing in individuals who have diverse relationships to movement - particularly those from different disciplines outside of formal dance training. It is so important to have a dance/movement centered space that privileges personal experience, collaboration, exploration, accessibility and joy over discipline and skill. I don't feel that this is available elsewhere in London and I think is absolutely invaluable. Participant

What experiences and learning from this lab have you valued?

Absolutely everything about it- the opinions and thoughts shared by the participants, the techniques and thoughtful and sensitive facilitation of the facilitator...content, form, energy, questions, timing, feeling re-energised for the future- all fantastic and vital stuff.

For you, what is the value of ID's work and what are your reasons for taking part in our programme?

ID provides unique opportunities in the expanded fields of dance and choreography not available anywhere else for professional artists in the UK. Their programming is diverse, enriching, inclusive, interdisciplinary, thought provoking, nourishing. I am so grateful that ID exists and for their thoughtful programming.

Making fantastic work of amazing artists accessible.

I appreciate the rigorous embodied wisdom, brilliant organisation & open, nourishing organism that ID seems to be

ID is uniquely positioned in its' exploration of practices surrounding expanded choreography, embodied philosophies and the questioning and exploration of embodied knowledges.

ID's classes/work is everything. It is really difficult to find the in-depth, rigour and curiosity about movement elsewhere and I value it really highly.

I enjoy how ID's programme is responding to the real world – how things are changing and what is needed

[I value you] bringing the most amazing yet not obvious practitioners. Very wide scope programming I trust

Extremely accessible to artists/movers at many stages, enriching the whole community

Recommendations from audiences and participants

Keep expanding on the path already taken around artists / teachers with disabilities and the somatic / inclusive alternative dance styles

I would appreciate more workshops with artist who apply improvisational practices in non-theatrical contexts and social justice. I also would like more work with combined arts (visual art/ sculpture / and the written word in relation to the body.

FINANCE

Reserves policy

ID's policy as a charity is to maintain reserves comprising of unrestricted and designated funds at a sufficient level to ensure the prudent day-to-day financial management of the charity, and cover the risks identified in the risk register. The policy also aims to ensure that designated funds are built to match six months of running costs, or £50,500. The charity regularly reviews the funds set aside as designated funds and general contingencies, and to ensure that strategies are in place to enable

such funds to be able to meet their purpose on an on-going basis. The Trustees carry this out as an integral part of the charity's risk management process.

Financial review

The net surplus for the year amounted to £1,742. £28,977 of the Centering Disability Leadership grant received in 22/23 is restricted and carried forward for spending in 2023/24. Restricted funds in 2021/22 relating to International Festival of Learning were fully spent in 2022/23.

General reserves (unrestricted and designated funds) now stand at £122,228 and £50,500 respectively with total funds at 31 March 2023 being £191,705.

Going Concern

ID delivered a full public programme in 2022/23 in keeping with our mission and met our income targets. Fortunately, ID has built strong reserves and does not face imminent threat. The Trustees continue to review the charity's resources and consider these adequate to continue the proposed activities of the organisation for the foreseeable future. The trustees confirm that the charity is a going concern.

Income generation

Income generation forms a key part of ID's financial model, helping to ensure the organisation's sustainability and underlining the value of its offer to the public. ID offers a mixture of free and ticketed activities to ensure we maintain a balance between widening participation and audiences, supporting our diversity policies to broaden access to groups who are either economically or socially vulnerable. This is coupled with a pricing policy to remove barriers to participation. ID senior staff and Trustees regularly review pricing strategy and take care to balance the need to generate income with the mission to provide a high-quality artist development programme at prices that lower barriers for those on a low income. Competitors and partners' price levels are considered, as is information from evaluation forms and audience profiles.

Fundraising

The principal source of funding for the organisation is Arts Council England (ACE) through a revenue grant to ID and partner organisation Siobhan Davies Dance (reg. charity no. 1010786) as a consortium within Arts Council England (ACE) National Portfolio of Organisations, of which SDD is lead partner. The consortium was successful in receiving an offer of continued investment from Arts Council England as a National Portfolio Organisation 2023-2026, for standstill funding. The total annual grant awarded was £582,018; ID usually receives £69,784 and the balance of £512,234 retained by SDD as part of the agreement. In 2022/3, due to an inflationary uplift from ACE, the amount paid to ID was £71,068. This grant is unrestricted but must be managed within the terms of the funding agreement with ACE.

ID was successful in raising £37,550 for Centering Disability Leadership through an Arts Council England project grant. This will support a concerted focus on foregrounding disabled artists in leadership roles via a multi-stranded project to include bursaries, peer mentoring, research labs, outdoor commissions and free classes.

The Trustees take their responsibility under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications of their activities. ID receives some donations from individuals and is subscribed to the Charities Aid Foundation. Donations received through individual giving totalled £457, lower than our target of £1000.

The charity does not work directly with commercial participators or professional fundraisers. The Trustees are not aware of any complaints made in respect of fundraising during the period.

A focus for 2023/24 is to extend our fundraising reach to seek funds from more trusts and foundations and through individual giving.

Investment

The Trustees, having regard to the liquidity requirements of operating the charity, have kept available funds in an interest-bearing deposit account. The trustees seek to achieve a rate on deposit which matches or exceeds inflation as measured by the retail prices index.

Risk Management

The policy of the charity is to take a structured approach to risk management in pursuit of the organisation's artistic objectives. This approach involves a regular process of risk assessment, whereby the potential impact of risks to the achievement of objectives are identified, quantified and mitigated as far as possible. The principal vehicle for risk management is a risk register. The Trustees consider the risk register regularly and have currently identified that the organisation's primary risks to be:

- Core costs continue to rise beyond core income, compounded by inflation
- Student uptake on MA Creative Practice becomes insufficient to be viable due to combined impacts of Brexit, financial precarity among artists, and competition from new MA courses
- Funding sources become harder to secure due to increased competition and economic downturn

Staffing

ID has a staff of four (3 FTE), all of whom are part-time and active freelancers as well. The two co-directors Heni Hale (appointed 2018) and Nikki Tomlinson (appointed 2020) work with Programme Coordinator Alison Thomas (appointed 2021) and Renée Bellamy (appointed 2023). Salaries are reviewed on an annual basis by the Trustees. Training and staff development in 2022/23 included Anti-racist Approaches to Recruitment and Retention, with Aretha George-Tooley, online training in Active Listening and evaluation consultancy with Mita Pujara. In winter 2023 we launched a public call for applications for a new Co-Director to succeed Heni Hale, who stands down in September 2023. We can confirm that this Nathaniel Parchment has been appointed and takes up the post in October 2023.

Governance

ID has seven trustees who meet quarterly. In addition, co-chairs meet regularly with co-directors outside of these meetings. A period of training and reflection underpinned a period of recruiting new Trustees; Mita Pujara and CJ Mitchell joined the Board and Eva Martinez, Efrosini Protopapa and Andrew Wansell stood down having reached their maximum 6-year term. Trustees undertook training in Digital Ethics and Environmental Responsibility as well as ACE Investment Principles. Organisational policies were reviewed and published including ID's Equity and Inclusion Policy and Environmental Responsibility Policy. These are available on our website.

This Trustees' report was approved by the Board of Trustees on 8 November 2023 and signed on its behalf by

A handwritten signature in blue ink, reading "Nicola Childs". The signature is written in a cursive style with a large initial 'N' and 'C'.

N Childs Co-Chair

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF INDEPENDENT DANCE

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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



ML Rowlands
CTA FMAAT AAT(Fellow)
Rowlands Webster Ltd
Austin House
43 Poole Road
Bournemouth
BH4 9DN

08/11/2023

Statement of Financial Activities

		Unrestricted Funds	Restricted Funds	Total Funds 2023	Total Funds 2022
		£	£		£
	Notes				
Income from:					
Donations and legacies	2	71,525	40,895	112,420	136,399
Charitable activities	3	78,843	-	78,843	68,663
Other trading activities		976	-	976	214
Investment income		536	-	536	266
Total incoming resources:		151,880	40,895	192,775	205,542
Expenditure on:					
Raising funds	5	(5,019)	-	(5,019)	(4,880)
Charitable activities	5	(152,154)	(33,860)	(186,014)	(177,613)
Total expenditure		(157,173)	(33,860)	(191,033)	(182,493)
Net income/(expenditure) for the year and net movements in funds		(5,293)	7,035	1,742	23,049
Reconciliation of funds					
Total funds brought forward 1st April 2022		168,021	21,942	189,963	166,914
Total funds carried forward 31st March 2023		162,728	28,977	191,705	189,963

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

All incoming resources and resources expended derive from continuing activities.

Movements in funds are disclosed in Note 13 to the financial statements.

Balance Sheet

	Notes	2023 £	£	2022 £	£
Fixed Assets			-		-
Current Assets					
Debtors	10	26,519		20,597	
Cash at bank and in hand		174,927		178,430	
		<u>201,446</u>		<u>199,027</u>	
Current liabilities					
Amounts falling due within one year	11	<u>(9,741)</u>		<u>(9,064)</u>	
Net current assets			191,705		189,963
Total assets less current liabilities			<u>191,705</u>		<u>189,963</u>
Funds					
Unrestricted			112,228		114,053
Designated			50,500		53,968
Restricted			28,977		21,942
Total funds	13		<u>191,705</u>		<u>189,963</u>

The trustees have prepared these accounts in accordance with section 398 of the Companies Act and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The notes on pages 24-33 form part of these accounts.

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The Financial Statements on pages 22-33 were approved by the board on 8 November 2023 and signed on its behalf by:



Sara Reed and Nicky Childs

Co-Chairs

Company Registration No (England and Wales) 05096892

Notes to financial statements

1. Accounting policies

1.1. Accounting convention

The charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. At 31 March 2021 the total of such guarantees was £7

The charity meets the definition of a public benefit entity under FRS 102.

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

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a statement of Cash Flows.

1.2. Going concern

Arts Council England has confirmed National Portfolio funding until March 2023, an extension of one full year which ACE has issued in the light of Covid-19 pandemic.

The charity therefore continues to adopt the going concern basis in preparing the financial statements as outlined in the Statement of Accounting and Reporting Responsibilities on page 16.

1.3. Income

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

Arts Council England income and donations are recognised in full in the statement of financial activities when the charity has entitlement to the funds, any performance condition attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of a hire or provision of other specified service is deferred until the criteria for income recognition are met.

1.4. Interest receivable

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

1.5. Restricted funds

These are funds to be used for specific purpose as laid down by the donor. Expenditure which meets these criteria is charged to the fund, together with a fair allocation of management and support costs unless otherwise agreed in the funding agreement for that fund.

1.6. Unrestricted funds

Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

1.7. Designated funds

These are funds earmarked by the Trustees for particular purposes.

1.8. Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required, and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accrual's basis.

1.9. Allocation of support costs

Support costs have been allocated between governance costs and other support costs. Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice. These costs include costs related to statutory audit and legal fees together with an apportionment of overhead and support costs. Support costs include finance, personnel, governance and other costs which help support ID's artistic programmes and activities. The allocation of support and governance costs is analysed in note 4.

1.10. Debtors

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

1.11. Cash at bank and in hand

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

1.12. Creditors

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

1.13. Financial instruments

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

1.14. Pensions

The charity operates a defined contribution pension scheme. The pension costs charged to the SOFA are the employer contributions payable in the year. Any unpaid contributions at year end are included within creditors on the Balance Sheet.

2

Grants, donations, legacies and similar incoming resources

	Unrestricted £	Restricted £	Total 2023 £
Arts Council England, London:			
National Portfolio Funding	71,068	-	71,068
ACE Festival of Learning	-	7,100	7,100
ACE Centering Disability	-	33,795	33,795
Total Arts Council England, London	<u>71,068</u>	<u>40,895</u>	<u>111,963</u>
Grants, donations and sponsorship:			
Individual donations	457	-	457
Total grants, donations and sponsorship	<u>457</u>	<u>-</u>	<u>457</u>
Total voluntary income	<u>71,525</u>	<u>40,895</u>	<u>112,420</u>

	Unrestricted £	Restricted £	Total 2022 £
Arts Council England, London:			
National Portfolio Funding	71,068	-	71,068
ACE Festival of Learning	-	63,900	63,900
Leverhulme Trust	779	-	779
Total Arts Council England, London	<u>71,847</u>	<u>63,900</u>	<u>135,747</u>
Grants, donations and sponsorship:			
Individual donations	652	-	652
Total grants, donations and sponsorship	<u>652</u>	<u>-</u>	<u>652</u>
Total voluntary income	<u>72,499</u>	<u>63,900</u>	<u>136,399</u>

3 Incoming resources from charitable activities			Total
	Unrestricted	Restricted	2023
<u>Income received from:</u>			
ID Talks	125	-	125
Classes	17,698	-	17,698
Workshops & Intensives	7,455	-	7,455
Events & Exchanges	4,350	-	4,350
Festival of Learning	10,220	-	10,220
MA Creative Practice	37,595	-	37,595
Centering on Disability	1,400	-	1,400
Total	78,843	-	78,843

	Unrestricted	Restricted	Total
<u>Income received from:</u>			2022
ID Talks	75	-	75
Classes	15,974	-	15,974
Workshops & Intensives	9,469	-	9,469
Events & Exchanges	1,171	-	1,171
Festival of Learning	3,468	-	3,468
MA Creative Practice	-	38,471	38,471
Merchandise	152	-	152
Total	30,309	38,471	68,780

4 Allocation of support and governance costs

The company allocates its support and governance costs as shown in the table below and then further apportions those costs between staff and other costs (see note 5). Support costs are allocated on a basis consistent with their use. Staff resources are allocated based on a % of time dedicated to each area, and other costs are allocated based upon invoice management by budget holders.

	Charitable activities	Governance function	Total 2023
	£	£	£
Management	24,148	1,685	25,833
IT & Finance	5,268	1,685	6,953
External Accounting	674	600	1,274
Human Resources	1,890	198	2,088
Legal and other fees	1,916	-	1,916
Total	33,896	4,168	38,064

	Charitable activities	Governance function	Total 2022
	£	£	£
Management	22,918	1,585	24,503
IT & Finance	5,814	1,585	7,399
External Accounting	1,586	600	2,186
Human Resources	3,295	-	3,295
Legal and other fees	3,202	-	3,202
Total	36,815	3,770	40,585

5 Analysis of total expenditure

	Staff costs	Other costs	Total
	£	£	2023
			£
Cost of raising funds			
Management	3,334	-	3,334
Finance	1,685	-	1,685
	<u>5,019</u>	<u>-</u>	<u>5,019</u>
Charitable activities			
Support & Governance	29,488	8,576	38,064
Events & Exchanges	6,721	3,806	10,527
Classes	7,054	21,200	28,254
Marketing	12,761	2,153	14,914
Workshops & Intensives	11,363	4,170	15,533
MA Creative Practice	18,988	4,906	23,894
Festival of Learning & Digital Library	14,727	35,283	50,010
Centering Disability	1,751	3,067	4,818
	<u>102,853</u>	<u>83,161</u>	<u>186,014</u>
Total	<u>107,872</u>	<u>83,161</u>	<u>191,033</u>

	Staff costs	Other costs	Total
	£	£	2022
			£
Cost of raising funds			
Management	3,295	-	3,295
Finance	1,585	-	1,585
	<u>4,880</u>	<u>-</u>	<u>4,880</u>
Charitable activities			
Support & Governance	29,029	11,556	40,585
Events & Exchanges	8,728	2,156	10,884
Classes	6,627	19,364	25,991
Marketing	10,715	709	11,424
Workshops & Intensives	11,630	7,034	18,664
MA Creative Practice	20,193	5,215	25,408
Festival of Learning	12,269	32,388	44,657
	<u>99,191</u>	<u>78,422</u>	<u>177,613</u>
Total	<u>104,071</u>	<u>78,422</u>	<u>182,493</u>

6 Net incoming resources for the year

	2023	2022
	£	£
Is stated after charging:		
Depreciation		
Independent examiner fee	600	600

7 Analysis of staff costs, numbers and remuneration of key management personnel

	2023	2022
	£	£
Salaries and wages	102,038	97,317
Social security costs	3,386	4,211
Pension costs	2,448	2,543
Total	<u>107,872</u>	<u>104,071</u>

No employee received emoluments of more than £60,000. The key management personnel of the charity are considered by the trustees to be the Co-Directors. The total employee benefits of the key personnel in the year were £64,108 (2022: £62,826).

Trustee remuneration for the year was £300 for facilitating ID's staff and board away day (2022: Nil).

The total employees for the year:	2023	2022
	Number	Number
Independent Dance	3	3

8 Pension

The charity operates a defined contribution scheme to which contributions of £2,448 (2022: £2,543) were paid during the year.

9 Taxation

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

10	Debtors	2023	2022
		£	£
	Trade debtors	18,751	20,445
	Accrued income	7,616	-
	Prepayments	152	152
	Total	26,519	20,597

11	Creditors: Amounts falling due within one year	2023	2022
		£	£
	Trade creditors	3,968	3,230
	Accruals	2,115	1,501
	Other taxation and social security	2,621	3,296
	Other creditors	1,037	1,037
	Total	9,741	9,064

12	Analysis of net assets between funds	General	Designated	Restricted	Total
		£	£	£	£
	Net current assets	<u>112,228</u>	<u>50,500</u>	<u>28,977</u>	<u>191,705</u>
	Net assets at 31 March 2023	<u>112,228</u>	<u>50,500</u>	<u>28,977</u>	<u>191,705</u>

13 Funds

	At 1 April 2022 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2023 £
Restricted funds					
ACE: Festival of Learning	21,942	7,100	(29,042)	-	-
ACE: Centering Disability	-	33,795	(4,818)	-	28,977
Total restricted funds	21,942	40,895	(33,860)	-	28,977
Unrestricted funds	114,053	151,880	(153,705)	-	112,228
Designated funds	53,968	-	(3,468)	-	50,500
Total funds	189,963	192,775	(191,033)	-	191,705

Funds

	At 1 April 2021 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2022 £
Restricted funds					
Trinity LABAN	-	38,471	(38,471)	-	-
ACE: Festival of Learning	-	63,900	(41,958)	-	21,942
Total restricted funds	-	102,371	(80,429)	-	21,942
Unrestricted funds	116,414	99,703	(102,064)	-	114,053
Designated funds	50,500	3,468	-	-	53,968
Total funds	166,914	205,542	(182,493)	-	189,963

Purpose of Restricted funds

1. Trinity Laban: Income towards the running of the Trinity Laban MA Creative Practice: Dance Professional Practice (delivery of core modules, pathway management and auditioning of candidates)
2. Festival of Learning: incomes towards delivery of activity supported by ACE Project Grant – delivery completed in 2022/23

Purpose of Designated funds

The trustees may designate funds from unrestricted reserves for specific purposes to ensure future provisions against risk and to ensure clarity for multi-year projects.

Currently designated:	2022	2021
	£	£
Running costs	50,500	50,500
Festival of Learning	3,468	

14 Related Party Transactions

A fee of £500 (2022: Nil) was paid to Harvey Kimberely for HE Roundtable and Morning Class during the year.

A fee of £300 (2022: Nil) was paid to Pujara Mita during the year for Board Away Day facilitation

INDEPENDENT DANCE

England & Wales - Charity number 1180239

Accounts



Report of the Trustees and Financial Statements for the financial year ending 31 March 2022

The trustees are pleased to present their annual directors' report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Independent Dance
Company limited by guarantee
Charity number 1180239
Company number 05096892
Registered office
85 St George's Road, London, SE1 6ER



Images clockwise from top left: Amarnah Amuludun, photo Olivia Ema; Charlie Morrissey, photo Ian Gavan Getty; Adam, photo Thomas Cuckle; Stella Subbiah, photo Andrew Spicer; Joe Moran, photo of dancers Andrew Hardwidge, Sean Murray, Erik Nevin, Christopher Owen, Alexander Miles and Yiannis Tsigkris, photo Camilla Greenwell; Amy Bell, photo Christa Holka

Company information at 31 March 2022

Trustees	Nicky Childs (co-Chair) Sara Reed (co-Chair) Kimberley Harvey (appointed May 2021) Eva Martinez (resigned May 2022) Iris Chan (appointed May 2022) Fernanda Muñoz-Newsome Efrosini Protopapa (resigned July 2022) Mita Pujara (appointed July 2022) Andrew Wansell
Company number	05096892
Charity number	1180239
Registered office	Siobhan Davies Studios 85 St George's Road London SE1 6ER
Senior management	Henrietta Hale, co-director Nikki Tomlinson, co-director
Governing documents	Memorandum and Articles of Association
Independent Examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth BH4 9DN

Purpose and public benefit

The Trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2006 to have due regard to the Charity Commission's general guidance on public benefit, "Charities and Public Benefit".

The charitable objects of Independent Dance are:

- To advance education for the public benefit by the promotion of the arts, in particular, but not exclusively, of the art of dance
- To advance the arts for the public benefit by the promotion of the arts, in particular, but not exclusively, the art of dance

Independent Dance (ID) is a leading dance development organisation. ID was founded in 1984 and became a charity in 2018. Remaining small-scale, with the equivalent of three full-time staff, we are based at Siobhan Davies Studios (SDS) in the heart of London. ID and SDS work in close partnership and are currently funded primarily by Arts Council England, as a National Portfolio consortium, with SDS being the lead partner.

Independent Dance (ID) supports the development of dance through radical enquiry, learning, community-building and audience engagement. Our aim is to generate a diverse and dynamic 'community of practice' which is not limited to one place or location and to agitate for positive change and justice within ID, the arts and society.

A research engine and 'home' organisation for a growing community of practitioners in the UK and around the world, it has been artist and female-led since 1984. Our public programme supports a wide range of accessible and interdisciplinary approaches to dance, somatic practices, improvisation and choreography. Co-designed with UK-based and international artists and partner organisations, this far-reaching programme includes classes, talks, workshops, research, digital initiatives and festivals. ID also bridges higher education and professional spheres, leading on MA/MFA Creative Practice: Dance Professional in partnership with Trinity Laban and Siobhan Davies Studios.

Our vision

Our support for radical enquiry in diverse dance and movement practices empowers artists and engages publics locally, nationally and internationally

Independent Dance aims to

- ⇒ Support artists to evolve their work for the benefit of the public
- ⇒ Drive artform development through a hybrid, local, national, and international learning offer
- ⇒ Engage people in learning through dance as participants and publics

We do this by

- ⇒ supporting dance artists to play multiple interconnecting roles in society – as teacher, maker, performer, producer, researcher, activist, facilitator
- ⇒ providing a safe and trusting environment for collaborative learning and development
- ⇒ fostering greater diversity; not only in terms of aesthetics or style, but also how work is made, by whom, with whom and for whom

- ⇒ championing the value, relevance and health benefits of embodied learning and seek connection with people and practices beyond the field of dance
- ⇒ learning from and flex to shifting circumstances and artistic concerns, holding a space for critical reflection and agitating for change

Our values

Trust: working continuously to be a fair organisation with a consistent high-quality programme offer

Curiosity: demonstrating an open attitude to learning and reflecting together

Rigour: working with care and precision

Risk: forging bold new programme avenues and supporting artists to experiment with and deepen new practices

Overview

ID's programme continued to evolve in response to artistic, social and cultural developments. It aims to be future thinking and tries to model good practice with a focus on equity, fairness, rigour and well-being.

Key to this is how ID values and nurtures leadership by artists. A strong collaborative and responsive approach to working with artists and other freelancers, based on porosity, listening and exchange, has been essential to ID's approach throughout our near-40-year history. Our resulting public programme is a fluid combination of responding to approaches from artists - and from organisations – as well as ID's own curatorial initiatives. As a result, there are many ways in which we work in collaboration and partnership, with UK-based and international artists as well as other organisations.

In 2021/22, we continued to deliver on our 2018-2022 Business Plan and built on 2020/2021 adaptations to the public programme made necessary by the Covid-19 pandemic. Experimenting with multiple delivery (online, hybrid, outdoors, in-person), enabled us to deliver 85% of our usual programme, and resulted in diversification and very extended reach across the UK and internationally.

In 2021/22 ID secured funding for some major developments including a new website and digital library and the inaugural edition of an International Festival of Learning. ID was nominated for a One Dance UK Dance Programming Award on the strength of the programme during the pandemic.

The year was also characterised by internal review of our programme, operations, communications and fundraising plans and involvement in sector-wide discussion around fair practice, inclusion and relevance with networks including UK Dance Network, Listen Reset, Moving for Change and What Next. This strategic work has informed our new Business Plan 2022 – 2026.

Our strengths according to Arts Council England in 2021:

- Critical, nuanced and ambitious artistic approach
- Community of practice and artists
- Lifelong learning
- Digital reach
- Bridge with Higher Education
- Cross-disciplinarity
- Extensive support for and employment of individual freelance artists
- Radical approach to learning

- Future-thinking
- Increasing diversity of the forms, approaches and backgrounds of the artists programmed
- Association with Siobhan Davies Studios building

Summary of activities & participation 2021/22

Our public learning programme offered a range of approaches to dance, improvisation and somatics and continued online/outdoors for the first quarter before returning to the studio from September 2021 when lockdown measures were lifted. An extensive range of artist development and partnership programmes were also delivered including MA Creative Practice: Dance Professional, International Festival of Learning, Kinesthesia Moving Image Festival, Intersectional Dance Practices, research labs by UK-based and international artists, livestreamed performances and talks and a new intergenerational mentoring scheme.

Our programme attracted more attendances than ever before, despite the upheaval of lockdowns and widespread precarity in the sector. Online access meant significantly extended reach both across the UK and internationally with attendees based in over 50 different countries. 96 freelance artists were employed contractually, making ID a significant employer in the dance field. Of these, over 58% were based in London, 28% in the UK (outside London) and 14% were international.

Number of programme activities and artists supported:

Contracted artists: 98

Classes including online/outdoor: 164 sessions

Intensive research labs/workshops: 12

Online course: 2

Festivals: 2

Publication: 1

Virtual learning forums: 2 supporting 20 artists

Live and streamed talks: 11

Live and streamed performances: 5

Mentoring Scheme: 4 artists supported

MA Creative Practice: Dance Professional: x 2 intensive modules (10 weeks)

Attendances:

Number of attendances across programme: 7189

Total in-year viewing figures on YouTube: 4149

Total in-year sessions on ID website: 34983

Audience feedback

ID conducted a programme survey in December 2021 asking for feedback on the programme. Of the completed surveys, 95% of attendees rated it 4/5 or 5/5. 100% said it was well-organised. 95% said they would recommend it.

I appreciate the rigorous embodied wisdom, brilliant organisation & open, nourishing organism that ID seems to be

ID is uniquely positioned in its' exploration of practices surrounding expanded choreography, embodied philosophies and the questioning and exploration of embodied knowledges.

ID's classes/work is everything. It is really difficult to find the in-depth, rigour and curiosity about movement elsewhere and I value it really highly.

I enjoy how ID's programme is responding to the real world – how things are changing and what is needed

Extremely accessible to artists/movers at many stages, enriching the whole community

Core programme

Dance and movement classes

ID delivered 30 weeks of public daily morning class intended for experienced dancers and 30 evenings of improvisation sessions open to all. Each week is with a different teaching artist who brings their own practice and approach, offering a space to build and hone skills, work with other artists and be part of a growing community. With a focus on movement explorations that attend to what movement feels like, rather than imitating an ideal form, we aim to make classes accessible for all physicalities. ID's programme is not based on a normative view of the human body and the classes embody an ethos of questioning, extending notions of what dance can be and for whom.

MA/MFA Creative Practice: Dance Professional Practice

Delivered in partnership with Trinity Laban and Siobhan Davies Studios (SDS). The MA/MFA Creative Practice: Dance Professional programme was revalidated in 2021 for a further 5 years by a panel evaluating all of Trinity Laban's postgraduate programmes. It was commended for the nurturing and professionally vibrant environment provided by ID/SDS, quality of teaching and learning, the strength of community generated among artists and organisations, provision of the programme outside of an academic institution and the speed at which the programme had been adapted online.

The 2021/2 cohort intake was international with wide-ranging research interests and backgrounds, with students from Brazil, Hong Kong, China, Spain and the UK. ID supported 7 artists with bursaries to attend the MA programme which helps to diversify the cohort. Supported by The Leverhulme Trust, the Gill Clarke Bursaries offered are between 5k-8k, with £25,000 awarded in total in 2021/2. The bursary selection panel was Heni Hale (co-director ID and Lead Tutor), Annie Pui Ling Lok (co-Artistic Director SDS) and Royona Mitra, Associate Dean / Professor - Dance and Performance Cultures at Brunel University.

Special projects – selected examples

International Festival of Learning

Thanks to project funding from Arts Council England, ID piloted a new frame in which to share and value expanded approaches to learning, collaboration and performance – an International Festival of Learning (IFL). IFL offered indoor/outdoor and online labs, performances and talks led by artists of international standing over a two-week period in July 2021. The festival emphasized and celebrated learning through dance itself and offered perspectives on how relational dance practices meet with and have relevance to wider contexts. As part of IFL we also launched a new series of talks focused on the theme of Dance and the Civic in partnership with Sadler's Wells and the University of Roehampton. IFL has since been extensively evaluated with consultant Mita Pujara. A second edition is planned for 2022.

Thank you for the great event last night for the International Festival of Learning. It was my first official dance event (since the pandemic) and it felt perfect as a return to in- person activity, and inclusive and caring. Audience member, International Festival of Learning

Kinesthesia Moving Image Festival

Bringing together wide interests in dance and film, this 3-day hybrid Kinesthesia Festival invited audiences to experience film and moving image work from an embodied perspective, considering the whole range of sensory experiences, including visceral, proprioceptive and haptic awareness. Initiated by artists Dominique Rivoal and Claire Loussouarn, Kinesthesia was curated and produced collectively by them, freelance film curator Gitta Wigro and Independent Dance in partnership with Middlesex University. Work by 30+ artists from around the world was presented at Middlesex University and online in 2021 (rescheduled from 2020).

Guest Editorship: Theatre, Dance and Performance Training Journal (TDPT)

Theatre, Dance and Performance Training Journal (TDPT) invited Independent Dance to guest-edit an issue of the journal exploring independent dance and movement training. Via an international call we invited proposals illuminating as broad a range of perspectives as possible, exploring how artists create, practice, and develop independent training forms, and what current practitioners consider relevant. The resulting issue, the first in the journal's history to be edited by non-academics, included 19 contributions launched as part of our International Festival of Learning,

Just a quick note to thank the whole team for producing such a brilliant special issue, and a similarly incredibly well thought out event... I was able to get a very strong feel for the warmth, collegiality, and creativity of the editorial team and amongst the wider contributors to the issue. You should be deeply proud of what you have achieved, and I am very much looking forward to promoting this issue across all our channels. Jonathan Pitches, TDPT Journal

FRAME: connecting, moving and making online

Guest curated by artists, FRAME was conceived in response to audiences asking ID to continue online provision after the return to the studios. FRAME focused on improvisation via creative use of Zoom with each week led by a different facilitator. The lab drew participants from Southwest (4), Southeast (5), London (4), Northwest (1), Wales (2), Spain (1), France (1), Germany (1), Macau (1), USA (5), Canada (1). We were excited to see this level of engagement from participants who would be unable to access ID's studio-based programme. A self- organising group has emerged which collaborates weekly beyond the course. A second edition of FRAME ran in early 2022. A full Impact & Insight evaluation of FRAME showed close alignment between the original creative intentions and expectations of the curators/ID with participants' experiences.

This online community was an incredibly important and valuable support for me and made me feel like I could continue to take creative risks and push what is possible. FRAME participant

Down to RAW: Deborah Hay Now

Continuing a 20-year partnership between ID and Dance North (Findhorn, Scotland), Down to RAW presented a collection of seminal artist Deborah Hay's works from 1968 to present. Down to RAW was two-fold; a live screening and talk event happening simultaneously in London and Findhorn, with Deborah joining from Texas, and an online collection of seven films available for audiences to watch in their own time. The live event offered a rare opportunity to come together as two communities in parallel to be in dialogue with Deborah Hay, an artist who has spent five decades at the vanguard of choreographic experimentation.

Intersectional Dance Practices

Our umbrella project Intersectional Dance Practices supported several initiatives through investment from reserves with the intention to build on work done in partnership with Contemporary Dance and Whiteness exploring how race and racism mark the cultures, institutions and aesthetics underpinning contemporary dance in the UK. Intersectional Dance Practices acknowledges the powerful effect of intersections between the inequities caused by racism, ableism, classism and genderism. Internal work included a review of ID's recruitment processes and the composition of our Board, work to further diversify our pool of teaching artists, consultancy with artists reviewing and decolonising the curriculum of the MA programme.

Project strands included:

Keep Listening, Keep Talking

A partnership initiative by Independent Dance, Dance HE, Centre for Dance Research (C-DaRE) at Coventry University and Centre for Performance Philosophy at the University of Surrey. It took the form of peer conversations among artist-academics with the last held in 2021 led by Director of Northern School of Dance, Sharon Watson MBE. Each conversation was introduced by a guest speaker with lived experience of racism in HE contexts and related to specific teaching, learning and research issues. Whole group discussions provided space for in-depth exchange, building solidarity, and supporting change in the field.

FLOURISH: Intergenerational Reciprocal Mentoring Scheme

The project focuses on the development needs of artists from under-represented backgrounds and is founded on a non-hierarchical approach, with artists of different generations and experience co-mentoring each other. This was about valuing different kinds of lived experience, supporting leadership and agency among younger artists and offering support and reflective time to them and more experienced artists. This scheme was fully evaluated with the artists and external consultant Mita Pujara, leading to further roll-out in 2022.

How to be Afraid? with mayfield brooks and Mary Pearson

The rescheduled *How to be Afraid?* (HTBA) public research lab led by mayfield brooks (US) and Mary Pearson (UK) explored embodied approaches to histories of the transatlantic slave trade and how to build trust through collaboration. In partnership with Centre for Performance Research (US) and Bluecoat (UK). Included a public workshop, and a livestreamed talk and performance improvised in real time between London and New York.

Crippling Space and Time: A Research Lab with Dan Daw, Kitty Fedorec & Tanja Erhart

ID supported a public research lab for practitioners who identify as Crip, D/deaf, disabled or neurodivergent, led by artist Dan Daw (UK) with Kitty Fedorec (UK) and Tanja Erhart. (UK) The lab explored how the disabled body can be empowered to redesign space and redefine time for itself in order to get what the body and mind needs. Learning from this project is feeding into longterm strategic development to support more disabled artists as leaders from 2022 onwards.

New research avenues

Dance, Intimacy and the Civic

A programme of research launched in 2021 exploring dance in relationship to the civic realm, the potential for dance to influence social change and the ways that relational body practices can play roles in social care settings. With this strand of work we are aiming to research how ID itself might be placed to support artists to work in civic contexts and how we might better advocate for the value of embodied

practices beyond the dance field. The programme stems from an awareness that many artists who are involved with ID often work directly in the civic realm. It also stems from a reorientation during the pandemic when we started to hold classes and performances outdoors; feedback from participants and audiences encountered through this work in public space has informed our approach to this avenue of research. In 2021 this strand included a roundtable with 9 practitioners from different fields and two talks in partnership with Sadler's Wells and Roehampton University.

Other developments

Digital Library

ID embarked on the creation of a digital library within our new website to establish a coherent approach to our digital archive. Housing an extensive range of research material to read, watch and listen to, the material is drawn from work ID has programmed, or with which ID has a direct connection. By re-releasing this archive and creating a new digital space as a home for documentation of our programme and research, ID aims to create a non-academic, accessible, dance research resource which is freely available to all. The library opened in March 2022 and continues to grow.

Marketing and Communications

ID developed and launched a new website designed by An Endless Supply. We also worked with a digital producer to review our approach to marketing. Sign-up to e-mail newsletter increased rapidly, mostly via new site. Newsletter open rate average rose 30% to 40% (average arts industry open rate 26%). Strong international followings (email list, website, socials) in Europe (Netherlands, Germany, Italy), China, South America & USA.

Finance

Reserves policy

It is the charity's policy to maintain reserves comprising of unrestricted and designated funds at a sufficient level to ensure the prudent day-to-day financial management of the charity, and cover the risks identified in the risk register. The policy also aims to ensure that designated funds are built to match six months of running costs, or £50,500. In 2021/2 income earned through International Festival Learning (IFL) at £3,468 has been designated to spending on IFL in 2022/3. This takes the total of designated funds to £53,968. The charity regularly reviews the funds set aside as designated funds and general contingencies, and to ensure that strategies are in place to enable such funds to be able to meet their purpose on an on-going basis. The board carries this out as an integral part of the charity's risk management process.

Financial review

The net surplus for the year amounted to £23,049. Total restricted funds are at £21,942 for the year and are allocated to expenditure on a second edition of the International Festival of Learning in 2022/2023. These funds were received via a Project Grant from ACE in 2021/22 and extension of the timeline of the project due to pandemic circumstances has been agreed with ACE.

General reserves (unrestricted and designated funds) now stand at £114,053 and £53,968 respectively with total funds at 31 March 2022 being £189,963.

The principal source of funding for the organisation is Arts Council England (ACE) through a revenue grant to ID and partner organisation Siobhan Davies Dance (reg. charity no. 1010786) as a consortium within Arts Council England (ACE) National Portfolio of Organisations, of which SDD is lead partner. This year would have been the final grant of a four-year NPO agreement (2018/19 – 2021/22), but due to the

circumstances of the Covid-19 pandemic, ACE extended the grant agreement with SDD for one year, until end of March 2023.

The total annual grant awarded was £582,018; ID usually receives £69,784 and the balance of £512,234 retained by SDD as part of the agreement. In 2021/2, due to an inflationary uplift from ACE, the amount paid to ID was £71,068. This grant is unrestricted but must be managed within the terms of the funding agreement with ACE. ID collaborated with SDD to submit an application to ACE to retain NPO funding in 2023 – 2026; this bid was led by SDD with ID as a consortium partner. The application made was for standstill funding.

Going Concern

ID continued to deliver a public programme online in 2021/22 during Covid-19 lockdown periods and was able to raise income through it. The cost of running this programme was reduced through not hiring studio space. Activity involving international activity was cancelled or adapted online. Through continuing activity, we aimed to support our community, offer employment, and retain our mission. The public programme returned to the studios in September 2021 and has sustained steady interest since then. Fortunately, ID has also built strong reserves and does not face imminent threat. The trustees continue to review the charity's resources and consider these adequate to continue the proposed activities of the organisation for the foreseeable future. The trustees confirm that the charity is a going concern.

Income generation

Income generation forms a key part of ID's financial model, helping to ensure the organisation's sustainability and underlining the value of its offer to the public. ID offers a mixture of free and ticketed activities to ensure we maintain a balance between widening participation and audiences, supporting our diversity policies to broaden access to groups who are either economically or socially vulnerable. This is coupled with a pricing policy to remove barriers to participation. ID senior staff and Trustees regularly review pricing strategy and take care to balance the need to generate income with the mission to provide a high-quality artist development programme at prices that lower barriers for those on a low income. Competitors and partners' price levels are considered, as is information from evaluation forms and audience profiles.

Fundraising

The Trustees take their responsibility under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications of their activities. ID applied to several new sources of funding in 2021/2 and was awarded £71,000 funding through ACE Project Grants to develop an International Festival of Learning, a Digital Library, a Mentoring Scheme and a range of staff and trustee development initiatives. ID receives some donations from individuals and is subscribed to the Charities Aid Foundation. The charity does not work directly with commercial participators or professional fundraisers. The Trustees are not aware of any complaints made in respect of fundraising during the period.

Investment

The Trustees, having regard to the liquidity requirements of operating the charity, have kept available funds in an interest-bearing deposit account. The trustees seek to achieve a rate on deposit which matches or exceeds inflation as measured by the retail prices index.

Risk Management

The policy of the charity is to take a structured approach to risk management in pursuit of the organisation's artistic objectives. This approach involves a regular process of risk assessment, whereby the potential impact of risks to the achievement of objectives are identified, quantified and mitigated as far as possible. The principal vehicle for risk management is a risk register. The Trustees consider the risk register regularly and have currently identified that the organisation's primary risks to be:

- Funding sources become harder to secure due to increased competition and economic downturn
- Core costs continue to rise beyond core income compounded by financial uncertainty post-lockdown
- Student uptake on MA Creative Practice insufficient to be viable

Staffing

ID has a staff of four (3 FTE), all of whom are part-time and active freelancers as well. The two co-directors Heni Hale (appointed 2018) and Nikki Tomlinson (appointed 2020) work with Programme Coordinator Alison Thomas (appointed 2021) and Jay Yule (appointed 2020). Salaries are reviewed on an annual basis by the Trustees. Training and staff development in 2021/22 included a reading group focused on anti-racism, sessions on Wordpress, website management and SEO, and digital marketing.

Governance

ID has seven trustees who meet quarterly. In addition, co-chairs meet regularly with co-directors outside of these meetings. In 2021/22 a skills and experience audit of the Board was carried out with a view to further recruitment in 2022/3. An all board and staff awayday facilitated by an external consultant focused on reconnecting in person post lockdown, discussion of ID's values, priorities and challenges, how we meet ACE's Investment Principles, specific recommendations around areas of development, sharing of recent board audit and discussion around how to accelerate board recruitment. In 2021/2, organisational policies were reviewed and published including ID's Equity and Inclusion Policy and Environmental Responsibility Policy. These are available on our website.

This Trustees' report was approved by the Board of Trustees on 10 November 2022 and signed on its behalf by



N Childs Co-Chair

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF INDEPENDENT DANCE

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

Rowlands Webster Limited
Austin House
43 Poole Road
Bournemouth
Dorset
BH4 9DN
England

Dated: 10/11/2022

M L Rowlands CTA FMAAT ATT(Fellow)



Statement of Financial Activities

		Unrestricted Funds	Restricted Funds	Total Funds 2022	Total Funds 2021
		£	£		£
	Notes				
Income from:					
Donations and legacies	2	72,499	63,900	136,399	98,079
Charitable activities	3	30,192	38,471	68,663	48,506
Other trading activities		214	-	214	125
Investment income		266	-	266	-
Total incoming resources:		103,171	102,371	205,542	146,710
Expenditure on:					
Raising funds	5	(4,880)	-	(4,880)	(4,447)
Charitable activities	5	(97,184)	(80,429)	(177,613)	(125,788)
Total expenditure		(102,064)	(80,429)	(182,493)	(130,235)
Net income/(expenditure) for the year and net movements in funds		1,107	21,942	23,049	16,475
Reconciliation of funds					
Total funds brought forward 1st April 2021		166,914	-	166,914	150,439
Total funds carried forward 31st March 2022		168,021	21,942	189,963	166,914

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

All incoming resources and resources expended derive from continuing activities.

Movements in funds are disclosed in Note 13 to the financial statements.

Balance Sheet

	Notes	2022 £	£	2021 £	£
Fixed Assets			-		-
Current Assets					
Debtors	10	20,597		20,575	
Cash at bank and in hand		178,430		150,970	
		<u>199,144</u>		<u>171,545</u>	
Current liabilities					
Amounts falling due within one year	11	<u>(9,064)</u>		<u>(4,631)</u>	
Net current assets			189,963		166,914
Total assets less current liabilities			<u>189,963</u>		<u>166,914</u>
Funds					
Unrestricted			114,053		116,414
Designated			53,968		50,500
Restricted			21,942		-
Total funds	13		<u>189,963</u>		<u>166,914</u>

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.
The notes on pages 15 -25 form part of these accounts.

The Financial Statements on pages 13 - 25 were approved by the board on 10 November 2022 and signed on its behalf by:



Sara Reed and Nicky Childs
Co-Chairs

Company Registration
No. (England and Wales) 05096892

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

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the 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 company.

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

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

The Financial Statements on pages 13 - 25 were approved by the board on 10 November 2022 and signed on its behalf by:

A handwritten signature in blue ink, appearing to read 'Nicky Childs'.

Sara Reed and Nicky Childs
Co-Chairs

Company Registration
No. (England and Wales) 05096892

Notes to financial statements

1. Accounting policies

1.1. Accounting convention

The charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. At 31 March 2021 the total of such guarantees was £7

The charity meets the definition of a public benefit entity under FRS 102.

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

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a statement of Cash Flows.

1.2. Going concern

Arts Council England has confirmed National Portfolio funding until March 2023, an extension of one full year which ACE has issued in the light of Covid-19 pandemic.

The charity therefore continues to adopt the going concern basis in preparing the financial statements as outlined in the Statement of Accounting and Reporting Responsibilities on page 16.

1.3. Income

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

Arts Council England income and donations are recognised in full in the statement of financial activities when the charity has entitlement to the funds, any performance condition attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of a hire or provision of other specified service is deferred until the criteria for income recognition are met.

1.4. Interest receivable

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

1.5. Restricted funds

These are funds to be used for specific purpose as laid down by the donor. Expenditure which meets these criteria is charged to the fund, together with a fair allocation of management and support costs unless otherwise agreed in the funding agreement for that fund.

1.6. Unrestricted funds

Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

1.7. Designated funds

These are funds earmarked by the Trustees for particular purposes.

1.8. Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required, and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accrual's basis.

1.9. Allocation of support costs

Support costs have been allocated between governance costs and other support costs. Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice. These costs include costs related to statutory audit and legal fees together with an apportionment of overhead and support costs. Support costs include finance, personnel, governance and other costs which help support ID's artistic programmes and activities. The allocation of support and governance costs is analysed in note 4.

1.10. Debtors

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

1.11. Cash at bank and in hand

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

1.12. Creditors

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

1.13. Financial instruments

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

1.14. Pensions

The charity operates a defined contribution pension scheme. The pension costs charged to the SOFA are the employer contributions payable in the year. Any unpaid contributions at year end are included within creditors on the Balance Sheet.

2 Voluntary income

Grants, donations, legacies and similar incoming resources

	Unrestricted £	Restricted £	Total 2022 £
<i>Arts Council England, London:</i>			
National Portfolio Funding	71,068	-	71,068
ACE Festival of Learning	-	63,900	63,900
Leverhulme Trust	779	-	779
Total Arts Council England, London	71,847	63,900	135,747
<i>Grants, donations and sponsorship:</i>			
Individual donations	652	-	652
Total grants, donations and sponsorship	652	-	652
Total voluntary income	72,499	63,900	136,399

	Unrestricted £	Restricted £	Total 2021 £
<i>Arts Council England, London:</i>			
National Portfolio Funding	71,068	-	71,068
ACE Culture Recovery Grant	15,500	-	15,500
Catalyst Arts Fund	10,944	-	10,944
Total Arts Council England, London	97,512	-	97,512
<i>Grants, donations and sponsorship:</i>			
Individual donations	567	-	567
Total grants, donations and sponsorship	567	-	567
Total voluntary income	98,079	-	98,079

3 Incoming resources from charitable activities			Total
	Unrestricted	Restricted	2022
<u>Income received from:</u>			
ID Talks	75	-	75
Classes	15,974	-	15,974
Workshops & Intensives	9,469	-	9,469
Events & Exchanges	1,054	-	1,054
Festival of Learning	3,468	-	3,468
MA Creative Practice	-	38,471	38,471
Merchandise	152	-	152
Total	30,192	38,471	68,663

	Unrestricted	Restricted	Total
			2021
<u>Income received from:</u>			
ID Talks	-	-	-
Classes	9,287	-	9,287
Workshops & Intensives	2,554	-	2,554
Events & Exchanges	755	-	755
MA Creative Practice	-	35,910	35,910
Total	12,596	35,910	48,506

4 Allocation of support and governance costs

The company allocates its support and governance costs as shown in the table below and then further apportions those costs between staff and other costs (see note 5). Support costs are allocated on a basis consistent with their use. Staff resources are allocated based on a % of time dedicated to each area, and other costs are allocated based upon invoice management by budget holders.

	Charitable activities	Governance function	Total 2022
	£	£	£
Management	22,918	1,585	24,503
IT & Finance	5,814	1,585	7,399
External Accounting	1,586	600	2,186
Human Resources	3,295	-	3,295
Legal and other fees	3,202	-	3,202
Total	36,815	3,770	40,585

	Charitable activities	Governance function	Total 2021
	£	£	£
Management	21,464	1,535	22,999
IT & Finance	4,986	1,535	6,521
External Accounting	1,535	600	2,135
Human Resources	2,912	-	2,912
Legal and other fees	2,546	-	2,546
Total	33,443	3,670	37,113

5 Analysis of total expenditure

	Staff costs	Other costs	Total
	£	£	2022
			£
Cost of raising funds			
Management	3,295	-	3,295
Finance	1,585	-	1,585
	<u>4,880</u>	<u>-</u>	<u>4,880</u>
Charitable activities			
Support & Governance	29,029	11,556	40,585
Events & Exchanges	8,728	2,156	10,884
Classes	6,627	19,364	25,991
Marketing	10,715	709	11,424
Workshops & Intensives	11,630	7,034	18,664
MA Creative Practice	20,193	5,215	25,408
Festival of Learning	12,269	32,388	44,657
	<u>99,191</u>	<u>78,422</u>	<u>177,613</u>
Total	<u>104,071</u>	<u>78,422</u>	<u>182,493</u>

	Staff costs	Other costs	Total
	£	£	2021
			£
Cost of raising funds			
Management	2,912	-	2,912
Finance	1,535	-	1,535
	<u>4,447</u>	<u>-</u>	<u>4,447</u>
Charitable activities			
Support & Governance	26,075	11,039	37,114
Events & Exchanges	10,902	7,122	18,024
Classes	4,920	13,260	18,180
Marketing	13,019	6,954	19,973
Workshops & Intensives	10,585	1,165	11,750
MA Creative Practice	16,063	4,684	20,747
	<u>81,564</u>	<u>44,224</u>	<u>125,788</u>
Total	<u>86,011</u>	<u>44,224</u>	<u>130,235</u>

6 Net incoming resources for the year

	2022	2021
	£	£
Is stated after charging:		
Depreciation		
Independent examiner fee	600	600

7 Analysis of staff costs, numbers and remuneration of key management personnel

	2022	2021
	£	£
Salaries and wages	97,317	81,541
Social security costs	4,211	2,417
Pension costs	2,543	2,053
Total	<u>104,071</u>	<u>86,011</u>

No employee received emoluments of more than £60,000. The key management personnel of the charity are considered by the trustees to be the Co-Directors. The total employee benefits of the key personnel in the year were £60,996 (2020: £54,662).

Trustees received no remuneration. No trustees were reimbursed for any of their expenses in the year 2021/22.

The total employees for the year:	2022	2021
	Number	Number
Independent Dance	3	3

8 Pension

The charity operates a defined contribution scheme to which contributions of £2,543 (2021: £2,053) were paid during the year.

9 Taxation

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

10 Debtors	2022	2021
	£	£
Trade debtors	20,445	20,423
Other debtors	-	-
Accrued income	-	-
Prepayments	152	152
Total	<u>20,597</u>	<u>20,575</u>

11 Creditors: Amounts falling due within one year	2022	2021
	£	£
Trade creditors	3,230	1
Accruals	1,501	2,179
Other deferred income	-	-
Other taxation and social security	3,296	2,451
Other creditors	1,037	-
Total	<u>9,064</u>	<u>4,631</u>

12 Analysis of net assets between funds	General Designated		Restricted	Total
	£	£	£	£
Net current assets	114,053	53,968	21,942	189,963
Net assets at 31 March 2022	<u>114,053</u>	<u>53,968</u>	<u>21,942</u>	<u>189,963</u>

13 Funds

	At 1 April 2021 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2022 £
Restricted funds					
Trinity LABAN	-	38,471	(38,471)	-	-
ACE: Festival of Learning	-	63,900	(41,958)	-	21,942
Total restricted funds	-	102,371	(80,429)	-	21,942
Unrestricted funds	116,414	99,703	(102,064)	-	114,053
Designated funds	50,500	3,468	-	-	53,968
Total funds	166,914	205,542	(182,493)	-	189,963

Funds

	At 1 April 2020 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2021 £
Restricted funds					
Trinity LABAN	-	35,910	(35,910)	-	-
Total restricted funds	-	35,910	(35,910)	-	-
Unrestricted funds	88,995	110,800	(83,381)	-	116,414
Designated funds	61,444	-	(10,944)	-	50,500
Total funds	150,439	146,710	(130,235)	-	166,914

Purpose of Restricted funds

1. Trinity Laban: Income towards the running of the Trinity Laban MA Creative Practice: Dance Professional Practice (delivery of core modules, pathway management and auditioning of candidates)
2. Festival of Learning: the name of an ACE Project Grant which has supported festival of learning and organisational development work

Purpose of Designated funds

The trustees may designate funds from unrestricted reserves for specific purposes to ensure future provisions against risk and to ensure clarity for multi-year projects.

Currently designated:	2022	2021
	£	£
Running costs	50,500	50,500
Festival of Learning	3,468	

14 Related Party Transactions

There were no related party transactions

INDEPENDENT DANCE

England & Wales - Charity number 1180239

Accounts



Report of the Trustees and Financial Statements for the financial year ending 31 March 2021

The trustees are pleased to present their annual directors' report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Independent Dance
Company limited by guarantee
Charity number 1180239
Company number 05096892
Registered office
85 St George's Road, London, SE1 6ER

Purpose and public benefit

The Trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2006 to have due regard to the Charity Commission's general guidance on public benefit, "Charities and Public Benefit".

The charitable objects of Independent Dance are:

- To advance education for the public benefit by the promotion of the arts, in particular, but not exclusively, of the art of dance
- To advance the arts for the public benefit by the promotion of the arts, in particular, but not exclusively, the art of dance

Independent Dance (ID) is a leading artist development organisation in dance.

Our vision is to support the development of artists and practices through offering space for radical enquiry, learning, community-building and audience engagement.

ID has run as an artist-led organisation since 1984 and became a charity in 2018. Remaining small, with four part-time staff, we are based at Siobhan Davies Studios (SDS) in the heart of London. ID and SDS work in close partnership and are funded by Arts Council England as a National Portfolio consortium, with SDS being the lead partner.

Mission

ID's mission is to support artist and artform development which in turn brings public benefit. Ambitious in its rigour and scale as a micro-organisation, ID engages a wider public in dance as participants and audiences. Our work creates a diverse 'community of practice' which spans generations and is not limited to one place or location. Our organisation is ethical and responsible, agitating for positive change and justice within ID, the arts and society at large.

Independent Dance has been artist and female-led since 1984, and has learning, collaboration, advocacy and internationalism at its heart. With a lean structure and agile approach, ID makes a strategic contribution to the UK and international dance sector, shaped by the needs and approaches of independent artists. We collaborate with them, other freelancers and partner organisations transnationally to facilitate critically- engaged activity for artists, participants and wider publics.

Our year-round public programme is learning and participation based, offering multiple engagement points for both experienced practitioners and people who are new to dance. This activity includes classes, labs, research and curatorial projects, festivals, events and digital initiatives. ID also forms a bridge between professional and academic spheres, co-delivering an MA/MFA in Creative Practice and running projects connected to higher education.

Values

We value trust and being artist-led, curious, rigorous and ethical

Purpose

1. We offer a high-quality public programme which reflects critical engagement with dance and movement practices
2. We support dance artists to play multiple interconnecting roles – as teacher, maker, performer, producer, researcher, activist, facilitator
3. We create the conditions for artists and practices to evolve in meaningful and impactful ways by safeguarding artistic freedom
4. By providing a trusting space for learning and collaborative development, we enhance the way artists work within their own projects and with participants, companies, students, venues and wider publics. By doing so we foster greater diversity; not only in terms of aesthetics or style, but also how work is made, by whom, with whom and for whom.
5. We champion the distinct contribution of learning and research *through* dancing, teaching and making and the value of dance as a means of generating knowledge and understanding
6. We champion the value and relevance of embodied learning and its multiple benefits and seek connection with people and practices beyond the field of dance
7. Our programme is influenced by improvisational forms, somatic practices, and a wide range of dance forms and choreographic approaches. This means that ID's approach to learning focuses on what movement feels like, rather than imitation of an 'ideal' form; as such it is inherently more accessible to people of all physicalities
8. We are committed to the individual and collective well-being of all involved – staff, ambassadors, trustees, artists and publics – and to working with care, grace and humour
9. We are committed to keeping our organisational model dynamic and agile, learning from and flexing to shifting circumstances and artistic concerns, holding a space for critical reflection and agitating for change. At the heart of this is Richard Sennett's concept of 'recursion', where learning is an organic process of adding to, testing, recalibrating, adapting. In this sense, ID seeks vibrancy through renewal rather than expansion.

Aims

- Support artists to evolve their work for the benefit of the public
- Drive artform development in the UK

- Engage people in learning through dance as participants and publics

Public Programme 2020/1

- Classes
- Workshops & research spaces
- MA/MFA Creative Practice & HE-related projects
- Digital
- Research initiatives including Intersectional Dance Practices
- Festivals, talks & other events

Programme overview

ID's programme evolves in response to artistic, societal and cultural developments. It aims to be future-thinking, trying to model good practice by threading in equity, fairness, rigour and well-being throughout.

Key to this is how ID values and nurtures leadership by artists. The collaborative interactions that happen through working with artists (and other freelancers) have been essential to ID's approach throughout our near-40-year history. We work with a sense of porosity, listening and exchange between individuals and organisational structures. The resulting programme is a fluid combination of responding to approaches from artists - and from organisations - and ID's own proposals and curiosities which fit our remit to provide public benefit. As a result, there are many different ways in which we work in collaboration and partnership, with UK-based/international artists and other organisations.

In 2020/1, during the Covid-19 pandemic ID adapted by experimenting with multiple delivery modes from April 2020 onwards. 85% of the usual programme offer was delivered, online and outdoors, resulting in a diversification of delivery and very extended reach, across the UK and internationally. The programme was designed in collaboration with each teaching artist, taking into consideration their experience and attitude to online teaching and their personal circumstances with space and technology.

The year was also characterised by an extensive review of ID's programme, operations and communications internally and through sector-wide discussion around fair practice and inclusion with UK Dance Network, Listen Reset, Moving for Change, What Next.

In 2020/21 we also secured funding to create a new website and digital library and pilot an International Festival of Learning (delivered 2021/2). In 2021/2, ID was nominated for a One Dance UK Dance Programming Award on the strengths of the programme during the year of lockdown.

Strengths according to Arts Council England in 2021:

- Critical, nuanced and ambitious artistic approach
- Community of practice and artists
- Lifelong learning

- Digital reach
- Bridge with Higher Education
- Cross-disciplinarity
- Extensive support for and employment of individual freelance artists
- Radical approach to learning
- Future-thinking
- Increasing diversity of the forms, approaches and backgrounds of the artists programmed
- Association with SDS building

Summary of activities & participation 2020/21

Classes including online learning sessions : 186

Intensive research Labs : 2 : Matthew Harding (UK) + mayfield brooks (USA) & Mary Pearson (UK)

Partnership research initiatives : 2 : Intersectional Dance Practices + Contemporary Dance & Whiteness

Learning forums : Virtual Space; a learning forum for artists who teach + Intellectual Copyright forum

International workshops : 1 : Barbara Mahler (USA)

Talks/discussion events : 5

Performances : livestreamed : 1

Mentoring Scheme : 1 : a pilot supporting intergenerational reciprocal mentoring

MA Creative Practice : x 2 intensive modules delivered hybrid/blended

Participation :

Number of participants in learning-based programme : 4791

Online interactions with programme : Known 6167, estimated 1102

Online events (including classes) : 429

Total in-year viewing figures on YouTube/Vimeo : 7589

Number of views of livestreamed performance : 507

Average monthly sessions on ID website : 3228

In 2020/1 our daily class programme continued almost entirely online as well as outdoors and was hosted technically by ID staff. International workshops were suspended due to Covid-19 circumstances. An extensive range of artist development and partnership initiatives were also delivered as outlined below. They include MA Creative Practice, Intersectional Dance Practices, Virtual Learning Forum, research labs, livestreamed performances and talks and a new intergenerational mentoring scheme. In all, 80 artists were offered employment contracts, and a higher number of people attended the programme despite the upheaval of the Covid-19 pandemic. Online access meant significantly extended reach both across the UK and internationally, with participants attending from 54 countries.



Participant feedback

A survey was conducted at end of year 2020/1 asking for feedback on the programme. Of the completed surveys, 95% of attendees rated it 4/5 or 5/5. 98% said it was well-organised. 100% said they would recommend it.

A brilliant boost to my lockdown experience

I TRULY felt ID being an ARTIST based organisation. I felt supported and understood. The way you managed the whole process of informing the artists, giving choice of whether to teach or not, honouring contracts, understanding that people might be living this time very differently emotionally, mentally, physically. I felt respected as an artist and as a person and when I decided to say YES to teaching I felt supported in understanding how to do it... Somehow teaching during this rough time has re-awaken the fire in me that this work matters

One of the most valuable experiences I have had of working online

This is a real opportunity for UK artists to share their work across the UK and further afield too.

Excellent responsive programming, good range of options, and flexibility to suit different participants' needs

High quality, interesting, positively challenging, innovative, relevant, forward thinking..

Diverse, thoughtful, stimulating, well balanced.

Partnership initiatives & programming – selected examples

[How to be Afraid? Research lab, talks and performances](#) focused on the potential of recovery from deep historic trauma – particularly connected to transatlantic slave trade - through dance and improvisation. Co-produced by Mary Pearson, mayfield brooks and Independent Dance in partnership with The Bluecoat (Liverpool) and CPR – Center for Performance Research (New York), supported through public funding by the National Lottery through Arts Council England and with support from Creative Land Trust. Research culminated in a live performance created and transmitted simultaneously between London, Liverpool and New York.

[Guest Editorship: Theatre, Dance and Performance Training Journal](#)

Editorial work on this two-year project continued. This ID guest-edited issue explores what 'independence', 'training' and 'learning' mean across multiple contexts and forms, how community and pathways of knowledge transfer evolve; power systems and their dismantling, eco-somatics, access to learning, and the impacts of distancing and digital technology during the pandemic. It is the first time in the journal's history that the guest editors are not academics. The editorial team invited international proposals from practitioners and academics to illuminate as broad a range of perspectives as possible, exploring how artists create, practice and develop independent training forms, and what current practitioners consider important. We worked with 25 contributing writers to create the issue.

[Kinesthesia Moving Image Festival](#)

Curatorial and producing work continued on this new festival rescheduled for 2021/2, at Middlesex University and online. In partnership with Middlesex, Kinesthesia is a new moving image festival curated by Dominique Rivoal and Dr Claire Loussouarn, Adesola Akinleye, Gitta Wigro and ID. With a focus on the body as the agent of seeing rather than as an object of display, it invites makers and viewers to challenge the domination of the visual over other senses in our culture. We received 260 submissions through an international open call.

[MA/MFA Creative Practice : Dance Professional Practice](#)

Delivered in partnership with Trinity Laban and Siobhan Davies Studios (SDS). The partnership between ID and SDS was formally evaluated and revalidated for a further 5 years in 2020. It was commended for the strength of community generated among artists and organisations; the quality of teaching and learning; the provision of the programme outside of an academic institutions and the speed at which the programme had been adapted online. The MA/MFA Creative Practice programme itself was revalidated in March 2021 for a further 5 years through a panel evaluating all of Trinity Laban's post graduate programme. It was commended for the nurturing and professionally vibrant environment provided by ID/SDS.

Programme development included detailed discussions with artist 'Funmi Adewole as a consultant, specifically around how to include more global perspectives on somatic/embodied practices (on the MA but also the public programme), the relative lack (and historic lack of support for) of publications centred on the meaning of dance production coming from non-western cultures. Discussions with 'Funmi also focused on questioning if ID is elitist, how to

attract and invite artists to ID given very limited financial resources, and what is necessary in terms of advocacy work to widen understanding and interest in embodied practices generally.

The 2020/21 cohort had a highly unusual start, with some students not arriving in the country until two months after the programme start in September due to visa and pandemic issues. Student numbers have fluctuated throughout term one, with two deferrals, and others in precarious financial situations meaning their ability to continue is uncertain.

The cohort was the largest, most international and diverse cohort to date with students from India, South Africa, Canada, Hong Kong, USA and South America, with wide-ranging research interests and backgrounds including UK choreographers with a strong track record of support, a midwife, a Latin dance expert and an aerial artist from New York urban club scene.

ID supports a number of artists with bursaries each year to attend the MA programme which helps to diversify the cohort. Supported by The Leverhulme Trust, the Gill Clarke Bursaries offered are between 5k-8k, with 24k awarded in total in 2020/1.

Artist Development initiatives & programming

Virtual Space; a learning forum for artists who teach

ID held two online forum events for 50 teaching artists supported by ACE Cultural Recovery Fund. This offered an opportunity to share and exchange learning, skills and resources for teaching in this new online sphere. Learning from these sessions is now available publicly on our website.

Intellectual Property and Copyright forum

ID initiated an online group forum discussion in partnership with SDS and Candoco, inviting lawyer and academic Charlotte Waelde (C-DaRE) to respond to each organisations' queries and case studies concerning issues around copyright and intellectual property in the digital realm. Each organisation also invited a freelance artist to form part of this informal conversation. The event revealed the breadth of questions around the topic and the support needed for artists to gain agency and knowledge in understanding how to negotiate their own contracts, permissions and rights. Notes are currently being gathered with a view to a future forum for a broader audience.

Intersectional Dance Practices

In 2020/1 ID supported a number of initiatives under our umbrella project Intersectional Dance Practices, with the support of a 5k anonymous donation, for which we are hugely grateful.

Independent Dance received an anonymous donation of £5,000 via Charities Aid Foundation in 2019 and chose to invest this to further the organisation's work towards becoming more representative and inclusive. The intention was to build on the earlier work done in partnership with the Contemporary Dance and Whiteness research project driven by Royona Mitra, Arabella Stanger and Simon Ellis exploring how race and racism mark the cultures, institutions and aesthetics underpinning contemporary dance in the UK.

In 2020/1 we launched multi-stranded project Intersectional Dance Practices, acknowledging the powerful effect of intersections between oppressions; racism, ableism, class-ism and genderism. Specific strands of project work involve consultancy with artists reviewing and decolonising the curriculum of our MA programme, curating public debates around recognising institutional racism in dance, intergenerational reciprocal mentoring work and supporting artists who are creating access riders for wider distribution in the arts field. Internal work includes a review of ID's recruitment processes, the composition of our Board, and work to further diversify our pool of teaching artists.

Intersectional Dance Practices also supported:

Higher Education Round Table extended format

An annual discussion event for artists who teach in HE around a specific topic. This year, the round table was held online and focused on the subject *Recognising Racism In Our Classroom*. The artist Adesola Akinleye led a provocation and co-chaired. The event gathered 40 artists from across the UK, a mix of freelancers and academic staff.

Keep Listening, Keep Talking

A new partnership initiative by Independent Dance, Dance HE, Centre for Dance Research (C-DaRE) at Coventry University and Centre for Performance Philosophy at the University of Surrey. This sprang from the above HE Roundtable discussions.

Keep Listening, Keep Talking took the form of three peer conversations among artist-academics held publicly. Each conversation introduced by a guest speaker with lived experience of racism in HE contexts and relating to specific teaching, learning and research issues. Whole group discussions provide space for in-depth exchange, building solidarity and supporting change in the field. Documentation is available on our website. Questions included :

What does it mean to 'live your values' in Higher Education?

How can we develop a culture of intersectional thinking, and actions? Who are we engaging in conversations of 'change', why 'them'?

Intergenerational Reciprocal Mentoring Scheme

The pilot of a reciprocal intergenerational mentoring scheme with artists 'Funmi Adewole and Bisola Bello. The project focuses on the development needs of artists from under- represented groups and is founded on a non-hierarchical approach, with artists of different generations and experiences co-mentoring each other. The idea was to define new ways of being in a mentor/mentee relationship that broke down hierarchy based on age and experience. This was about valuing different kinds of lived experience, supporting leadership and agency from younger artists and offering support and reflective time for more experienced artists. We are now expanding this scheme.

Access rider

ID supported the creation and distribution of an access rider template by the artist Alexandrina Hemsley, together with a number of other dance organisations

Governance

The charity's maximum number of Trustees was increased formally at the October AGM from 7 to 9 with a view to board recruitment in the following year. Organisational policies were fully reviewed and published including ID's Equality and Inclusion Policy and Environmental Responsibility Policy.

Financial review

The net surplus for the year amounted to £16,475. Total restricted funds are at £0 for the year, with general reserves (unrestricted and designated funds) now standing at £116,414 and £50,500 respectively with total funds at 31 March 2021 being £166,914.

The principal source of funding for the organisation is Arts Council England (ACE) through a revenue grant to ID and partner organisation Siobhan Davies Dance (reg. charity no. 1010786) as a consortium within Arts Council England (ACE) National Portfolio of Organisations, of which SDD is lead partner. The first grant of a four-year agreement (2018/19 – 2021/22), the total grant awarded was £582,018; ID usually receives £69,784 and the balance of £512,234 retained by SDD as part of the agreement. In 2020/1, due to an inflationary uplift from ACE, the amount paid to ID was £71,068. This grant is unrestricted but must be managed within the terms of the funding agreement with ACE.

Reserves policy

It is the charity's policy to maintain reserves comprising of unrestricted and designated funds at a sufficient level to ensure the prudent day-to-day financial management of the charity, and cover the risks identified in the risk register. The policy also aims to ensure that designated funds are built to match six months of running costs, or £50,500.

The charity regularly reviews the funds set aside as designated funds and general contingencies, and to ensure that strategies are in place to enable such funds to be able to meet their purpose on an on-going basis. The board carries this out as an integral part of the charity's risk management process.

Going Concern

Similar to many arts organisations, ID closed its programme to the public in March 2020 due to the Covid-19 pandemic, and the staff team moved to online working through 2020/1. From April 2020, ID transferred around 85% of its programme online; the MA programme was delivered to a full cohort and the organisation offered creative practice sessions led by artists online on a daily basis from April – July. This programme was successful in quality and reach, with people attending from 42 countries. However we offered it free of charge, to reflect artists' deepening precarity at this particular time. Our partners Siobhan Davies Studios re-opened the studios following extensive risk assessments and adaptations in July 2020 but had to go into lockdown again in autumn 2020. ID continued to deliver a public programme online and was able to raise income through it. The cost of running this programme was reduced through not hiring studio space. Activity involving international activity was cancelled or adapted online. Through continuing activity, we aim to support our community, offer employment and retain our mission. Fortunately, ID has built strong reserves and does not face imminent threat. The trustees continue to review the charity's resources and consider these adequate to continue the

proposed activities of the organisation for the foreseeable future. The trustees confirm that the charity is a going concern.

Income generation

Income generation forms a key part of ID's financial model, helping to ensure the organisation's sustainability and underlining the value of its offer to the public. ID offers a mixture of free and ticketed activities to ensure we maintain a balance between widening participation and audiences, supporting our diversity policies to broaden access to groups who are either economically or socially vulnerable.

This is coupled with a pricing policy to remove barriers to participation. Free events are equally important for a variety of reasons: they ensure that certain activities are accessible irrespective of cost, and lower the perception of 'risk' for first-time attenders who may not wish to spend money until they have first-hand experience of the potential value of the activity. Making an event free of charge is also a way ID opens up space for untested but interesting ideas.

ID senior staff and Trustees regularly review our pricing strategy and take care to balance the need to generate income with the mission to provide a high quality artist development programme at prices that lower barriers for those on a low income. Competitors and partners' price levels are taken into account, as is information from evaluation forms and audience profiles.

Fundraising

The Trustees take their responsibility under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications of their activities. ID applied to a number of new sources of funding in 2020/1 and also successfully sought £71,000 funding through ACE Project Grants. ID received £15,500 in Culture Recovery Funds from ACE, via an application submitted by SDS which we contributed to. This has been a substantial help in supporting digital training and delivery (artists and staff), additional teaching costs, additional staffing costs for hosting the programme technically. ID receives some donations from individuals and is subscribed to the Charities Aid Foundation. The charity does not work directly with commercial participators or professional fundraisers. The Trustees are not aware of any complaints made in respect of fundraising during the period.

Investment

The Trustees, having regard to the liquidity requirements of operating the charity, have kept available funds in an interest-bearing deposit account. The trustees seek to achieve a rate on deposit which matches or exceeds inflation as measured by the retail prices index.

Risk Management – update

The policy of the charity is to take a structured approach to risk management in pursuit of the organisation's artistic objectives. This approach involves a regular process of risk assessment, whereby the potential impact of risks to the achievement of objectives are identified, quantified and mitigated as far as possible. The principal vehicle for risk management is a risk register. The Trustees consider the risk register regularly and have currently identified that the organisation's primary risks to be:

- Funding sources become harder to secure due to increased competition and economic downturn
- Core costs continue to rise beyond core income compounded by financial uncertainty post-lockdown
- Staff become burnt out by overwork throughout the pandemic period and leave the organisation

Staffing : changes

Jay Yule joined ID as Communications Assistant

With a small team and an ongoing online programme, none of the team were furloughed in 2020/1.

Trustees : changes

No changes in 2020/1

Kimberley Harvey become a Trustee on 12 May 2021

Company information

Trustees	Nicola Childs (co-Chair) Sara Reed (co-Chair) Eva Martinez Fernanda Muñoz-Newsome Efrosini Protopapa Andrew Wansell Kimberley Harvey
Company number	05096892
Charity number	1180239
Registered office	Siobhan Davies Studios 85 St George's Road London SE1 6ER
Senior management	Henrietta Hale, co-director Nikki Tomlinson, co-director
Governing documents	Memorandum and Articles of Association
Independent Examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth BH4 9DN

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF INDEPENDENT DANCE

I report to the Trustees on my examination of the financial statements of Independent Dance (the Charity) for the year ended 31 March 2021.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

Rowlands Webster Limited

Austin House
43 Poole Road
Bournemouth
Dorset
BH4 9DN
England

Dated: 10/11/2021

M L Rowlands

Statement of financial activities

		Unrestricted Funds	Restricted Funds	Total Funds 2021	Total Funds 2020
		£	£	£	£
	Notes				
Income from:					
Donations and legacies	2	98,079	-	98,079	74,946
Charitable activities	3	12,596	35,910	48,506	72,237
Investment income		125	-	125	396
Total incoming resources:		110,800	35,910	146,710	147,579
Expenditure on:					
Raising funds	5	(4,447)	-	(4,447)	(4,147)
Charitable activities	5	(89,878)	(35,910)	(125,788)	(143,967)
Total expenditure		(94,325)	(35,910)	(130,235)	(148,114)
Net income/(expenditure) for the year and net movements in funds		16,475	-	16,475	(535)
Reconciliation of funds					
Total funds brought forward 1st April 2020		150,439	-	150,439	150,974
Total funds carried forward 31st March 2021		166,914	-	166,914	150,439

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

All incoming resources and resources expended derive from continuing activities.

Movements in funds are disclosed in Note 13 to the financial statements.

Balance Sheet

	Notes	2021 £	£	2020 £	£
Fixed Assets			-		-
Current Assets					
Debtors	10	20,575		8,578	
Cash at bank and in hand		<u>150,970</u>		<u>158,858</u>	
		<u>171,545</u>		<u>167,436</u>	
Current liabilities					
Amounts falling due within one year	11	<u>(4,631)</u>		<u>(16,997)</u>	
Net current assets			166,914		150,439
Total assets less current liabilities			<u>166,914</u>		<u>150,439</u>
Funds					
Unrestricted			116,414		88,995
Designated			50,500		61,444
Restricted			-		-
Total funds	13		<u>166,914</u>		<u>150,439</u>

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.
The notes on pages 14 -25 form part of these accounts.

The Financial Statements on pages 14 - 25 were approved by the board on 10 November 2021 and signed on its behalf by:



**Nicola Childs / Sara Reed
Co-Chairs**

Company Registration
No. (England and Wales) 05096892

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2021.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the 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 company.

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

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

Notes to financial statements

1. Accounting policies

1.1. Accounting convention

The charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. At 31 March 2021 the total of such guarantees was £6.

The charity meets the definition of a public benefit entity under FRS 102.

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

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a statement of Cash Flows.

1.2. Going concern

Arts Council England has confirmed National Portfolio funding until March 2023, an extension of one full year which ACE has issued in the light of Covid-19 pandemic.

The charity therefore continues to adopt the going concern basis in preparing the financial statements as outlined in the Statement of Accounting and Reporting Responsibilities on page 16.

1.3. Income

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

Arts Council England income and donations are recognised in full in the statement of financial activities when the charity has entitlement to the funds, any performance condition attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of a hire or provision of other specified service is deferred until the criteria for income recognition are met.

1.4. Interest receivable

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

1.5. Restricted funds

These are funds to be used for specific purpose as laid down by the donor. Expenditure which meets these criteria is charged to the fund, together with a fair allocation of management and support costs unless otherwise agreed in the funding agreement for that fund.

1.6. Unrestricted funds

Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

1.7. Designated funds

These are funds earmarked by the Trustees for particular purposes.

1.8. Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required, and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accrual's basis.

1.9. Allocation of support costs

Support costs have been allocated between governance costs and other support costs. Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice. These costs include costs related to statutory audit and legal fees together with an apportionment of overhead and support costs. Support costs include finance, personnel, governance and other costs which help support ID's artistic programmes and activities. The allocation of support and governance costs is analysed in note 4.

1.10. Debtors

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

1.11. Cash at bank and in hand

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

1.12. Creditors

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

1.13. Financial instruments

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

1.14. Pensions

The charity operates a defined contribution pension scheme. The pension costs charged to the SOFA are the employer contributions payable in the year. Any unpaid contributions at year end are included within creditors on the Balance Sheet.

2 Voluntary income

Grants, donations, legacies and similar incoming resources

	Unrestricted £	Restricted £	Total 2021 £
Arts Council England, London:			
National Portfolio Funding	71,068	-	71,068
ACE Culture Recovery Grant	15,500	-	15,500
Catalyst Arts Fund	10,944	-	10,944
Total Arts Council England, London	<u>97,512</u>	<u>-</u>	<u>97,512</u>
Grants, donations and sponsorship:			
Individual donations	567	-	567
Total grants, donations and sponsorship	<u>567</u>	<u>-</u>	<u>567</u>
Total voluntary income	<u>98,079</u>	<u>-</u>	<u>98,079</u>

	Unrestricted £	Restricted £	Total 2020 £
Arts Council England, London:			
National Portfolio Funding	69,784	-	69,784
Total Arts Council England, London	<u>69,784</u>	<u>-</u>	<u>69,784</u>
Grants, donations and sponsorship:			
Dancers Career Development Trust	-	-	-
Individual donations	5,162	-	5,162
Total grants, donations and sponsorship	<u>5,162</u>	<u>-</u>	<u>5,162</u>
Total voluntary income	<u>74,946</u>	<u>-</u>	<u>74,946</u>

3 Incoming resources from charitable activities			Total
	Unrestricted	Restricted	2021
<u>Income received from:</u>			
ID Talks	-	-	-
Classes	9,287	-	9,287
Workshops & Intensives	2,554	-	2,554
Events & Exchanges	755	-	755
MA Creative Practice	-	35,910	35,910
Total	12,596	35,910	48,506

	Unrestricted	Restricted	Total
<u>Income received from:</u>			
ID Talks	75	-	75
Classes	11,059	-	11,059
Workshops & Intensives	20,472	-	20,472
Events & Exchanges	5,232	-	5,232
MA Creative Practice	300	35,079	35,379
Merchandise	20	-	20
Total	37,158	35,079	72,237

4 Allocation of support and governance costs

The company allocates its support and governance costs as shown in the table below and then further apportions those costs between staff and other costs (see note 5). Support costs are allocated on a basis consistent with their use. Staff resources are allocated based on a % of time dedicated to each area, and other costs are allocated based upon invoice management by budget holders.

	Charitable activities	Governance function	Total 2021
	£	£	£
Management	21,464	1,535	22,999
IT & Finance	4,986	1,535	6,521
External Accounting	1,535	600	2,135
Human Resources	2,912	-	2,912
Legal and other fees	2,546	-	2,546
Total	33,443	3,670	37,113

	Charitable activities	Governance function	Total 2020
	£	£	£
Management	19,758	1,489	21,247
IT & Finance	5,248	1,489	6,737
External Accounting	1,489	600	2,089
Human Resources	2,658	69	2,727
Legal and other fees	2,816	-	2,816
Total	31,969	3,647	35,616

5 Analysis of total expenditure

	Staff costs	Other costs	Total
	£	£	2021
			£
Cost of raising funds			
Management	2,912	-	2,912
Finance	1,535	-	1,535
	<u>4,447</u>	<u>-</u>	<u>4,447</u>
Charitable activities			
Support & Governance	26,075	11,039	37,114
Events & Exchanges	10,902	7,122	18,024
Classes	4,920	13,260	18,180
Marketing	13,019	6,954	19,973
Workshops & Intensives	10,585	1,165	11,750
MA Creative Practice	16,063	4,684	20,747
	<u>81,564</u>	<u>44,224</u>	<u>125,788</u>
Total	<u>86,011</u>	<u>44,224</u>	<u>130,235</u>

	Staff costs	Other costs	Total
	£	£	2020
			£
Cost of raising funds			
Management	2,658	-	2,658
Finance	1,489	-	1,489
	<u>4,147</u>	<u>-</u>	<u>4,147</u>
Charitable activities			
Support & Governance	25,980	9,636	35,616
Events & Exchanges	10,585	5,022	15,607
Classes	4,949	16,456	21,405
Marketing	7,928	3,098	11,026
Workshops & Intensives	9,945	27,477	37,422
MA Creative Practice	9,961	12,930	22,891
	<u>69,348</u>	<u>74,619</u>	<u>143,967</u>
Total	<u>73,495</u>	<u>74,619</u>	<u>148,114</u>

6 Net incoming resources for the year

	2021	2020
	£	£
Is stated after charging:		
Depreciation		
Independent examiner fee	600	600

7 Analysis of staff costs, numbers and remuneration of key management personnel

	2021	2020
	£	£
Salaries and wages	68,905	69,443
Social security costs	2,544	2,805
Pension costs	2,046	1,389
Total	<u>73,495</u>	<u>73,637</u>

No employee received emoluments of more than £60,000. The key management personnel of the charity are considered by the trustees to be the Co-Directors. The total employee benefits of the key personnel in the year were £54,662 (2020: £49,618).

Trustees received no remuneration. No trustees were reimbursed for any of their expenses in the year 2020/21.

The total employees for the year:	2021	2020
	Number	Number
Independent Dance	3	2

8 Pension

The charity operates a defined contribution scheme to which contributions of £2,053 (2020: £2,046) were paid during the year.

9 Taxation

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

10 Debtors	2021	2020
	£	£
Trade debtors	20,423	7,905
Prepayments	152	673
Total	20,575	8,578

11 Creditors: Amounts falling due within one year	2021	2020
	£	£
Trade creditors	1	2,955
Accruals	2,179	1,440
Other deferred income	-	10,944
Other taxation and social security	2,451	1,658
Total	4,631	16,997

12 Analysis of net assets between funds

	General Designated		Restricted	Total
	£	£	£	£
Net current assets	116,414	50,500	-	166,914
Net assets at 31 March 2021	116,414	50,500	-	166,914

13 Funds

	At 1 April 2020 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2021 £
Restricted funds					
Trinity LABAN	-	35,910	(35,910)	-	-
Total restricted funds	-	35,910	(35,910)	-	-
Unrestricted funds	88,995	110,800	(83,381)	-	116,414
Designated funds	61,444	-	(10,944)	-	50,500
Total funds	150,439	146,710	(130,235)	-	166,914

Funds

	At 1 April 2019 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2020 £
Restricted funds					
Trinity LABAN		35,079	(35,079)	-	-
Total restricted funds	-	35,079	(35,079)	-	-
Unrestricted funds	140,030	112,500	(113,035)	(50,500)	88,995
Designated funds	10,944	-	-	50,500	61,444
Total funds	150,974	147,579	(148,114)	-	150,439

Purpose of restricted funds

Trinity Laban Income towards the running of the Trinity Laban MA Creative Practice:
Dance Professional Practice (delivery of core modules, pathway
management and auditioning of candidates)

Designated funds

The trustees may designate funds from unrestricted reserves for specific purposes to ensure future provisions against risk and to ensure clarity for multi-year projects.

14 Related Party Transactions

There were no related party transactions