



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 £
<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	<u>97,512</u>	<u>-</u>	<u>97,512</u>
<i>Grants, donations and sponsorship:</i>			
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 £
<i>Arts Council England, London:</i>			
National Portfolio Funding	69,784	-	69,784
Total Arts Council England, London	<u>69,784</u>	<u>-</u>	<u>69,784</u>
<i>Grants, donations and sponsorship:</i>			
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