



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

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 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:		<u>103,171</u>	<u>102,371</u>	<u>205,542</u>	<u>146,710</u>
Expenditure on:					
Raising funds	5	(4,880)	-	(4,880)	(4,447)
Charitable activities	5	(97,184)	(80,429)	(177,613)	(125,788)
Total expenditure		<u>(102,064)</u>	<u>(80,429)</u>	<u>(182,493)</u>	<u>(130,235)</u>
Net income/(expenditure) for the year and net movements in funds		<u>1,107</u>	<u>21,942</u>	<u>23,049</u>	<u>16,475</u>
Reconciliation of funds					
Total funds brought forward 1st April 2021		166,914	-	166,914	150,439
Total funds carried forward 31st March 2022		<u>168,021</u>	<u>21,942</u>	<u>189,963</u>	<u>166,914</u>

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