



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

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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 £
<i>Arts Council England, London:</i>			
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>
<i>Grants, donations and sponsorship:</i>			
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 £
<i>Arts Council England, London:</i>			
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>
<i>Grants, donations and sponsorship:</i>			
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.