

# BALLET SOUL (DEVELOPMENT AND PERFORMANCE) CIO

England & Wales · Charity number 1186599

## Details

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Other names	BALLET SOUL
Status	Registered
Legal form	CIO
Registered	2019-11-26
Register	<a href="#">View on the Charity Commission register</a>

## Contact

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Address	5House Flat 4 Thrlow Park Road London SE21 8JB
Phone	07939338452
Email	<a href="mailto:ben@balletsoul.org">ben@balletsoul.org</a>
Website	<a href="https://www.balletsoul.org.uk/">https://www.balletsoul.org.uk/</a>

## Activities

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**Objects:** THE OBJECTS OF THE CIO ARE: FOR THE PUBLIC BENEFIT, THE ADVANCEMENT OF THE PERFORMING ARTS BY:-(A) BY DEVELOPING AND PERFORMING PUBLICLY DANCE AND BALLET PERFORMANCES AT THE HIGHEST LEVELS AND MAKING THESE ACCESSIBLE TO AUDIENCES NOT ALL OF WHOM WILL BE ALREADY FAMILIAR WITH SUCH PERFORMING ARTS; (B)THE PROVISION OF OPPORTUNITIES FOR THE EDUCATION, TRAINING, INSTRUCTION AND DEVELOPMENT OF DANCE AND BALLET PERFORMERS PARTICULARLY FOR THOSE FROM NON-TRADITIONAL BACKGROUNDS (C)THE ADVANCEMENT OF BALLET AND DANCE EDUCATION THROUGH INTRODUCING YOUNG PEOPLE AND NEWLY QUALIFIED DANCERS TO THE REGIMES AND DISCIPLINES OF BOTH A CLASSICAL AND MODERN DANCE REPERTOIRE AND PROVIDING THEM WITH THE OPPORTUNITY TO PERFORM AT THE HIGHEST LEVELS IN PUBLIC PERFORMANCES. NOTHING IN THIS CONSTITUTION SHALL AUTHORISE AN APPLICATION OF THE PROPERTY OF THE CIO FOR THE PURPOSES WHICH ARE NOT CHARITABLE IN ACCORDANCE WITH SECTION 7 OF THE CHARITIES AND TRUSTEE INVESTMENT (SCOTLAND) ACT 2005 AND SECTION 2 OF THE CHARITIES ACT (NORTHERN IRELAND)2008.

**Activities:** Ballet Soul exists for the advancement of culture & performing arts by developing & performing publicly dance and ballet at the highest levels & making these accessible to audiences not all of whom will be already familiar with such performing arts, the provision of opportunities for the education & training of ballet performers particularly those newly qualified & from non-traditional backgrounds

## Classification

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- **How:** Provides Human Resources, Provides Services, Other Charitable Activities
- **What:** General Charitable Purposes, Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, People Of A Particular Ethnic Or Racial Origin, The General Public/mankind

## Geography

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- Scotland
- Throughout England And Wales

## Finances

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Period end	Income	Expenditure	Assets	Employees
2025-04-01	£3,500	£1,200	-	-
2024-04-01	£42,000	£42,000	-	-
2023-04-01	£0	£0	-	-
2022-04-01	£0	£0	-	-
2021-04-01	£42,950	£42,950	-	-

## Trustees

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Name	Role	Appointed
Benjamin Love		2020-06-03
Sandra Satterlee		2020-07-09
Xeniya Shalimova		2026-04-12

**BALLET SOUL (DEVELOPMENT AND PERFORMANCE) CIO**

England & Wales - Charity number 1186599

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# Accounts

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# COCKAYNE

## Cockayne Grants for the Arts in London - Application Instructions

### How do you apply for a grant?

To apply to the Cockayne Grants for the Arts in London programme please include the following information, in the following order, in a Microsoft Word document with the font formatted in Times New Roman size 10:

#### About Your Organisation

1. Name, address and website of organization
2. Registered Charity Number
3. Artistic and Executive Director details, including telephone and email
4. Contact details, phone and email, of main contact person dealing with the application if different from the above, plus their role within the organization (it is useful, also, to provide a general administration email/ phone number in case of staff changes)
5. Current and Previous Year Organisational Budget
6. Governance, including a list of current trustees

#### About Your Project

1. Project Name
2. Basic project timeline, including projected performance/ exhibition/ completion dates
3. Planned project venue details/ options
4. A brief resumé of your project (not more than a paragraph, c.200 words)
5. An extended description of your project, including key personnel (not more than 1000 words)

#### Project Budget

1. How much are you applying to Cockayne for?
2. What is the total anticipated cost of the project?
3. How much has been raised so far, and from whom?
4. Are you seeking other funding sources for this project going forward, and for how much/from whom?

Please send your email application and supplementary documents (see below) as attachments to [admin@cockaynefoundation.org](mailto:admin@cockaynefoundation.org) , copied to [info@cockaynefoundation.org](mailto:info@cockaynefoundation.org)

**If you do not receive an email acknowledgement of receipt within 24 hours, please send a separate email requesting assistance to both addresses listed above.**

## Supporting Documents

Supporting documents you need to submit are:

1. Separate project and general organisational budgets (including salary/ fee details of key personnel)
2. Relevant articles/reports/reviews in support of your organisation and its work (up to 4)
3. A copy of your signed governing document e.g. Memorandum and Articles of Association or Constitution.
4. A copy of your most recent signed annual accounts

You need to submit all of your supporting documents **at the same time** as your main application. Please reduce the file size of your supporting documents by placing in a zip folder, otherwise your risk your application being too large for successful transfer. Applications and all associated documents must all arrive by the **Grant Application Deadline: noon on Friday 18 July 2025**. We regret that we are unable to consider incomplete or late applications. The foundation encourages timely/ early application to avoid last minute glitches.

## Contact with Cockayne

Cockayne welcomes emails from applicants to clarify Cockayne programme guidelines and application procedures.

For guideline queries please contact:

[info@cockaynefoundation.org](mailto:info@cockaynefoundation.org)

For all application procedural related questions please contact:

[admin@cockaynefoundation.org](mailto:admin@cockaynefoundation.org), copied to [info@cockaynefoundation.org](mailto:info@cockaynefoundation.org)

**Please note that all meetings to discuss applications are initiated and scheduled by Cockayne. Please wait to be contacted by the foundation regarding any possible meetings following your application submission.**

**BALLET SOUL (DEVELOPMENT AND PERFORMANCE) CIO**

England & Wales - Charity number 1186599

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# Accounts

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## BALLET SOUL (DEVELOPMENT AND PERFORMANCE) CIO

Most of the information you give in this form will become publicly available on the Register of Charities. Any field that the Charity Commission will not display will be clearly marked.

This document is a record of the information provided in the Annual Return 2021.

### PART A - Charity information

#### Financial period

Financial period start date

2/02/2024

Charity registration number: 1186599

Financial period end date

01/04/2025

#### Income and spending

Income £

£ 40,950

Spending £

£ 40,950

#### Serious Incidents

For the period of this return, were there any serious incidents in your charity that have not been reported to the Charity Commission?

No

## Fundraising - professional fundraiser

Did your charity raise funds from the public?

No

## Government contracts

During the financial period for this annual return, did the charity receive income from contracts (other than grant agreements) with central government or local authorities?

No

## Government grants

During the financial period for this annual return, did the charity receive income from grants from central government or local authorities?

Yes

How many grants did your charity receive from central government or local authorities?

2

What was the total value of these grants?

£ 40,950

## Income from outside the UK

Did your charity receive income from outside the UK ?

No

## Spending outside England & Wales

Did your charity operate outside England and Wales?

No

## Total Spending outside England & Wales

£0.00

## Trading subsidiaries

Did the charity have any subsidiaries?

No

## Trustee payments

Did any of the trustees receive any remuneration, payments or benefits from the charity other than refunds of legitimate trustee expenses?

No

Did any of the trustees resign and then take up employment with the charity?

No

## Employees' salaries

Did any of your charity's staff receive total employee benefits of £60,000 or more? Select No if your charity does not have any staff or does not pay any staff.

No

For your highest paid member of staff only, what was the total value of their employee benefits?

(For example if your highest paid member of staff received £35,000 enter 35000). If you do not have any staff or did not pay any staff, enter 0 (zero)

£ 0

## Volunteers

How many UK volunteers, excluding trustees, did the charity have during the financial period?

0

## Financial controls

Did your charity review its internal financial controls?

Yes

## Safeguarding

Has the charity obtained a standard, enhanced or enhanced with barred lists DBS check on all trustees, employees and volunteers who are in roles that are eligible for these checks?

Select Yes if there are no trustees, employees or volunteers in roles that are eligible for these types of DBS checks.

Yes

## Privacy statement

Any information you give us will be held securely and processed only in accordance with the rule on data protection. We will not disclose your personal details to anyone unconnected to the Charity Commission unless:

- you have consented to their release; or
- we are legally obliged to disclose them; or
- we regard disclosure as either (a) necessary so that we can properly carry out our statutory functions or (b) necessary in the public interest.

We may share and disclose information about you with relevant public authorities, regulatory bodies and agencies, outside the Charity Commission but only if:

- we can lawfully do so; and
- we decide that disclosure is necessary for national security, crime detection, prevention, and law enforcement, or other issues in the public interest

Information we collect about you

We will use this information:

To enable us to carry out our statutory functions and duties;

This will include the following actions:

- (a) update, consolidate, and improve the accuracy of our records;
- (b) undertake crime detection and prevention and law enforcement and assist the third parties specified above to investigate or prevent crime and carry out law enforcement;
- (c) data analysis, testing, research, statistical and survey purposes

Information we receive from other sources.

Information we receive from other sources

We may combine this information with information you give to us and information we collect about you.

We may use this information and the combined information for the purposes set out above (depending on the types of information we receive).

We will ensure that any such disclosure and use is proportionate; considers your right to respect for your private life; and is done fairly and lawfully in accordance with the data protection principles of the Data Protection Act.

The Data Protection Act 1998 regulates the use of 'personal data', which is essentially any information, however stored, about identifiable living individuals.

As a 'data controller' under the Act, the Charity Commission must comply with it. Any changes we may make to our privacy statement in the future will be set out in the replacement version of this form.

Please check back frequently to see any updates or changes to our privacy policy.

## Declaration

This annual return has not been submitted and no Declaration has been made

**BALLET SOUL (DEVELOPMENT AND PERFORMANCE) CIO**

England & Wales - Charity number 1186599

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# Accounts

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# Charity Commission Annual Return 2023

## BALLET SOUL (DEVELOPMENT AND PERFORMANCE) CIO

Charity registration number: 1186599

Most of the information you give in this form will become publicly available on the Register of Charities. Any field that the Charity Commission will not display will be clearly marked.

This document is a record of the information provided in the Annual Return 2021.

## PART A - Charity information

### Financial period

Financial period start date

26/11/2022

Financial period end date

01/04/2023

### Income and spending

Income £

£00,000

Spending £

£00.000

### Serious Incidents

For the period of this return, were there any serious incidents in your charity that have not been reported to the Charity Commission?

No

## Fundraising - professional fundraiser

Did your charity raise funds from the public?

No

## Government contracts

During the financial period for this annual return, did the charity receive income from contracts (other than grant agreements) with central government or local authorities?

No

## Government grants

During the financial period for this annual return, did the charity receive income from grants from central government or local authorities?

Yes

How many grants did your charity receive from central government or local authorities?

3

What was the total value of these grants?

£00,000

## Income from outside the UK

Did your charity receive income from outside the UK ?

No

## Spending outside England & Wales

Did your charity operate outside England and Wales?

No

## Total Spending outside England & Wales

£ 00.00

## Trading subsidiaries

Did the charity have any subsidiaries?

No

## Trustee payments

Did any of the trustees receive any remuneration, payments or benefits from the charity other than refunds of legitimate trustee expenses?

Yes

Did any of the trustees resign and then take up employment with the charity?

No

Did any of the trustees receive payments or benefits for:

- providing services to your charity (such as specialist services or advice provided by trustees who are builders, electricians, graphic designers, lawyers etc)?

## Employees' salaries

Did any of your charity's staff receive total employee benefits of £60,000 or more? Select No if your charity does not have any staff or does not pay any staff.

No

For your highest paid member of staff only, what was the total value of their employee benefits?

(For example if your highest paid member of staff received £35,000 enter 35000). If you do not have any staff or did not pay any staff, enter 0 (zero)

£ 0 00.00

## Volunteers

How many UK volunteers, excluding trustees, did the charity have during the financial period?

0

## Financial controls

**Did your charity review its internal financial controls?**

Yes

## Safeguarding

**Has the charity obtained a standard, enhanced or enhanced with barred lists DBS check on all trustees, employees and volunteers who are in roles that are eligible for these checks?**

**Select Yes if there are no trustees, employees or volunteers in roles that are eligible for these types of DBS checks.**

Yes

## Privacy statement

**Any information you give us will be held securely and processed only in accordance with the rule on data protection. We will not disclose your personal details to anyone unconnected to the Charity Commission unless:**

- you have consented to their release; or
- we are legally obliged to disclose them; or
- we regard disclosure as either (a) necessary so that we can properly carry out our statutory functions or (b) necessary in the public interest.

**We may share and disclose information about you with relevant public authorities, regulatory bodies and agencies, outside the Charity Commission but only if:**

- we can lawfully do so; and
- we decide that disclosure is necessary for national security, crime detection, prevention, and law enforcement, or other issues in the public interest

**Information we collect about you**

**We will use this information:**

**To enable us to carry out our statutory functions and duties;**

**This will include the following actions:**

- (a) update, consolidate, and improve the accuracy of our records;
- (b) undertake crime detection and prevention and law enforcement and assist the third parties specified above to investigate or prevent crime and carry out law enforcement;
- (c) data analysis, testing, research, statistical and survey purposes

**Information we receive from other sources.**

**Information we receive from other sources**

We may combine this information with information you give to us and information we collect about you.

We may use this information and the combined information for the purposes set out above (depending on the types of information we receive).

We will ensure that any such disclosure and use is proportionate; considers your right to respect for your private life; and is done fairly and lawfully in accordance with the data protection principles of the Data Protection Act.

The Data Protection Act 1998 regulates the use of 'personal data', which is essentially any information, however stored, about identifiable living individuals.

As a 'data controller' under the Act, the Charity Commission must comply with it. Any changes we may make to our privacy statement in the future will be set out in the replacement version of this form.

Please check back frequently to see any updates or changes to our privacy policy.

## Declaration

This annual return has not been submitted and no Declaration has been made

A handwritten signature in black ink, appearing to read "Re [unclear]".A single vertical black line.

**BALLET SOUL (DEVELOPMENT AND PERFORMANCE) CIO**

England & Wales - Charity number 1186599

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# Accounts

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## **Trustees' Annual Report for the period**

**From November 2022 To 1 April 2023**  
**Period end date**

**Charity name: Ballet Soul (Development & Performance) CIO**

**Charity registration number: 1186599**

### **Objectives and Activities**

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	Ballet Soul exists for the advancement of culture & performing arts by developing & performing publicly dance and ballet at the highest levels & making these accessible to audiences not all of whom will be already familiar with such performing arts, the provision of opportunities for the education & training of ballet performers particularly those newly qualified & from non-traditional backgrounds
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	During this reporting period the charity has developed and then performed a programme of dance – Othello 21 – which involved commissioning new choreography, and music using grant funding from Arts Council (England) “ACE” paid in two tranches. This development, production and performance work took place also in a period affected substantially by the Covid-19 pandemic. Consequently, the performance elements of the work were recorded live and then used in a Film format (agreed with ACE).
Statement confirming	Para 1.18	Ballet Soul’s trustees have had regard

whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit		to the Charity Commission guidance on public benefit Public benefit: the public benefit requirement (PB1) published September 2013 in the course of the charity's operations over the reporting period
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## Achievements and Performance

	SORP reference	
<p>Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.</p>	<p>Para 1.20</p>	<p>During this reporting period the charity has been engaged upon creating, developing and performing a major new work – Othello21 with a score by Julian Joseph. As part of the arrangement with the Arts Council England, given the effects of lockdowns and the inability to mount the production in live venues the performance was live-filmed on location around London and then streamed free on numerous accessible platforms including via the charity's own website.  <a href="https://www.balletsoul.org.uk/othello21">https://www.balletsoul.org.uk/othello21</a></p> <p>The new work gives Shakespeare's brutal and gripping tragedy an edgy and evocative reimagining, with a dazzling original score by British jazz legend Julian Joseph.</p> <p>This film version received nominations for awards at international festivals including Semi Finalist at the Around Films ARFF Berlin International Awards</p>

		<p>2021.</p> <p>In addition to the work itself the charity also produced a documentary film about the creation of the work and the emergence of the dancers from lockdown back into the rehearsal space and ultimately into performance.  <a href="https://www.balletsoul.org.uk/making-othello21">https://www.balletsoul.org.uk/making-othello21</a></p> <p><b>The charity delivered on its wider public benefit ethos by ensuring that high quality, innovative new dance was performed and available to a wider audience than traditional ballet and dance audiences despite the restrictions of Covid-19. It also delivered on its other stated objective of providing opportunities for young ballet and modern dance performers to have the opportunity to take leading roles in a newly commissioned production of high artistic value, particularly increasing opportunities for those from under-represented and minority backgrounds.</b></p>
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**Additional information (optional)**

You may choose to include further statements where relevant about:

<p>Achievements against objectives set</p>	<p>Para 1.41</p>	<p>With the onset of the global Covid-19 pandemic the Board of Trustees and Artistic Director adjusted the original objectives set for this first 16 months of operation to account for the absence of performance spaces and the restrictions placed upon both rehearsal and then performance. Against this backdrop the Board are satisfied that the charity delivered its objective of securing funding (from ACE and London Borough of Wandsworth) for initiating, then</p>
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		<p>developing a major new work which was then performed in safe outdoor environments and filmed. That film of the production was then made freely available and an additional resource, the documentary was also filmed, which provides both an educational as well as public entertainment resource.</p> <p>The Board is grateful to trustee and artistic director, Ben Love, for leading this major programme of work during what can only be described as a very challenging environment for the start of the charity.</p>
Performance of fundraising activities against objectives set	Para 1.41	<p>Fundraising was, as agreed by the Board for this first stage of growth and consolidation, limited to grant funding from ACE and other sources. Unfortunately these other sources were limited during this first reporting period but the Board are grateful to London borough of Wandsworth for their support also. <b>In addition the Board thanks Lanterns Studio Theatre, David Lee, Ben Socrates and Carla Kingham for their help and assistance.</b></p>
Investment performance against objectives	Para 1.41	<p>Not applicable - all income (grants) received was expended on delivering the outputs and objectives</p>
Other		<p>The Board were very pleased to be able to provide the rehearsal, development and performance experience to the range of dancers that Ballet Soul worked with over this reporting period - in particular those taking roles in Othello 21 Brandon Lee Sears; Daiana Andres; Melody Tamiz; Isaac-Lee Baker; Jordan Ajadi; Mattia Sala; and Sophie Chinner.</p> <p>As regards the educational element of Ballet Soul's objectives, our mission remains "to educate, teach, energise</p>

		<p>and inspire young people, exposing them to the joys and the power of dance.”</p> <p>Given the constraints of the past 16 months Ballet Soul created a video tutorial on YouTube so individuals could join in at home! Company member Sophie took viewers through a full body warm up and some Ballet Soul choreography to try.</p> <p><b>Ballet Soul is proud to be continuing to build a relationship with our education partner the Royal Academy of Dance to develop and deliver programmes for young people of all ages.</b></p>
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## Financial Review

<b>Review of the charity's financial position at the end of the period</b>	Para 1.21	
<b>Statement explaining the policy for holding reserves stating why they are held</b>	Para 1.22	
<b>Amount of reserves held</b>	Para 1.22	
<b>Reasons for holding zero reserves</b>	Para 1.22	
<b>Details of fund materially in deficit</b>	Para 1.24	
<b>Explanation of any uncertainties about the charity continuing as a going concern</b>	Para 1.23	

### Additional information (optional)

You may choose to include further statements where relevant about:

		<p>Arts Council England</p> <p>London Borough of Wandsworth</p>
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The charity's principal sources of funds (including any fundraising)	Para 1.47	
A description of the principal risks facing the charity	Para 1.46	<p>As with all creative and performing arts charities funding for creative development remains a challenge. Consequently funding remains the major risk for Ballet Soul.</p> <p>Other risks which the Board monitor are dependence upon individuals such as the artistic director and individual Board Members</p> <p>Safeguarding of performers, collaborators and others we work with remains a high priority and a risk kept under review.</p>

## Structure, Governance and Management

Description of charity's trusts:		
Type of governing document  (trust deed, royal charter)	Para 1.25	Constitution
How is the charity constituted?  (e.g unincorporated association, CIO)	Para 1.25	Charitable Incorporated Organisation Charity Commission model (CIO)
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Open recruitment based on skills need analysis. Election to the Board by existing trustees. (No specific constitutional provisions providing for any person or body entitled to nominate or appoint)

## Reference and Administrative details

Charity name	Ballet Soul (Development and Performance) CIO
Other name the charity uses	Ballet Soul
Registered charity number	1186599
Charity's principal address	Flat B 34 Brodrick Road London SW17 7DY

### Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Colin Mitchell FCCA	Chair		
2	Alan Benjamin Love		From 30.6.2020	
3	Neneh Jalloh	Secretary	From 14.2.2020	
4	Saundra Satterlee		From 9.7.2020	
5				

Corporate trustees - names of the directors at the date the report was approved - **None**

Name of trustees holding title to property belonging to the charity - **None**

### Name of chief executive or names of senior staff members (Optional information)

Ben Love - Artistic Director and Trustee

### Declarations

**The trustees declare that they have approved the trustees' report above.**

### Signed on behalf of the charity's trustees

	<b>Signature(s)</b>	
	<b>Full name(s)</b>	Benjamin Love      Colin Mitchell FCCA


**Position (eg  
Secretary, Chair,  
etc)**

Secretary	Chair
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**Date**

17/05/2023
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## **Trustees' Annual Report for the period**

**From November 2022 To 1 April 2023**  
**Period end date**

**Charity name: Ballet Soul (Development & Performance) CIO**

**Charity registration number: 1186599**

### **Objectives and Activities**

	SORP reference	
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Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	During this reporting period the charity has developed and then performed a programme of dance – Othello 21 – which involved commissioning new choreography, and music using grant funding from Arts Council (England) “ACE” paid in two tranches. This development, production and performance work took place also in a period affected substantially by the Covid-19 pandemic. Consequently, the performance elements of the work were recorded live and then used in a Film format (agreed with ACE).
Statement confirming	Para 1.18	Ballet Soul’s trustees have had regard

whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit		to the Charity Commission guidance on public benefit Public benefit: the public benefit requirement (PB1) published September 2013 in the course of the charity's operations over the reporting period
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		<p>2021.</p> <p>In addition to the work itself the charity also produced a documentary film about the creation of the work and the emergence of the dancers from lockdown back into the rehearsal space and ultimately into performance.  <a href="https://www.balletsoul.org.uk/making-othello21">https://www.balletsoul.org.uk/making-othello21</a></p> <p><b>The charity delivered on its wider public benefit ethos by ensuring that high quality, innovative new dance was performed and available to a wider audience than traditional ballet and dance audiences despite the restrictions of Covid-19. It also delivered on its other stated objective of providing opportunities for young ballet and modern dance performers to have the opportunity to take leading roles in a newly commissioned production of high artistic value, particularly increasing opportunities for those from under-represented and minority backgrounds.</b></p>
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**Additional information (optional)**

You may choose to include further statements where relevant about:

<p>Achievements against objectives set</p>	<p>Para 1.41</p>	<p>With the onset of the global Covid-19 pandemic the Board of Trustees and Artistic Director adjusted the original objectives set for this first 16 months of operation to account for the absence of performance spaces and the restrictions placed upon both rehearsal and then performance. Against this backdrop the Board are satisfied that the charity delivered its objective of securing funding (from ACE and London Borough of Wandsworth) for initiating, then</p>
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		<p>developing a major new work which was then performed in safe outdoor environments and filmed. That film of the production was then made freely available and an additional resource, the documentary was also filmed, which provides both an educational as well as public entertainment resource.</p> <p>The Board is grateful to trustee and artistic director, Ben Love, for leading this major programme of work during what can only be described as a very challenging environment for the start of the charity.</p>
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		<p>and inspire young people, exposing them to the joys and the power of dance.”</p> <p>Given the constraints of the past 16 months Ballet Soul created a video tutorial on YouTube so individuals could join in at home! Company member Sophie took viewers through a full body warm up and some Ballet Soul choreography to try.</p> <p><b>Ballet Soul is proud to be continuing to build a relationship with our education partner the Royal Academy of Dance to develop and deliver programmes for young people of all ages.</b></p>
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## Financial Review

<b>Review of the charity's financial position at the end of the period</b>	Para 1.21	
<b>Statement explaining the policy for holding reserves stating why they are held</b>	Para 1.22	
<b>Amount of reserves held</b>	Para 1.22	
<b>Reasons for holding zero reserves</b>	Para 1.22	
<b>Details of fund materially in deficit</b>	Para 1.24	
<b>Explanation of any uncertainties about the charity continuing as a going concern</b>	Para 1.23	

### Additional information (optional)

You may choose to include further statements where relevant about:

		<p>Arts Council England</p> <p>London Borough of Wandsworth</p>
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The charity's principal sources of funds (including any fundraising)	Para 1.47	
A description of the principal risks facing the charity	Para 1.46	<p>As with all creative and performing arts charities funding for creative development remains a challenge. Consequently funding remains the major risk for Ballet Soul.</p> <p>Other risks which the Board monitor are dependence upon individuals such as the artistic director and individual Board Members</p> <p>Safeguarding of performers, collaborators and others we work with remains a high priority and a risk kept under review.</p>

## Structure, Governance and Management

Description of charity's trusts:		
Type of governing document  (trust deed, royal charter)	Para 1.25	Constitution
How is the charity constituted?  (e.g unincorporated association, CIO)	Para 1.25	Charitable Incorporated Organisation Charity Commission model (CIO)
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Open recruitment based on skills need analysis. Election to the Board by existing trustees. (No specific constitutional provisions providing for any person or body entitled to nominate or appoint)

## Reference and Administrative details

Charity name	Ballet Soul (Development and Performance) CIO
Other name the charity uses	Ballet Soul
Registered charity number	1186599
Charity's principal address	Flat B 34 Brodrick Road London SW17 7DY

### Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Colin Mitchell FCCA	Chair		
2	Alan Benjamin Love		From 30.6.2020	
3	Neneh Jalloh	Secretary	From 14.2.2020	
4	Saundra Satterlee		From 9.7.2020	
5				

Corporate trustees - names of the directors at the date the report was approved - **None**

Name of trustees holding title to property belonging to the charity - **None**

### Name of chief executive or names of senior staff members (Optional information)

Ben Love - Artistic Director and Trustee

### Declarations

**The trustees declare that they have approved the trustees' report above.**

### Signed on behalf of the charity's trustees

	<b>Signature(s)</b>	
	<b>Full name(s)</b>	Benjamin Love      Colin Mitchell FCCA


**Position (eg  
Secretary, Chair,  
etc)**

Secretary	Chair
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**Date**

17/05/2023
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**BALLET SOUL (DEVELOPMENT AND PERFORMANCE) CIO**

England & Wales - Charity number 1186599

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# Accounts

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## Trustees' Annual Report for the period

From 26 November 2019 To 1 April 2021 (Initial Period end date)

Charity name: Ballet Soul (Development & Performance) CIO

Charity registration number: 1186599

### Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	Ballet Soul exists for the advancement of culture & performing arts by developing & performing publicly dance and ballet at the highest levels & making these accessible to audiences not all of whom will be already familiar with such performing arts, the provision of opportunities for the education & training of ballet performers particularly those newly qualified & from non-traditional backgrounds.
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	During this reporting period the charity has developed and then performed a programme of dance – Othello 21 – which involved commissioning new choreography, and music using grant funding from Arts Council (England) “ACE” paid in two tranches. This development, production and performance work took place also in a period affected substantially by the Covid-19 pandemic. Consequently, the performance elements of the work were recorded live and then used in a Film format (agreed with ACE).
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	Ballet Soul's trustees have had regard to the Charity Commission guidance on public benefit: “The public benefit requirement” (PB1) published September 2013 in the course of the charity's operations over the reporting period.

	SORP reference	
<p>Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.</p>	<p>Para 1.20</p>	<p>During this reporting period the charity has been engaged upon creating, developing and performing a major new work – Othello21 with a score by Julian Joseph. As part of the arrangement with the Arts Council England, given the effects of lockdowns and the inability to mount the production in live venues the performance was live-filmed on location around London and then streamed free on numerous accessible platforms including via the charity's own website. (<a href="https://www.balletsoul.org.uk/othello21">https://www.balletsoul.org.uk/othello21</a>)</p> <p>The new work gives Shakespeare's brutal and gripping tragedy an edgy and evocative reimagining, with a dazzling original score by British jazz legend Julian Joseph.</p> <p>This film version received nominations for awards at international festivals including Semi Finalist at the Around International Film Festival - Berlin International Awards 2021.</p> <p>In addition to the work itself the charity also produced a documentary film about the creation of the work and the emergence of the dancers from lockdown back into the rehearsal space and ultimately into performance. <a href="https://www.balletsoul.org.uk/making-othello21">https://www.balletsoul.org.uk/making-othello21</a></p> <p><b>The charity delivered on its wider public benefit ethos by ensuring that high quality, innovative new dance was performed and available to a wider audience than traditional ballet and dance audiences despite the restrictions of Covid-19. It also delivered on its other stated objective of providing opportunities for young ballet and modern dance performers to have the opportunity to take leading roles in a newly commissioned production of high artistic value, particularly increasing opportunities for those from under-represented and minority backgrounds.</b></p>

**Additional information (optional)**

You may choose to include further statements where relevant about:

		<p>With the onset of the global Covid-19 pandemic the Board of Trustees and</p>
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<p>Achievements against objectives set</p>	<p>Para 1.41</p>	<p>Artistic Director adjusted the original objectives set for this first 16 months of operation to account for the absence of performance spaces and the restrictions placed upon both rehearsal and then performance. Against this backdrop the Board are satisfied that the charity delivered its objective of securing funding (from ACE and London Borough of Wandsworth) for initiating, then developing a major new work which was then performed in safe outdoor environments and filmed. That film of the production was then made freely available and, as an additional resource, the documentary was also filmed, which provides both an educational as well as public entertainment resource.</p> <p>The Board is grateful to trustee and artistic director, Ben Love, for leading this major programme of work during what can only be described as a very challenging environment for the start of the charity.</p>
<p>Performance of fundraising activities against objectives set</p>	<p>Para 1.41</p>	<p>Fundraising was, as agreed by the Board for this first stage of growth and consolidation, limited to grant funding from ACE and other sources. Unfortunately, these other sources were limited during this first reporting period but the Board are grateful to London borough of Wandsworth for their support also. In addition, the Board thanks Lanterns Studio Theatre, David Lee, Ben Socrates and Carla Kingham for their help and assistance.</p>
<p>Investment performance against objectives</p>	<p>Para 1.41</p>	<p>Not applicable – all income (grants) received was expended on delivering the outputs and objectives.</p>
<p>Other</p>		<p>The Board were very pleased to be able to provide the rehearsal, development and performance experience to the range of dancers that Ballet Soul worked with over this reporting period - in particular those taking roles in Othello 21: Brandon Lee Sears; Daiana Andres; Melody Tamiz; Isaac-Lee Baker; Jordan Ajadi; Mattia Sala; and Sophie Chinner.</p> <p>As regards the educational element of Ballet Soul's objectives, our mission remains "to educate, teach, energise and inspire young people, exposing them to the joys and the power of dance."</p> <p>Given the constraints of the past 16 months Ballet Soul created a video tutorial on YouTube so individuals could join in at home! Company member Sophie took</p>

		<p>viewers through a full body warm up and some Ballet Soul choreography to try.</p> <p>Ballet Soul is proud to be continuing to build a relationship with the Royal Academy of Dance to develop and deliver programmes for young people of all ages.</p>
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## Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	The charity is currently in the process of applying for further grant funding to deliver live performances of Othello 21 and to develop a longer term programme of education and productions. The grant funding made in this reporting period for development and production work and education has been fully expended.
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	No reserves currently held. Policy to be adopted for when the charity is in a position to acquire and hold reserves.
Amount of reserves held	Para 1.22	Nil
Reasons for holding zero reserves	Para 1.22	Currently no need as there are no outgoings or other risks needing to be covered by reserves. Previous grant funding from ACE and Wandsworth anticipated complete expenditure on the Othello 21 production
Details of fund materially in deficit	Para 1.24	N/A
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	The uncertainties concern, as always, the risks of failing to secure sufficient Arts Council or other grant funding. The charity is prudently operated at present on an individual development/production basis so there are no ongoing costs

### Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	Arts Council England London Borough of Wandsworth
A description of the principal risks facing the charity	Para 1.46	<p>As with all creative and performing arts charities funding for creative development remains a challenge. Consequently funding remains the major risk for Ballet Soul.</p> <p>Other risks which the Board monitor are dependence upon individuals such as the artistic director and individual Board Members</p> <p>Safeguarding of performers, collaborators and others we work with remains a high priority and a risk kept under review.</p>

## Structure, Governance and Management

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Type of governing document	Para 1.25	Constitution
How is the charity constituted?	Para 1.25	Charitable Incorporated Organisation Charity Commission model (CIO)
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Open recruitment based on skills need analysis. Election to the Board by existing trustees. (No specific constitutional provisions providing for any person or body entitled to nominate or appoint)

## Reference and Administrative details

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Other name the charity uses	Ballet Soul
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Charity's principal address	Flat B 34 Brodrick Road London SW17 7DY

## Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Colin Mitchell FCCA	Chair		
2	Alan Benjamin Love		From 30.6.2020	
3	Andrea Nash		From 14.2.2020	
4	Saundra Satterlee		From 9.7.2020	
5	David Noble QSO	Secretary		

Corporate trustees – names of the directors at the date the report was approved - **None**  
 Name of trustees holding title to property belonging to the charity - **None**



### Name of chief executive or names of senior staff members (Optional information)

Ben Love – Artistic Director and Trustee

## Declarations

The trustees declare that they have approved the trustees' report above.

### Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	David Noble	Colin Mitchell FCCA
Position (eg Secretary, Chair, etc)	Secretary	Chair

Date 22nd April 2022.



CHARITY COMMISSION  
FOR ENGLAND AND WALES

Charity Name  
**Ballet Soul (Development & Performance) CIO**

No (if any)  
1186589

### Receipts and payments accounts

CC16a

For the period from **26-Nov-19** To **01-Apr-21**

#### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Grants	42,950	-	-	42,950	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total (Gross income for AR)</b>	<b>42,950</b>	<b>-</b>	<b>-</b>	<b>42,950</b>	<b>-</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>42,950</b>	<b>-</b>	<b>-</b>	<b>42,950</b>	<b>-</b>
<b>A3 Payments</b>					
	42,950	-	-	42,950	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>42,950</b>	<b>-</b>	<b>-</b>	<b>42,950</b>	<b>-</b>
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>42,950</b>	<b>-</b>	<b>-</b>	<b>42,950</b>	<b>-</b>
<b>Net of receipts/(payments)</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A5 Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Cash funds this year end</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

## Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>		-	-	-
		-	-	-
		-	-	-
	<b>Total cash funds</b>	-	-	-
	(agree balances with receipts and payments account(s))			


Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B2 Other monetary assets</b>		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B3 Investment assets</b>			-	-
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B4 Assets retained for the charity's own use</b>			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
<b>B5 Liabilities</b>			-	
			-	
			-	
			-	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature 	Print Name Colin Mitchell	Date of approval 22-Apr-22
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