



CHARITY COMMISSION
FOR ENGLAND AND WALES

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
---	--	--

Achievements and Performance

	SORP reference	
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.	Para 1.20	<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. (https://www.balletsoul.org.uk/othello21)</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.</p> <p>https://www.balletsoul.org.uk/making-othello21</p> <p>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.</p>
--	--	---

Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	<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>
-------------------------------------	-----------	---

		<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. In addition the Board thanks Lanterns Studio Theatre, David Lee, Ben Socrates and Carla Kingham for their help and assistance.</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>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.</p>
--	--	--

Financial Review

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

Additional information (optional)

You may choose to include further statements where relevant about:

		Arts Council England
		London Borough of Wandsworth

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

	Signature(s)	
	Full name(s)	Benjamin Love Colin Mitchell FCCA

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

Secretary	Chair
-----------	-------

Date

17/05/2023



CHARITY COMMISSION
FOR ENGLAND AND WALES

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
---	--	--

Achievements and Performance

	SORP reference	
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.	Para 1.20	<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. (https://www.balletsoul.org.uk/othello21)</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.</p> <p>https://www.balletsoul.org.uk/making-othello21</p> <p>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.</p>
--	--	---

Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	<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>
-------------------------------------	-----------	---

		<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. In addition the Board thanks Lanterns Studio Theatre, David Lee, Ben Socrates and Carla Kingham for their help and assistance.</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>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.</p>
--	--	--

Financial Review

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

Additional information (optional)

You may choose to include further statements where relevant about:

		Arts Council England
		London Borough of Wandsworth

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

	Signature(s)	
	Full name(s)	Benjamin Love Colin Mitchell FCCA

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

Secretary	Chair
-----------	-------

Date

17/05/2023
