

LONDON CONTEMPORARY DANCE (THE PLACE) LIMITED

England & Wales · Charity number 250216

Details

Other names CONTEMPORARY DANCE TRUST LIMITED, THE PLACE

Status Registered

Legal form Charitable company

Company number [00883094](#)

Registered 1966-12-19

Register [View on the Charity Commission register](#)

Contact

Address The Place
16 Flaxman Terrace
London
WC1H 9AT

Phone 02071211100

Email info@theplace.org.uk

Website www.theplace.org.uk

Activities

Objects: TO FOSTER, PROMOTE AND INCREASE THE INTEREST OF THE PUBLIC IN THE KNOWLEDGE, UNDERSTANDING AND PRACTISE OF THE ART OF THE BALLET AND THE TRAINING OF BALLET DANCERS AND CHOREOGRAPHERS. TO PROMOTE AND ESTABLISH SCHOOLS OR COLLEGES OF CONTEMPORARY BALLET.

Activities: The principal activity of The Place is the development of contemporary dance through a higher education establishment, producing and touring work, a theatre and other artistic and educational activities.

Classification

- **How:** Makes Grants To Individuals, Provides Buildings/facilities/open Space, Provides Services, Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science, Other Charitable Purposes
- **Who:** Children/young People, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-07-31	£10,750,405	£11,239,472	£8,285,854	279
2024-07-31	£10,595,462	£10,420,253	£8,586,346	282
2023-07-31	£9,363,886	£8,632,580	£8,229,242	275
2022-07-31	£7,191,915	£7,317,009	£7,331,210	268
2021-07-31	£7,353,629	£6,773,381	£7,319,798	284

Trustees

Name	Role	Appointed
Antony George Kingston		2025-09-01
David Robert Blackburn		2023-03-22
Derek Hicks		2017-07-18
Dr Helen Louise Bailey		2022-03-22
Elizabeth Simpson		2022-03-25
Eva Devi Sarma		2020-05-01
JOHN GILLESPIE STEWART		2017-07-18
James Craig Sanderson		2025-09-01
Lisa Claire Baglin		2023-06-01
Michael Frederick Asante		2020-05-01
Molly Margaret Jackson		2025-09-01
Professor Susan Kathleen Orr		2025-09-01
Shaparak Rahimi		2022-06-01
Veronica Tanya Marie Brown		2026-03-01

LONDON CONTEMPORARY DANCE (THE PLACE) LIMITED

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Accounts

**THE
PLACE**

DANCING
FOR LIFE

LONDON CONTEMPORARY DANCE (THE PLACE) LIMITED

**ANNUAL REPORT AND
FINANCIAL STATEMENTS
31 JULY 2025**



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COMPANY INFORMATION

The Board of Governors presents this Annual Report, incorporating the Strategic Report and Financial Statements, for the year ended 31 July 2025.

London Contemporary Dance (The Place) Limited is the legal name of The Place. Prior to 1 October 2025, the legal name was Contemporary Dance Trust Limited.

Throughout this document the organisation is referred to as The Place.

Board of Governors The Board of Governors who served during the period and to the date of approval were:

Alan Bishop (Chair)	John G Stewart
Jane Alexander (Vice Chair)	Elizabeth Varley
Michael 'Mikey J' Asante MBE	Liz Wilson
Lisa Baglin	Rosalind Wynn (until 2 July 2025)
Helen Bailey	Molly Jackson (from 1 September 2025)
David R Blackburn	Antony Kingston (from 1 September 2025)
Derek Hicks	Susan Orr (from 1 September 2025)
Shaparak Rahimi	James Sanderson (from 1 September 2025)
Eva Sarma	

Chief Executive Clare Connor

Company Clerk Dr Lise Smith

Senior Staff: Artistic Eddie Nixon, Artistic Director
Christina Elliot, Head of Programming and Producing

Senior Staff: Education Dr Lise Uytterhoeven, Chief Academic Officer
Baptiste Bourgougnon, Director of Higher Education: Performance and International Development
Anna Helsby, Director of Student Well-Being and Lifecycle
Dr Efrosini Protopapa, Director of Research
Josh Slater, Director of Higher Education: Pedagogy and Enhancement

Senior Staff: Administration Caroline Busby, Chief Financial Officer
Anna Cassidy, Director of Development
Holly Conneely, Director of Communications
Sanjay Dasani, Head of Operations
Laura Naldrett, Head of Human Resources
Elin Williams, Executive Producer

Registered Office The Place, 17 Duke's Road, London WC1H 9PY

Company Registered Number 883094

Charity Registered Number 250216

Auditors HaysMac LLP, 10 Queen Street Place, London EC4R 1AG

Bank Barclays Bank Plc, Hanover Square Corporate Banking Group, PO Box 15163H, London SW1A 1QD

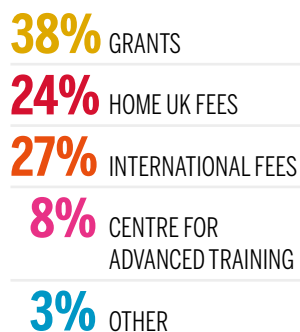
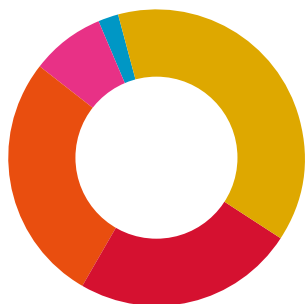
Solicitor CMS Cameron McKenna Nabarro Olswang LLP, 78 Cannon Street, London EC4N 6AF

Investment Advisors McInroy & Wood, 53 Davies Street, London W1K 5JH

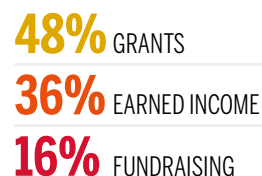
THE PLACE AT A GLANCE

INCOME AND EXPENDITURE

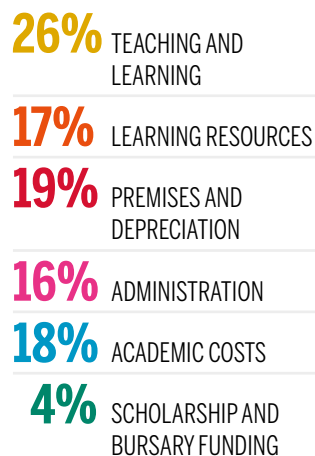
SCHOOL INCOME



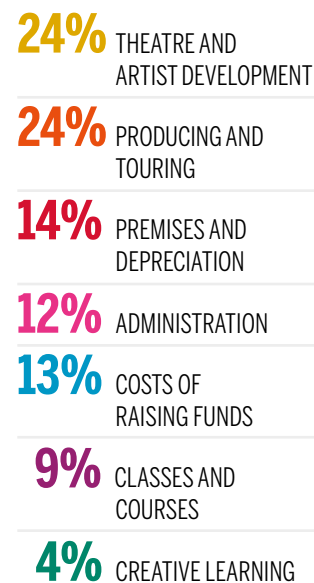
PUBLIC PROGRAMME INCOME



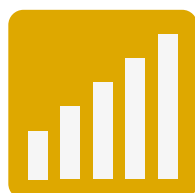
SCHOOL EXPENDITURE



PUBLIC PROGRAMME EXPENDITURE



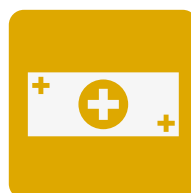
WHAT DO WE USE OUR RESERVES FOR?



TO ENSURE OUR ACTIVITIES REMAIN FINANCIALLY SUSTAINABLE IN THE LONG TERM



TO ENSURE WE CAN MAINTAIN AND UPDATE OUR BUILDING AND EQUIPMENT



TO PROTECT US AGAINST EVENTS WHICH MIGHT DAMAGE OUR FINANCIAL HEALTH



TO ENABLE US TO TAKE CREATIVE RISKS AND REMAIN AT THE LEADING EDGE OF CONTEMPORARY DANCE WORLDWIDE

OUR REACH

15,000

PEOPLE SAW 98 PERFORMANCES IN OUR THEATRE

11,300 PEOPLE

SAW 51 PERFORMANCES OF 5 PRODUCTIONS BY THE PLACE ON TOUR

2,400 PEOPLE WATCHED 61 RURAL TOURING PERFORMANCES BY 18 DANCE ARTISTS

OVER 1200 STUDENTS

FROM 16 PARTNER SCHOOLS IN CAMDEN TOOK PART IN 10-WEEK CREATIVE PROJECTS WITH PROFESSIONAL ARTISTS

OUR FLAGSHIP PLAYGROUND TOUR REACHED OVER

6,700 CHILDREN

ACROSS CROYDON, CRAWLEY, CAMDEN, CORNWALL, DEVON, READING, MILTON KEYNES, BRADFORD, AND THURROCK IN 5 WEEKS

OVER 13,000 PEOPLE

FROM 3 TO 83 YEARS OLD - TOOK PART IN WEEKLY DANCE CLASSES. THERE WERE OVER 30,000 ATTENDANCES IN TOTAL WITH OVER HALF OF YOUNG PARTICIPANTS FROM CAMDEN

OUR GLOBAL CONNECTIONS

WE HOSTED INTERNATIONAL ARTISTS FROM ICELAND, ITALY, FRANCE, KOREA, CANADA, LEBANON, BELGIUM AND TAIWAN AND TOURED WORK INTERNATIONALLY TO BELGIUM, CANADA, FRANCE, GREECE, DENMARK, THE NETHERLANDS AND SPAIN

OVER 39 NATIONALITIES WERE REPRESENTED ACROSS THE STUDENT BODY

OUR MA DANCE: PARTICIPATION, COMMUNITIES, ACTIVISM STUDENTS HOSTED A 12-HOUR SYMPOSIUM TO REACH OUR GLOBAL LEARNING COMMUNITY MULTIPLE TIME ZONES

OUR STUDENT EXPERIENCE

100% OF BA GRADUATES WERE IN EMPLOYMENT OR FURTHER STUDY 15 MONTHS AFTER COMPLETING THEIR DEGREE (HESA GRADUATE OUTCOMES SURVEY 2025)

97% OF STUDENTS RESPONDED POSITIVELY TO HOW GOOD STAFF ARE AT EXPLAINING THINGS, AS WELL AS HOW OFTEN THE STAFF MAKE THE SUBJECTS ENGAGING

97% OF STUDENTS FEEL SUPPORTED TO EXPRESS THEIR IDEAS, OPINIONS, AND BELIEFS

98% OF STUDENTS EXPRESSED SATISFACTION WITH THE QUALITY OF INFORMATION ABOUT LCDS'S MENTAL WELLBEING SUPPORT SERVICES

63% OF STUDENTS ATTENDING OUR PREVOCATIONAL CENTRE FOR ADVANCED TRAINING PROGRAMME RECEIVED GRANT FUNDING SUPPORT THROUGH THE DEPARTMENT OF EDUCATION'S MUSIC AND DANCE SCHEME (MDS)

OUR ARTISTIC IMPACT

70 VISITING COMPANIES

PRESENTED 100 PERFORMANCES IN THE THEATRE

23 COMMISSIONS

OF NEW ARTISTIC WORK FROM 20 ARTISTS

100% OF ARTISTS

WHO TOOK PART IN CHOREDROME REPORTED BENEFITS TO THEIR ARTISTIC PRACTICE

WELCOME FROM THE CHAIR AND CHIEF EXECUTIVE

This year, The Place has been at the heart of vital conversations, connecting with individuals, sector-leading organisations, arts leaders, and policymakers - all in support of dance as a powerful and dynamic force for education, creativity, and social change. Here's how we turned those conversations into action this year:

BOLD STEPS IN ADVOCACY AND POLICY

In July, we welcomed Professor Edward Peck ahead of his appointment as incoming Chair of the Office for Students (OfS). His inaugural visit showcased our unique ecology by demonstrating progression and graduate employability in action, while allowing us to reflect on how regulation can enable excellence when paired with world-leading provision.

Throughout the year, we've been in close dialogue with Arts Council England to support the case for growth to the Treasury. Both Higher Education and the arts have endured sustained reduced investment. Yet the transformative power of dance remains largely untapped by government. Despite encouraging rhetoric about skills development, regeneration and place-making, dance's potential within the creative industries continues to be undervalued at policy level.

BIG MOVES IN STRENGTHENING DANCE EDUCATION

A key focus of our advocacy has been with the Department for Education, aiming to strengthen the provision of dance within the National Curriculum Review. Closer to home, we remain committed to sustaining the national Music and Dance Scheme, which supports our Centre for Advanced Training, now proudly marking its 20th year. Our front cover image, featuring Florence Izzi Hodgson performing in choreography by André Fabien Francis (himself a CAT alum), powerfully symbolises the strength, dynamism, and creativity of a programme that empowers some of England's most disadvantaged young people.

PROPELLING PARTNERSHIPS AND PATRONS

As part of our national profile-raising efforts, we were honored to meet the formidable Angela Rippon CBE and to stand alongside her in the inaugural Let's Dance campaign, delivered in partnership with the Sport and Recreation Alliance. This movement spotlighted the unrivalled health benefits of dance and will return in 2026 with renewed momentum. In March, we were thrilled to announce the appointment of our new Royal Patron, HRH Prince Edward, Duke of Edinburgh. His engaging visit marked the beginning of an exciting and impactful relationship.

We remain profoundly grateful to all our Patrons for their unwavering support in advancing our mission. Lord Tony Hall has championed our advocacy work, while Lord Simon Russell has graciously hosted events and visits. Farooq Chaudhry CBE continues to inspire through his creative and international leadership, and Anthony Van Laast CBE's fundraising efforts have made a tangible difference to student hardship support.

In July, following our nomination, Paloma Faith received an Honorary Doctorate from University of the Arts London at the Royal Festival Hall. Her courageous and heartfelt acceptance speech continues to resonate with digital audiences, offering a powerful message to graduating students and their families.



LEAPS FORWARD IN ARTISTIC IMPACT AND REACH

At our Open Studio fundraising event, we celebrated the imaginative work of dance artists operating at the cutting edge of the art form, and shared the evolution of our artistic model and the impact of our producing and touring activities. These continue to reach new audiences: The Rural Touring Dance Initiative has achieved success across the UK, while the Playground tour delights thousands of children and teachers in their own spaces; and international licensing of our work now supports more sustainable touring models.

ELEVATING GOVERNANCE

Following recommendations from our Governance Effectiveness Review, we welcomed Michelle Howe (ACE, London), Professor Christopher Smith (Arts and Humanities Research Council), and architect Nigel Hetherington to The Place. Their insightful sessions with the Board enriched our strategic planning and brought thought leadership to the fore. Strengthening governance remains a key priority, and as part of a deliberate succession strategy, we were thrilled to welcome four new governors: Molly Jackson, Antony Kingston, Professor Susan Orr, and James Sanderson, whose collective expertise and lived experience align with our strategic plan and will help shape the future of The Place.



Alan Bishop
Chair



Clare Connor
Chief Executive

FLARING FUTURE VISION

Our staff team has demonstrated exceptional strength and cohesion in supporting innovation in artistic and research practice, holding space for diverse perspectives amidst regulatory changes around Free Speech, and providing guidance and well-being support for students, colleagues, and partners at every stage. Their outstanding commitment to leaning into challenges and working toward collaborative solutions is remarkable. We are consistently rewarded for these efforts through artistic achievements from studio to stage, and through the progression of our staff into successful careers across the sector.

Finally, we successfully completed the first year of our new five-year plan, *Move with the Times*, which has enabled us to invest in new activities and leverage growth against our vision for "...a world with more dance." This includes the advancement of international partnerships, creative pedagogical innovation through our valued relationship with University of the Arts London, further exploration of a larger estate footprint, and a committed investment in innovation through a thriving research culture and impactful Knowledge Exchange.



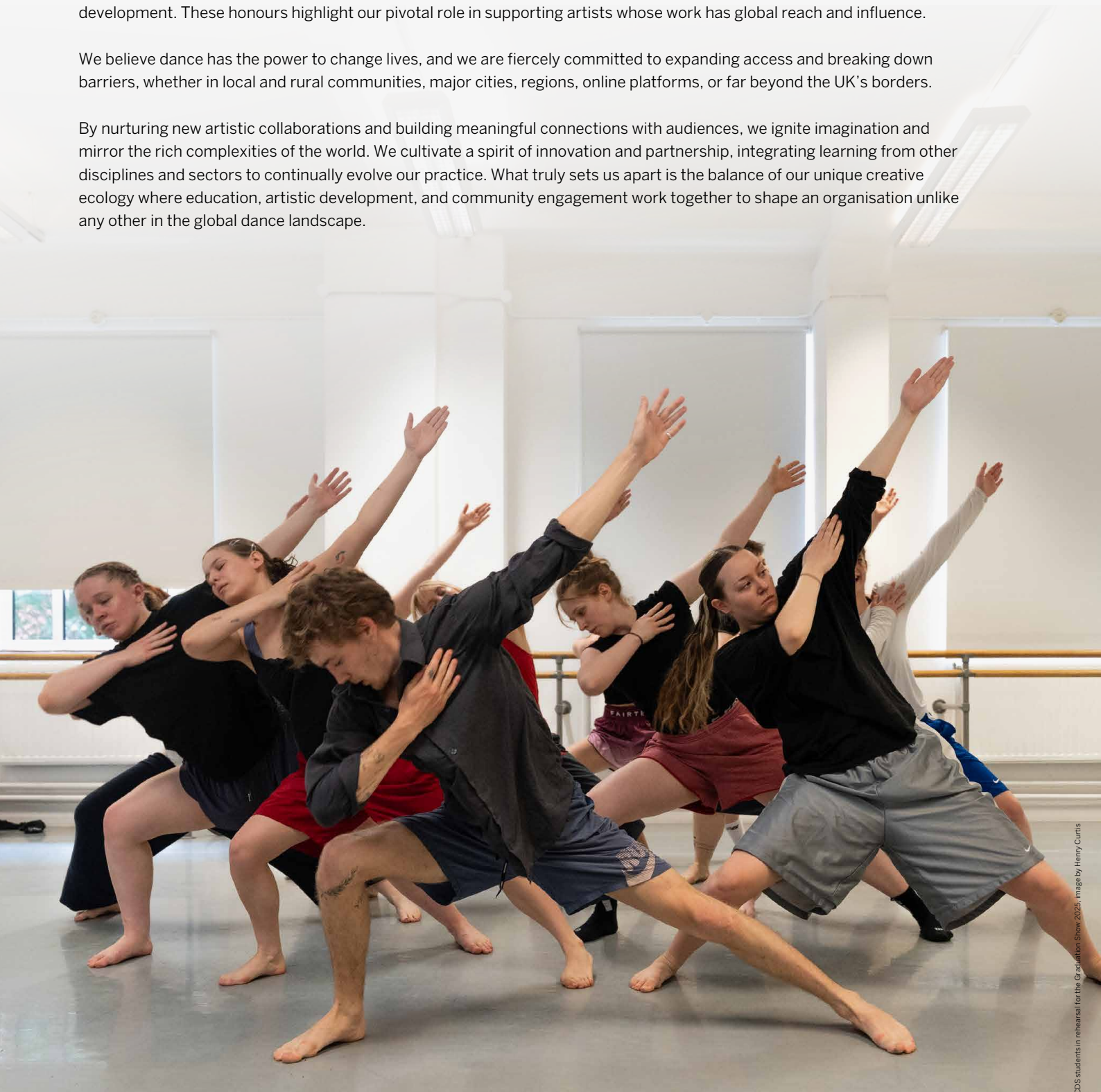
STRATEGIC REPORT

The Place is a global leader in contemporary dance development. Our work across the entire ecology of dance is unrivalled, uniting research, education and training with the creative processes that lead to the conception, production and presentation of inspiring new work.

London Contemporary Dance School's recognition as a World-leading Specialist Provider by the Office for Students (OfS), alongside our designation as an Arts Council England National Portfolio Organisation, affirms The Place's leadership in dance development. These honours highlight our pivotal role in supporting artists whose work has global reach and influence.

We believe dance has the power to change lives, and we are fiercely committed to expanding access and breaking down barriers, whether in local and rural communities, major cities, regions, online platforms, or far beyond the UK's borders.

By nurturing new artistic collaborations and building meaningful connections with audiences, we ignite imagination and mirror the rich complexities of the world. We cultivate a spirit of innovation and partnership, integrating learning from other disciplines and sectors to continually evolve our practice. What truly sets us apart is the balance of our unique creative ecology where education, artistic development, and community engagement work together to shape an organisation unlike any other in the global dance landscape.



LCDS students in rehearsal for the Graduation Show 2025, image by Henry Curtis

OUR PURPOSE

We exist to develop, nurture and celebrate dance locally, nationally and internationally.

OUR VISION

Our vision is a world with more dance where more people experience the possibilities of dance across their whole lifetimes, and where innovation, deep human connections, critical thinking and health benefits in dance are celebrated widely.

OUR MISSION

We strive to power imagination through dance by teaching, researching, commissioning, co-creating, producing and programming in collaboration with leading international partners.

OUR VALUES

- **Taking Risks** – research and innovation
- **Unlocking Potential** – participation and pipeline
- **Equity** – new paradigms with distributed power
- **Cultural Activism** – impact and relevance
- **Entrepreneurship** – income generation and resilience

STRATEGIC AIMS 2024-2029

We believe that dance makes lives better and is vital to improving people's health and wellbeing. In pursuit of a world with more dance, our achievements in the last 12 months against our five-year strategic aims are:

Aims	Outcomes	Outputs 2024-2025	Target
Moving People Evolve our reach and engagement	<ul style="list-style-type: none"> – MP1 Access and Participation Plan (APP) 	2024-25 APP targets – Closing gaps in Global Majority, Polar4 and IMD	Partially Met
		Submission of new 2026-2030 APP – New targets for male-identifying, Global Majority and IMD	Met
	<ul style="list-style-type: none"> – MP2 Programme and commissions 	50% of artist commissions from artists with protected characteristics	Exceeded
		New theatre audiences - 36%	Partially Met
		Illuminate surveys 75% or above reviewed the performance with 4 or 5 stars	Met
	<ul style="list-style-type: none"> – MP3 Participation and engagement 	32K participation and engagement across Children and Adults, against 25K target	Exceeded
Creative Learning exceeded targets for public engagement - 5K against 3k target with 3-year funding secured		Exceeded	
Moving Dance Pursue world-leading quality dance education, creation, research and knowledge exchange	<ul style="list-style-type: none"> – MD1 LCDS course recruitment 	Implement strategies to increase student recruitment overseas and domestically	Met
	<ul style="list-style-type: none"> – MD2 Knowledge Exchange Partnerships 	Targets met - evolution of existing partnerships with new commercial partnerships secured	Met
	<ul style="list-style-type: none"> – MD3 Independent artist practice research 	100% positive artistic feedback for Choreodrome, new LCDS scholarships activated, and practice research augmented for 8 staff	Met
Moving with Care Ensure quality, sustainability and preparedness to future-proof	<ul style="list-style-type: none"> – MC1 Preparedness for ACE and OfS funding 	Quarterly reporting against performance indicators to governors with timely submissions to ACE/OfS/DfE	Met
	<ul style="list-style-type: none"> – MC2 Sector leadership 	National campaign and lead advocacy partner for Music and Dance Scheme and <i>Let's Dance</i> International profile of staff contributing to festivals, conferences and competitions	Met
	<ul style="list-style-type: none"> – MC3 Environmental Responsibility 	Successful £1m capital upgrade with further bids for £1m to improve accessibility and environmental sustainability across the building.	Met
		Annual Submission to Julie's Bicycle shows sustained efforts to reduce energy consumption	Met
<ul style="list-style-type: none"> – MC4 Commitment to strengthening equity 	Renewed framework and plan for EDA signed off with revised communications channels and structure	Met	

AIM 1 – MOVING PEOPLE: EVOLVE OUR REACH AND ENGAGEMENT TO BRING US CLOSER TO OUR VISION OF A WORLD WITH MORE DANCE

At the core of our artistic vision is a commitment to presenting a vibrant, inclusive, and future-focused dance programme that reflects the ever-changing world of contemporary performance. Through curating partnerships with a variety of local and national partners, we extend our reach and bring in unique creative perspectives that help us move closer to our vision: a world with more dance.

Programme, commission and produce highest quality dance reflecting the London and UK audiences we serve

Theatre programme

Over the past year, our theatre has championed independent voices by presenting diverse work from some of the UK's most innovative artists, including Ebony Rose Dark, Tilly Lee Kronick, Rosemary Lee, Eva Recacha, Louise Orwin, J Neve Harrington, Tom Cassani, Amannah Ufuoma Cleopatra and Stefania Pinato, Eli Lewis and Joe Garbett, Lea Tirabasso, Maya & Toussaint and Sivan Rubinstein.

We remained committed to international programming, showcasing work from Iceland, Italy, France, Korea, Canada, Lebanon, Belgium and Taiwan to create a rich, multicultural offer.

Our contextual events and post-show talks enhanced audience engagement, with 23 shows including discussions (11 BSL-interpreted) and 42% of audiences staying to take part.

We continued to collaborate with valued partners such as Dance Umbrella, Afro Dance Xplosion, BOP Jazz Theatre Company, Korean Cultural Centre UK and Queer East. Our renewed partnership with Shubbak Festival highlighted our commitment to amplifying underrepresented voices.

Our family programme featured bold new work from leading Theatre for Young Audiences companies, including *Screensaver Series*, *The Mountain Witch*, *Prancer the Dancer*, *Early Weaves* and *Little Murmur*. Our festive show *The Little Prince* ran for 11 performances, drawing 2,091 audience members – a 15% increase on the previous year.

We closed our summer with Family Dance Day at Coram's Fields – a free, inclusive festival featuring Folk Dance Remixed, Gandini Juggling and SAY – reflecting our commitment to local, community-centred engagement.



Modern Table in Ham: bath by Jae-duk Kim, performed at A Festival of Korean Dance 2025. Image by BAKI

Residencies, Commissions and Producing

In 2024/25, we commissioned nine new works, including pieces by Bakani Pick-Up, Gary Clarke, Chandenie Ghobardan, Holly Thomas, and Simone Mousset. We also awarded 17 Choreodrome commissions in 2025, launching a new partnership with Bradford Arts Centre. Another new collaboration with East London Dance supports Jade Hackett in developing a full-length show, including a residency at The Place. Our Propeller artist residency for LCDS graduates continued, supporting four recent alumni to create new work for Resolution 2026.

The Place Producing & Touring team backed R&D for two productions: a mid-scale show by SAY, and *RONiN* by Yukiko Masui, blending swordplay and projection mapping to tell the story of a lone female samurai.

We premiered two major commissions in Autumn 2025: *Little M* by Anders Duckworth, reimagining *The Little Mermaid* for ages 8+, and *Anatomy of Survival* by Vivienne Franzmann and Frauke Requardt, exploring public responses to conflict.

We broadened our reach through workshops and work-in-progress sharings with partners including Gloucester Guildhall, CHISPA, Kakilang, Impact Theatre, RNIB, Illuminate Freedom, Bournemouth Care Home, and Gendered Intelligence.

As lead partner of Stomping Ground, a network of outdoor arts presenters and producers in the UK and Spain, we awarded this year's £22K commission to Francesca Baglione for *Lady Garden*, a bold new outdoor work.



LCDS alum Usha Esau in *Web* by Elioeto, performed at the Graduation Show 2025. Photo by Camilla Greenwell

Participation and Engagement

It's been a great year for participation and Creative Learning at The Place. Our Camden Primary Partner Schools programme reached 835 children across 16 Camden primary schools through workshops, performances, and 10-week creative projects led by professional artists. We also continued our work with Woodlands House, the Autism Unit at Netley School. A highlight of the year was the Partner Schools Dance Festival, where children performed to a near sell-out audience of 902 across four shows.

We launched a new holiday dance pathway with Christopher Hatton Primary School, encouraging children to join classes at The Place. Fifteen took part in a three-day project, with families offered bursaries for continued participation. Eight children joined regular classes with full bursaries, and three received free places on weekly Centre for Advanced Training associate sessions.

The Youth Dance Platform, curated by our Youth Focus Group, and the Camden Youth Dance Festival brought 216 young people to our stage. We also continued our six-week creative project with artist Cailin Mallin and the SEN Unit at Robson House. The 25 members of our Youth Focus Group selected a school for Camden Council's Summer Youth Celebration, curated and hosted our annual youth showcase Fresh, and joined a marketing workshop and Q&A with dance artist Kloe Dean.

Second-year undergraduates at LCDS completed five-week community placements across London, this year working with groups including Baked Bean Dance, a Vietnamese women's group in Woolwich, stroke survivors at St Joseph's Hospice, Amici Dance Theatre, the Story Garden community, and older dancers with Damn Fine Dance. Their projects culminated in the Community Commissions Festival at The Place.

In Camden, we co-designed Moving into Confidence, a six-week course with Recovery College (North London NHS Foundation Trust), which consistently improves wellbeing, with participants reporting feeling more positive after each session. Our partnership with New Horizon Youth Centre included monthly Afro Beats workshops, yoga for the Women's Group, and art sessions with the October Gallery. With Clean Break, artists Corinne Meredith and Darinka Bojorquez Pavlovich created a new performance with nine women, shown at both The Place and Clean Break. A new collaboration with Holborn Community Association offered dance classes for 4–10-year-olds and free theatre tickets for families.

Let's Dance 2025

We were proud to take part in *Let's Dance*, the national campaign founded by Angela Rippon CBE to get the UK moving for better health, connection, and joy. The Place brought the celebration to Camden with a vibrant three-day programme that included the Camden Youth Dance Festival, free taster classes, a CAT Open Day, and Meet and Move in our café.

The weekend closed with *Super Normal Extra Natural* at the O2 Finchley shopping centre, with pop-up performances and free LED dance-hula hoop and Bollywood taster sessions for everyone to enjoy. The *Let's Dance* press launch at Guildhall starred Angela Rippon, Dame Arlene Phillips, and *Strictly Come Dancing* stars, with standout performances from our Over 60s Community group, Shift Youth Dance Company and showcased on the BBC and ITV, and in *The Guardian*.



Classes & Courses

Our regular Classes & Courses deliver inclusive, high-quality dance experiences for all ages, from children and youth to adults, professionals, and over 60's. We deliver a full range of styles for all abilities, inspiring dancers at every level. In 2024–25, over 12,500 adults joined our weekly sessions in Contemporary, Ballet, Improvisation, and Tanztheater. Attendance reached 25,080, exceeding our target by 25%.

More than 800 young people aged 3-18 attended weekly children and youth dance classes, totalling over 6,750 attendances. We celebrated with our bi-annual Summer Show, *Dreams and Wishes*, which sold out to enthusiastic audiences. Thanks to the Iris Tomlinson bursary, 40 young dancers were supported financially to access our classes.

Our Summer 2024 Intensives were a standout success. Across two vibrant weeks in August, 840 adults took part in Flamenco, Waacking, Contemporary, and Ballet. Classes ran at 93% capacity, our highest yet. Our Children and Youth Summer Intensives welcomed 70 young participants, exploring aerial circus with Ella Mesma, hip hop with Boy Blue, and contemporary dance with Solène Weinachter.

Our youth companies, Shuffle and Shift, performed on 10 stages this year from *Move It* to the *Let's Dance* Press Launch at Guildhall and *RE: DANCE* at Tower Bridge. Shift created a bold new work with artist Sung Im Her and premiered original choreography developed with Studio Wayne McGregor at their world-class Here East space.



MA Dance: Participation, Communities. Activism students with participants at ASKI, Croydon, photo by Pisco Chacon

Participant Feedback

As part of our Classes & Courses programme, we conduct termly surveys with participants, tracking their experiences and using the data to make informed improvements. The feedback we receive highlights the profound impact our programmes have on participants. These stories, along with other testimonials, reinforce the importance of our work in fostering both artistic and personal growth.

“ I CAN’T TELL YOU HOW MUCH, AS AN OVER 60’S DANCER, I LOVE WHAT THE PLACE HAS TO OFFER ME - THE JOY AND PHYSICAL BENEFITS OF BEING ABLE TO DANCE HAVE BEEN ENORMOUS!”

Over 60’s Class Participant

“ THE TEACHERS ARE KIND, THOUGHTFUL, OBVIOUSLY VERY KNOWLEDGEABLE AND EXCEPTIONALLY PERSONABLE. THEY MAKE CLASS AN ABSOLUTE JOY TO DO”

Adult Class Participant

“ MY SON HAS REALLY ENJOYED ATTENDING THESE CLASSES. IT’S IMPROVED HIS CONFIDENCE, AND HE TELLS EVERYBODY THAT HE IS A DANCER!”

Parent of Children and Youth Participant

“ DANCE HELPS ME GO THROUGH MY LIFE IN DIFFICULT MOMENTS AND IT MAKES ME FEEL RELAXED. I FEEL LIKE I AM TRANSPORTED INTO A WONDERFUL CREATIVE PLANET WHEN I AM DANCING AND IT’S JUST ME AND DANCE”

Children and Youth Class Participant, Age 12



New engagement opportunities, particularly for young people

National Touring

Super Normal Extra Natural by Requardt & Rosenberg toured to Crawley for another well-received run featuring local community participants. Our new production, *OKAN* by Maya & Toussaint, toured to Bournemouth, London, and Latitude Festival. We also produced *An Evening with OKAN*, a social event format of salsa classes, performances, talks, and live music, which reached new audiences in Leeds and will arrive in London this Autumn.

Our flagship Playground Tour travelled for five weeks, reaching 6,746 children across Croydon, Crawley, Camden, Cornwall, Devon, Reading, Milton Keynes, Bradford, and Thurrock. This year's double bill featured a new commission, *You Too Can Tutu* by Gandini Juggling, and *the album: skool edition* by SAY. The tour has been made possible through strong regional partnerships, with Start Thurrock, Bradford 2025, and MKIF joining the network this year.

Rural Touring

In 2024–25, the Rural Touring Dance Initiative (RTDI) brought 65 performances to 42 venues, reaching nearly 3,000 audience members. We supported 15 shows with tailored local PR through the National Rural Touring Forum's new press office, helping promoters grow their marketing reach and networks.

One standout moment was a partnership with a South Indian restaurant in Poulton-le-Fylde, which helped draw a bigger crowd and sparked great conversation during the post-show Q&A for Pagra Dance. At Vicars Cross, Lila Dance boosted attendance and community connection by involving a local recovery group in the cast.

Looking ahead, RTDI will run six residencies, including two focused on developing Hip Hop work for rural touring. Working with Jamaal O'Driscoll, this is a big step toward expanding the range of artists and styles we bring to rural audiences, making sure they experience the full energy and diversity of contemporary dance.

International Touring

Last summer we concluded the first European tour of our co-production with Igor x Moreno, *Karrasekare*, visiting Aarhus, Den Bosch, and Brussels. *the album: live* by SAY was performed at Festival Quartiers Danse in Montreal with guest rapper Naya Ali.

Yukiko Masui became the first artist based outside the Netherlands to feature at Korzo's *Here we live and now* festival in The Hague, where we staged a 20-minute version of her new show *RONiN 0*. Following our collaboration on *Fresh From The Place* at La Villette, the British Council invited us to perform at the closing party of their UK/France Spotlight Year at Palais de Tokyo in Paris, with LCDS alumni Jude Vero and Elvi Christiansen performing alongside SAY.

Our children's show *Is This A Dance?* toured to primary schools around Barcelona in its Catalan version and had four performances at the internationally renowned arts centre El Mercat De Les Flors.

We were proud to collaborate with Greek National Opera to bring Requardt & Rosenberg's extraordinary work *Future Cargo* on a summer tour across eleven towns and cities in Greece, from Paros, Naxos, and Syros to Kalamata, Sparta, Astros, Nafplio, Xylokastro, Tripoli, Pylos, and Ancient Olympia. Supported by producers Third Version Creative and the Stavros Niarchos Foundation (SNF), the production used the bespoke shipping container set from the UK, with dancers from the Greek National Ballet. Our UK creative team worked with their Greek counterparts to hand over the production, giving the show a new, sustainable touring life without the full company needing to travel. This model reflects our commitment to keeping successful work alive while reducing its touring footprint.

We continue to take a conscious approach to international productions touring to the UK, activating partnerships to extend their reach beyond London. In 2024–25, we supported Lovísa Ósk Gunnarsdóttir's *When The Bleeding Stops* to tour to Bournemouth, while our annual Festival of Korean Dance once again toured to Newcastle, Salford, and Bournemouth.

London Contemporary Dance School programme

LCDS students continued to shine both on stage and in the community, performing to over 3,000 live and online audience members through a wide range of bold, exciting projects.

In January 2025, third-year BA students lit up Wilton's Music Hall with three striking repertoire works by Lea Anderson, Yuval Pick, and Maxine Doyle, performed as an immersive five-show run. They also took to the stage in Percolator, a vibrant triple bill of new commissions by Vicky 'Skytilz' Mantey (hip hop), Jreena Green (jazz), and Urja Desai Thakore (South Asian dance), highlighting the cultural range now embedded in LCDS training.

In the spring, 75 students performed at the Roundhouse in Camden to perform in *Love To Love You Baby: Donna Summer Reimagined*, choreographed by Sarah Golding - a high-energy fusion of club culture and contemporary performance.

The 2025 Graduation Performances were a powerful finale to the year, with original works by LCDS alumni Joseph Toonga, Monique Jonas, Léa Tirabasso, and Ekleido.

Our postgraduate students have also had a busy year: in the autumn, MA Screendance students curated *Frame Rush*, selecting 10 standout films from nearly 200 international submissions. In November, they transformed Studio Wayne McGregor with *FIELDS*, a hybrid installation of screenings, immersive environments, and live performance.

MA Dance: Performance students created *A Great Unsettling* with Theo Clinkard, performed in the round and filmed by Screendance students. They also danced in *Mokita* by Dickson Mbi, explored new work with Holly Blakey, and collaborated on projects with Hannes Langolf and Benjamin Jonsson.

Finally, our graduating MA Dance: Participation, Communities, Activism students presented their research at Future Bodies: The Dance That Persists, a twelve-hour symposium connecting their global learning community across multiple time zones.



LCDS students in *Churning Vortex* by Jina Desai Thakore. Photo by Rosie Gibson

Access and Participation

Widening participation remains at the heart of our mission, driving our work to create fairer access to arts education. This year, we expanded our reach, strengthened regional and national partnerships, and embedded student voices in shaping our future plans.

Alongside delivering our current Access and Participation Plan (APP), a major focus has been developing the new four-year plan for 2026/27–2029/30. It sets out meaningful steps to support fair access, equity, and inclusion for students from disadvantaged backgrounds, ensuring participation remains central to everything we do. We worked with current LCDS students through a focus group representing a variety of underrepresented backgrounds. Their insights directly informed the proposed projects.

Our National Partnership Programme continues to grow, engaging more than 900 students through workshops, visits, fairs, and festivals. Regionally, we strengthened partnerships across Essex, Milton Keynes, Birmingham, and Cornwall, whilst in London, we developed new relationships with LaSWAP sixth form consortium, Southwark College, St Marylebone School, and several youth groups. This work is further supported by our partnership with One Dance UK and their Young Creatives programme.

Last autumn, The Place contributed to the national Curriculum and Assessment Review led by Professor Becky Francis CBE, emphasising the importance of arts – and particularly dance – education across all key stages. At the time of writing, we await the final report, and we continue to advocate for a broader, more inspiring curriculum that ensures all pupils can access a full range of subjects.

The Centre for Advanced Training (CAT) Programme continues to transform the lives of young people aged 11–18, opening doors to high-quality prevocational training and bringing together students from a wide range of backgrounds.

In 2024–25, 127 young dancers were part of the programme, with 63% supported through Music and Dance Scheme (MDS) funded places, ensuring that talent and passion, not financial means, remain at the heart of entry. Although the National CAT partnership was informed in December 2024 that outreach funding would no longer continue, our commitment to widening access and participation has only strengthened.

We delivered our first *Boys in Motion* project in partnership with New Adventures, designed to inspire male-identifying young people to engage with dance through workshops based on Matthew Bourne's *Swan Lake*. The project attracted strong attendance nationwide and directly led to two new participants joining CAT. Building on this success, we are planning to deliver a second, similar project in February 2026.

Looking ahead, 145 students will join the CAT Programme in 2025–26, alongside 14 in our Associate Programme - a 15% increase on last year. This growth, despite funding challenges, reflects the determination of students, families, and staff, and the importance of ensuring opportunity in dance is open to all

As one student shared: *"CAT has given me the chance to train with amazing teachers and meet friends who share my love of dance. Without the support, I would never have believed this was possible"*.

Alumni Engagement and Graduate Success

We actively support recent graduates' transition into professional practice. The 2025 LCDS Alumni Resource Pack provides essential industry information, networking opportunities, and ongoing institutional connections. Our new Propeller programme further supports recent graduates through choreographic residencies, Studio Assistant roles, international performer contracts via ArtsCross, and a new Festival Assistant internship with Dance Umbrella, creating exciting, tangible opportunities for emerging artists.

LCDS courses demonstrated 100% positive employment outcomes in the Graduate Outcomes Survey (July 2025). The new B3 Progression data published by the Office for Students for 2019–23 shows consistently strong employment outcomes, well above threshold: undergraduate courses achieved 77.0% (up 2.9 percentage points), and taught postgraduate courses reached 78.8%.

Alumni career trajectories are showcased digitally on our website, on the alumni profile board in our building, and through our social media initiative, *Feature Friday / Alumni in Spotlight*. This comprehensive presentation of graduate achievements inspires current and prospective students while demonstrating both the diverse pathways available to our graduates and the impact they have within the industry and beyond.

AIM 2 – MOVING DANCE: PURSUE WORLD-LEADING QUALITY ACROSS DANCE EDUCATION, CREATION, RESEARCH AND KNOWLEDGE EXCHANGE

At The Place, we are redefining how the next generation of dance artists, producers, and researchers are trained, supported, and connected. Through world-leading pedagogy, international recruitment, cutting-edge research, and artist development, we are continually expanding our global reach and impact. Our growing network of partnerships, pioneering research initiatives, and commitment to inclusion, sustainability, and creative health are shaping the future of dance - on stage, in communities, and across disciplines.

World-leading Creative Pedagogy

London-based, regional, and international recruitment across BA and MA courses continues to give applicants choice of where to audition. Our open days, in person and online, are thriving, with around 50 applicants and parents/carers attending each event.

Overseas recruitment is supported by a far-reaching International Development strategy. LCDS cultivates a global outlook, preparing students for international careers, developing a sense of worldwide advocacy and empowering them to use artistic practice as a force for change. Admissions workshops took place worldwide, including our first recruitment visit to India. We also secured three new international exchange partnerships, expanding our network across Asia, Europe, North America, and South America. Participation in the ArtsCross project in Hong Kong further deepened collaborative partnerships in East Asia.

The newly published B3 Outcomes data demonstrates excellent student outcomes. The Continuation indicator for undergraduates rose by 0.9 percentage points to 95.0%, while postgraduates remain high at 96.6%. Completion rates also improved: undergraduates up by 2.5 points to 92.5%, and postgraduates up by 0.7 points to 97.5%.



LCDS students in class. Image by Henry Curtis

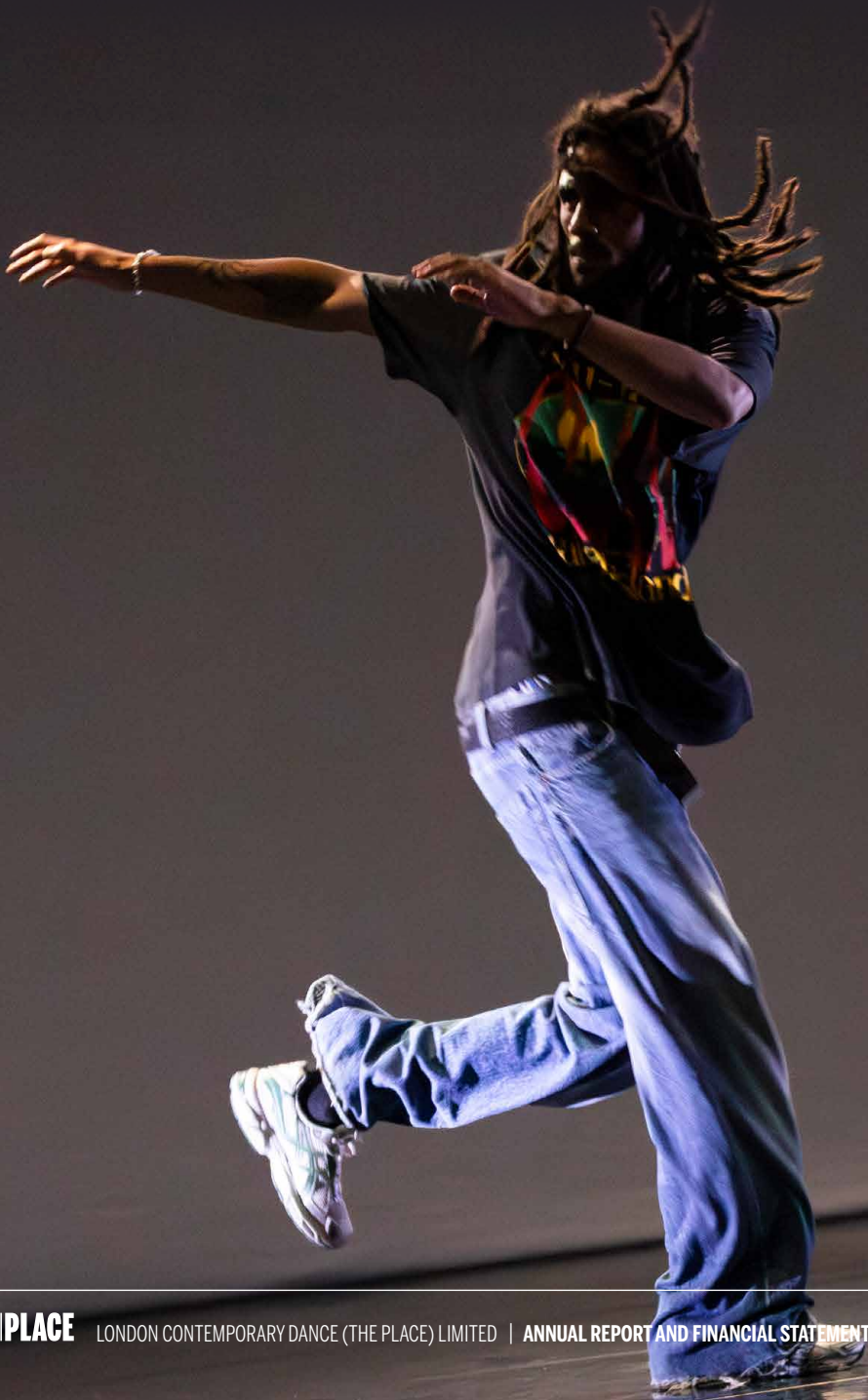
Research and Knowledge Exchange across Arts and Education

In the first year of our Research and Knowledge Exchange strategy, we strengthened our research culture through staff mentoring and expanded funding bids to AHRC, Innovate UK, and the British Academy. We launched our new PhD programme with UAL, welcoming the first cohort of researchers benefiting from interdisciplinary arts training and a vibrant research environment. All supervisors completed doctoral training.

As partners in the AHRC-funded CRICA programme, we support PhD scholarships addressing inclusivity in the creative economy, with recruitment starting in 2026. The Place hosted the Future Ecologies: Producing Dance Network project, fostering collaboration across universities and arts organisations with roundtables and publications. We also continue to partner with Cultures of Dance (CoDa), a Research Network for Dance Studies, which recently secured five more years of funding to advance dance as both an academic and practice-based discipline, locally and internationally.

Creative Health and Dance Science

In December, The Place's Patron, Lord Russell of Liverpool, hosted a roundtable discussion to explore the role of dance and creative health in the NHS 10-Year Plan and its potential to lead innovations in cost-effective and preventative healthcare. The discussion was chaired by James Sanderson, Chief Executive of Sue Ryder, and was attended by representatives of NHS England, the National Academy for Social Prescribing and the National Centre for Creative Health, as well as local creative health practitioners in Camden. The Place also contributed a response to the Government's new NHS 10-Year Plan.



Artist Development

We continued to grow our international Artist Development partnerships, supporting artists to expand their networks internationally. Through our residency programme with Gorizia Dance Festival in Italy, Eli Lewis and Joe Garbett undertook a week-long residency and performance. At The Place, we also hosted international residencies with Da Soul Chung (supported by Arts Council Korea) and Chih-Chia Huang and I-Ling Liu (supported by Taiwan Cultural Division).

The Artist Associate role entered its second cycle, as we welcomed Temitope Ajose to the post, following J Neve Harrington. Over nine months, Temitope will support both Choreodrome and Work Place artists in the studio.

This year marked the final cycle of the Work Place Artist Programme, featuring two intensive residencies. In September, Misha Goldberg led sessions with face paint, clowning, and participatory performance; in January, Tali Fergus led a version of her professional development scheme *identity. ideas. industry (iii)*, a programme and method designed to encourage dance artists' curiosity about their creativity and the industry at large, through movement, conversation, reflective writing and literature.

To support new approaches to choreography and artistic documentation, we piloted a new initiative within Choreodrome, funded by the Higher Education Innovation Fund (HEIF). The Knowledge Exchange Booster Pack brings together artists, researchers, and communities to create a lively space for innovation and experimentation. This year, artists Christopher Matthews and Zaki Bin Musa collaborated with LCDS researchers Dr Efrosini Protopapa and Dr Andrew Sanger respectively, working as peer experts to enrich the research dimension and documentation of their projects.

Producing Models for the Future

Through our leadership of Future Ecologies: Producing Dance Network, we surveyed over 300 arts professionals who self-define as 'making dance happen,' revealing that producers are often-invisible catalysts for how dance reaches and resonates with audiences. Their role is varied: they are entrepreneurs, administrators, fundraisers, dramaturgs, counsellors, managers, and often serve as the lynchpin of creative projects, bridging artists and audiences. The research also uncovered key barriers, including limited funding, minimal infrastructure for knowledge-sharing, and under-recognition, particularly for mid-career producers. Many cited the need to feel "valued," "seen," and "free to experiment" as essential enablers of their practice.

These insights are shaping the new undergraduate Producing and Arts Management pathway launching in September 2025, informing the professional development offered to our staff and freelance producers, and guiding new initiatives to better support the sector.



Oluwatosin Ometscho and dancers in the studio during Choreodrome 2025

AIM 3 – MOVING WITH CARE: ENSURE QUALITY, SUSTAINABILITY AND RESILIENCE, ULTIMATELY FUTURE-PROOFING THE PLACE

From exceptional student outcomes and impactful community engagement to strategic advocacy and international partnerships, The Place continues to lead the sector with a bold vision and measurable results. This year's work reflects a clear commitment to innovation, inclusion, and sustainability, reflected by strong visibility of our sector leadership in the media and reinforced by infrastructure investment and a growing influence on policy, practice, and pedagogy in dance and beyond.

Preparedness for World-Leading status and ACE National Portfolio Organisation (NPO)

In the second year of our Arts Council England National Portfolio Organisation (NPO) funding cycle, which spans from April 2024 to March 2025, we achieved over 85% of our planned portfolio activities with 80% of our monitoring targets for outputs and participant numbers either met or exceeded.

Particular highlights of the ACE reporting year (April-March) include Creative Learning activity reaching 2,223 attendances - against a target of 600 - across 88 workshops in Camden community settings outside of schools; and our producing and touring programme reached 6,349 audience members over 49 performances, doubling the original target of 25 shows. International works have also drawn excellent audience numbers, both at The Place theatre and through onward touring. We are committed to sustaining this momentum through the entire funding cycle, which has now been extended to 2028.

Student feedback remained consistently strong across our undergraduate and postgraduate programmes. Undergraduate students highlighted the quality and consistency of practical training, while postgraduate students praised the clarity of teaching, the relevance of assessments, and the accessibility of tutors. On the MA Dance: Performance Unit 1, 100% of students agreed staff made the subject intellectually stimulating and explained key concepts clearly.

Results from the National Student Survey saw high scores in key areas including library resources (96.6%) and learning resources overall (95.5%). 96.6% of students felt free to express their ideas, opinions, and beliefs during their studies, while 83.1% agreed their views about the course were valued. These outcomes reflect our ongoing commitment to inclusive dialogue and student-centred learning.

Commitment to Specialist Sector Leadership

Over the past year, significant advocacy efforts across our organisation have focused on protecting funding for the National Centre for Advanced Training (CAT) programme, administered by the Department for Education via the Music and Dance Scheme (MDS). Despite the loss of dedicated funding to support CAT access and outreach work from March 2025 onwards, our continued lobbying of the Department for Education with support from MPs, the House of Lords and partners in the sector has resulted in the programme and bursary funding being maintained for 2025-26. This successfully safeguards access to high quality prevocational training for students from a wide range of backgrounds - for the time being at least.

Our engagement with the DfE's National Curriculum Review chaired by Professor Becky Francis CBE has at the same time pushed for a stronger presence of dance in schools. Our response to the review emphasised the need to rebalance the curriculum towards a broader and more holistic set of skills, improve teacher training, and develop more inclusive assessment methods to support creative education for all students. We welcomed the findings of the interim report in March this year and look forward to the final review this autumn.

The Place's engagement with Arts Council England this year has been extensive, including participation by both Chief Executive Clare Connor and Artistic Director Eddie Nixon in roundtables convened by ACE addressing leadership, education, health, and funding priorities. In addition, sector-wide campaigns like *Let's Dance!*, led by Angela Rippon and backed by NHS and government support, have highlighted the physical and mental health benefits of dance.

Our ongoing collaborations with London Higher, GuildHE, and the newly-launched GuildHE Creative have further strengthened our voice in the sector, driving advocacy efforts to influence government spending, policy, and strategies that support the future of dance education and the creative industries.

In July, Dr Efrosini Protopapa spoke on the panel *Practice Research: Where Are We Now?* at the closing festival of the AHRC-funded Dance Research Matters Network, advocating for an expanded, more inclusive understanding of artistic practice as a recognised mode of research in dance. As an organisation, we continue to advocate for the recognition of practice research in consultations with Research England, and staff contributed to workshops developing indicators for assessing research culture in preparation for the next Research Excellence Framework exercise, REF2029.

Press Coverage and Media Engagement

Against a backdrop of shrinking arts coverage and the closure of specialist cultural publications, our programme continued to attract strong media attention, securing around 20 national mentions, including 13 reviews, previews and features in *The Guardian*, our most important outlet. While star ratings are increasingly rare, our 2025 Spring opener *Heka* by Gandini Juggling received 5 stars, while *Jungle*, opening the Korean Festival, and Ekleido's debut double bill each earned 4 stars. The 2024 Aerowaves double bill *When the Bleeding Stops/Because I Can* was included in *The Guardian's* annual roundup of the year's best theatre, comedy and dance, described as "one of the year's most unexpectedly joyful performances."

London Contemporary Dance School also maintained strong press visibility with 63 mentions. Resolution generated 11 pieces in outlets including *The Observer*, *The Guardian* and *The Spectator*, alongside lifestyle coverage in *Voice Mag* and *FAD*. The Korean Festival achieved 18 features across the UK, our family programme appeared in local outlets such as *The Londonist*, *Ham & High*, *Islington Tribune* and *Camden New Journal*, *Classes & Courses* featured in a London Active guide, while Artistic Director Eddie Nixon and Chief Executive Clare Connor contributed national commentary in *The Guardian*.

Environmental Responsibility

In line with our commitment to environmental sustainability, we continue to drive our plan to reduce our carbon footprint. In 2024–25, energy consumption decreased by 0.5%, from 195 to 194 tonnes CO₂e (carbon dioxide equivalent), while waste emissions increased by 18%, from 33 to 39 tonnes CO₂e. This rise reflects the adoption of Julie's Bicycle's newly updated 'whole-cycle' methodology for calculating waste emissions, though actual waste volume remained unchanged. Water-related emissions fell by 4.2%. The energy mix shifted, with gas use increasing and electricity reliance decreasing.

Smart energy savings were driven by initiatives such as LED lighting upgrades, motion sensors, efficient appliance replacements, and heating optimisations including reduced timers and lower thermostatic temperatures. The year's capital refurbishment prioritised sustainability through recycled materials, water-saving fixtures, upgraded LED lighting and improved air duct efficiency. These efforts collectively advanced environmental efficiency despite a minor increase in gas use from shower replacements. In future years we will investigate opportunities to install solar panels on our building and seek a low-carbon heating system to support our efforts to make dramatic reductions to our carbon emissions.



Our Commitment to Equity And Diversity

Equity, diversity and access are at the heart of our mission at The Place. The Equity, Diversity and Access Action group have been working on feedback from staff, students and artists collected via focus groups held by Spotlight Inclusion to produce a new Action Plan to guide our efforts to create a more inclusive environment for all. Our accreditation as a Disability Confident Employer (Level 2), and our updated commitment to ensure that all staff are paid at or above the London Living Wage signals our ongoing commitment to fostering a diverse and supportive workplace.

Capital and Financial Strategy

Our first major building refurbishment works in almost 20 years were carried out from June to October 2024. Over 17 weeks, five key areas were transformed: the café, the male, female and staff changing rooms, three-floors of toilets and the theatre dressing rooms.

The following updates and upgrades were made to the building:

- **Changing rooms and toilets** Across three floors, communal showers have been replaced with private cubicles, the provision of accessible toilets has been increased, the number of female showers has been significantly expanded, and new gender-neutral facilities have been introduced.
- **Theatre dressing rooms** have been refurbished with upgraded lighting, seating and worktops.
- **Café and kitchen** The café has been expanded to provide additional seating, a new staff and student kitchen equipped with microwaves and fridges has been installed, and a new student area with 200 secure lockers has been introduced.
- **A new café service** has been set up to meet student and user needs throughout the week, offering a nutritional, seasonal menu prepared daily by the on-site chef and supported by a trained barista; the service is currently operated by Benugo.

Reused and recycled materials were used in the works wherever possible. To further improve sustainability of the café in use, all café cups and cutlery are recyclable with no single-use plastics, and the café has new energy-efficient lighting with sensors. Energy and water use will be reviewed against the new systems. The total project spend was £951k, £230k of which was secured from external funding sources.

The project was delivered smoothly and on budget in an operational building, and only slightly over the planned timeframe. Use of the newly upgraded spaces has been strong, and feedback on the results has been overwhelmingly positive.



PRIDE IN OUR PEOPLE

Awards and Achievements

- Chief Executive **Clare Connor** joined the Executive Board of GuildHE, representing over 60 specialist institutions responsible for over 150,000 students
- **Dame Siobhan Davies**, founding member of London Contemporary Dance Theatre, won the De Valois award for Outstanding Achievement in Dance at the National Dance Awards
- Alum **Hannah Shepherd** won the National Dance Award for Outstanding Modern Performance
- Head of Dance Science **Stephanie De'Ath** was nominated for a One Dance UK award in the Health and Wellbeing in Dance category
- Visiting Professor **Dr Christopher Bannerman** chaired the jury panel for the inaugural Rose International Dance Prize at Sadler's Wells
- Creative Learning Producers **Maria Ryan** and **Ania Straczyńska** were invited to attend the Garden Party at Buckingham Palace, celebrated in recognition of those working in Education and Skills
- Alum and Patron **Anthony van Laast** directed the Royal Variety Show and Olivier Award's ceremony
- Our Governor **Mikey "Mikey J" Asante** won the Universal Music Best Original Music at the British Independent Film Awards (BIFA) for the film Kneecap in November 2024.
- Mikey also won the inaugural Sky Arts Award for Dance, for his and Kendrick "H2O" Sandy's body of work with pioneering hip-hop company **Boy Blue**.
- Governor **Helen Bailey** was appointed Vice-Principal (International) and Professor of Interdisciplinary Performance Practice at Queen Mary University of London.
- The Place hosted **South Asian Dance Equity: The Arts That British South Asian Dance Ignores**, a vital symposium featuring research and conversations on the innovative practices of a wide range of under-represented and minoritised South Asian dance artists
- Our Patron **Paloma Faith** was awarded an Honorary Doctorate from University of the Arts London, following a nomination by London Contemporary Dance School



Choreodrome 2025, photo by Jemima Yong

Sector Leadership, Keynotes, Publications, and Conferences

- **Clare Connor** was invited, as a founding member, to the launch of the World Dance Education Alliance (WDEA) in Beijing, where **Dr Lise Uytterhoeven** delivered a speech titled *Dance Power: Powering Imagination Through Dance; Shaping Person-Centred Education in Pursuit of a World With More Dance*.
- **Clare Connor** and LCDS alumna **Ellie Peacock** gave a keynote address at the Royal Ballet and Opera for a national symposium for headteachers on dance education and leadership.
- **Eddie Nixon** and **Clare Connor** contributed to Arts Council England roundtable discussions on leadership, education, employment, and health.
- Faculty member and alum **Eva Recacha** co-authored and co-presented a paper at the International Federation for Theatre Research (IFTR) Annual Conference (Cologne, 9–13 June 2025).
- **Dr Lise Uytterhoeven** presented a paper at the same conference. She also hosted a seminar on *Choreographic Humour: Korean-British Connections and Divergences* as part of the Festival of Korean Dance at The Place. In June, she presented the outcomes at the SWEAT Festival/World Dance Alliance Conference at the Hong Kong Academy for Performing Arts.



LCDS students in Web by Elaido, performed at the Graduation Show 2025. Photo by Camilla Greenwell

- **Khyle Eccles**, Lecturer in Physical Development (Strength and Conditioning), presented at the Wolverhampton Dance Science Symposium (May 2025) from a practitioner-wisdom perspective on applying his RAPID-R framework. His paper was titled RAPID-R: Applying Strength and Conditioning Principles in Vocational Dance Training.
- Faculty members **Josh Slater** and **Baptiste Bourgoignon** presented at ELIA Biennial 2024 in Milan with a paper titled *Bursting the Bubble – Participation as Artistic Intelligence*.
- Faculty member **Olu Alatise** presented a case study at The Royal Central School of Speech and Drama Symposium on Motion Capture Performance and Pedagogy, speaking on the LCDS x UAL collaboration in immersive media, together with third year student **Jack Baron**.
- **Dr Sam Wilson** co-organised the London Conference of Critical Thought at Birkbeck, University of London in June; contributed a chapter to *The Music of Absence: An Aesthetics of Loss in the New Millennium* (Edinburgh University Press); and presented papers at the Composing with Systems Conference (Sheffield, March 2025), the Performance Studies Network 7th International Conference (Guildhall School of Music and Drama, July 2025), and the Royal Musical Association Annual Conference (University of Southampton, September 2025).
- **John Chan** presented at Energy-in-Motion at V&A Dundee, sharing Ghost and John's research on Embodied Ecology, including their work with LCDS during the Improvisation Performance Project. He also presented at TaPRA (University of Warwick) on collaborative research with Kim Pearce on queer devised theatre-making and East Asian politics.
- **Jo Parkes** collaborated with Grinnell University (May 2025) and Lucinda Jarrett to deliver a week-long practice research project with Rosetta Life stroke survivor ambassadors at The Place, exploring the question: "When language is lost, what do we find?"
- **Dr Efrosini Protopapa** hosted a roundtable as part of NEUROLIVE Symposium II (Siobhan Davies Studios, June 2025). She was also guest artist-researcher at an AHRC-funded residency, *Performance, Possession + Automation* (Bluecoat Gallery, Liverpool, June 2025). Alongside Dr Lise Uytterhoeven, they both presented at the Academy of Dramatic Art, University of Zagreb, Croatia.



Shift Youth Dance Company in *Uncontrolled Control* by Sung Jim Her, performed at the Let's Dance press launch at the Guildhall 2025

FINANCIAL REVIEW – 2024-2025

For the year ended 31 July 2025, The Place recorded a surplus on general unrestricted funds after taxation of funds and transfers of £13,807 (£432,947 in 2023/24). The net movement of the restricted funds amounted to a deficit of £314,300 (deficit of £75,842 in 2023/24) as costs were allocated to grants received and recognised in previous years as well as the depreciation allocation to the Place for the Future Fund that was created in 2010.

The previous three years saw total income increase significantly: an increase of 13% last year and 30% the year. In contrast this year showed only a 1% increase in income (2024/25: £10,750,405; 2023/24: £10,595,462).

Unrestricted reserves have remained in line with the prior year, despite the financial challenges that the organisation has faced with income similar to last year's but expenses facing further inflationary increases.

Grant income in 2024/25 was £4,526,936 (£4,718,803 in 2023/24). Included in this income is ACE NPO funding which is awarded until March 2027 and World Leading Specialist Provider Funding, a 5-year grant which runs until July 2027. Other grant income includes our Music and Dance Scheme grant to support our Centre for Advanced Training students and grants from Esme Fairburn and Arts Council England to support our Rural Touring Dance Initiative.

Student fee income was £4,367,164 (£4,265,852 in 2023/24) an increase of 2%, with increases in the number of overseas postgraduates. In contrast undergraduate income fell with fewer overseas undergraduates joining and a large post Covid overseas cohort having left last year.

Performance income (£263,157; £245,672 in 2023/24) and earned income (£357,708; £325,300 in 2023/24) showed increases on the prior year primarily driven by price increases.

Other charitable income increased by 78% from £227,696 to £406,242 with increases in project funding to develop touring and theatre works.

Fundraising income of £702,536 (£661,128 in 2023/24) included funds donated to specifically support students and artistic programming.

Total Income (Restricted and Unrestricted)	Year Ended July 2025		Year Ended July 2024	
	£000s	%	£000s	%
Grants	4,527	42%	4,719	46%
School Fees and Education	4,367	41%	4,266	40%
Donations and Legacies	703	7%	661	6%
Other Charitable income	406	4%	228	2%
Earned income	357	3%	324	3%
Performances	263	2%	246	2%
Investments	127	1%	151	1%
Total Income	10,750	100%	10,595	100%

Total expenditure in 2024/25 was £11,239,472, an increase of 7.9% on last year (£10,420,253 in 2023/24) with increases primarily driven by inflation but also increase in educational activities.

Total Expenditure (Restricted and Unrestricted)	Year Ended July 2025		Year Ended July 2024	
	£000s	%	£000s	%
Cost of Raising funds				
Fundraising	142	1%	156	1%
Premises relating to lettings and grants	625	6%	607	6%
Cost of Charitable Activities				
School and Education	6,630	59%	6,097	59%
Theatre Productions	3,842	34%	3,560	34%
Total Expenditure	11,239	100%	10,420	100%

Theatre Tax Relief in 2024/25 was £189,153, an increase of 10% on last year (£172,446 in 2023/24). Theatre tax relief is claimed on productions made across the organisation with the increase this year being due to more productions being developed by the public programmes team.

RESERVES

At the end of the financial year, the retained reserves of the charity were as follows:

	Year Ended July 2025	Year Ended July 2024
	£000s	£000s
Unrestricted Funds	3,899	3,885
Restricted Funds	4,387	4,702
Total Reserves	8,286	8,586

Restricted funds include funds donated for a project to improve the building in 2000, funds raised for educational purposes as well as to fund creative and artistic risks and support ground-breaking initiatives.

Further information concerning the amounts and purposes of the remaining restricted funds is contained within Note 14 of the Financial Statements.

RESERVES POLICY

In accordance with Charity Commission guidance and good practice, The Place maintains reserves in order to provide for contingencies that may arise in the future. This has been particularly necessary given the continuing challenges within the current funding environment and was heightened further with the cost-of-living crisis.

The Finance and General Purposes Committee reviewed The Place reserves policy in October 2025, and it was agreed that it was important that a realistic policy was set based on the five-year plan, taking into account uncertainties relating to specialist funding and fee income in Higher Education and the future levels of Arts Council England funding.

To ensure The Place can meet liabilities if income was to be significantly reduced or delayed and also to allow for appropriate decision-making regarding investment and growth during the budget setting process, a reserve policy to retain a minimum of 2.5 month's unrestricted expenditure (approx. £1.8m) has been set.

The unrestricted reserves at 31 July 2025 were £3.9m, which comfortably exceeds this level. Free reserves (unrestricted reserves excluding fixed assets) total £2,561,966 (£3,061,196 in 2024).

While the reserve levels exceed the minimum level set by the reserve policy, they are in line with the previous budget set (for 2024-25) and five-year plan projections. The level of reserves held at 31 July 2025 will allow us to comfortably maintain the reserves at a level above the minimum requirement for the next five financial years enabling the organisation to respond to any unexpected events.

GOING CONCERN

The activities of The Place together with the factors likely to affect its future development are set out within this report. The financial position of The Place, its cashflow and its liquidity, are described in the Financial Statements and the supporting notes.

Having made enquiries, the Board of Governors believe that it is appropriate to prepare the financial statements on a going concern basis. The Board consider The Place's current and forecast cash resources to be sufficient to cover the working capital requirements of the charity for at least 12 months from the date of signing this report and financial statements. Cash flow forecasts are carried out monthly as are budget reviews by senior management and reforecasts take place to allow activity to be adjusted to respond to any unforeseen variations.

The budgets and forecasts have been prepared recognising future uncertainty of significant funding decisions as well as fixed student fees along with continued higher than normal inflation. A number of scenarios were considered by management and budgets have been set reflecting the most likely outcomes.

Having considered these budgets and forecasts, the Board of Governors remain satisfied that it is appropriate to prepare the financial statements on the going concern basis.

PRINCIPAL FUNDING SOURCES

The income of The Place is derived from grants from Arts Council England, Office for Students, UK Research and Innovation (including Research England), the Department for Education through the Music and Dance Scheme and regional funding bodies; and sponsorship, grants and donations from trusts, companies and private individuals.

Income is also derived from student fees paid to London Contemporary Dance School; performances in our theatre; running courses and classes in dance; and letting space in our premises to other bodies engaged in the arts and consultation services.

INVESTMENT

As at 31 July 2025 The Place held an investment in a unit trust with a market value of £194,926 (£195,505 in 2024). The investment is managed by McInroy and Wood and held within their Balanced Fund.

The investment objective of the Balanced Fund is to maximise the total return to investors, by preserving and growing the real value of investors' capital and income, placing an equal emphasis on the generation of income and on capital growth. Real value is defined as the value of capital and income after adjusting for the impact of inflation.

The fund was initially set up with money received from a legacy donation made in support of postgraduate students and a capital donation made in support of artistic commissions. Income and gains earned in the year are allocated to the restricted Student's Hardship Fund and Pioneering Fund.

DATA QUALITY

The Place is required to operate in accordance with the guidance of Office for Students on the management of data.

In 2024/25 Kingston City Group (KCG), a specialist risk assessment and internal auditor to the Higher Education sector in England, conducted their annual review focusing on areas highlighted and prioritised by the Audit Committee.

The Audit Committee oversees the adequacy and effectiveness of The Place's arrangements for the management and assurance of data submitted to the Office for Students, the Student Loan Company, the Higher Education Statistics Agency and other bodies. The Board has overall responsibility for the fulfilment of The Place's legal and regulatory obligations.

FUNDRAISING

As a registered charity, The Place seeks support from statutory organisations, trusts and foundations, individuals, and companies in a variety of ways from small online donations to significant restricted grants and strategic partnerships. We communicate with existing and potential supporters by email, telephone, and post, strictly in line with permissions provided. We do not cold-call or carry out street collections. Our dedicated fundraising team engages directly with supporters to raise funds for our work, and we do not currently employ third-party or professional fundraisers.

We are committed to respecting the privacy of individuals with whom we engage and never share or swap personal details without explicit consent. We do not place pressure on anyone to donate.

The Place is registered with the Fundraising Regulator and has subscribed to its Fundraising Code of Practice. Our Board has overall responsibility for our fundraising strategies and plans. Our designated Data Protection Officer has overall responsibility for ensuring that The Place complies with the requirements of the relevant data protection legislation. We received no complaints about our fundraising practices in 2024–25 (nor in 2023–24).

Philanthropic donations underpin our work. In pursuing these, we may conduct research to identify potential financial supporters and carry out appropriate due diligence checks using publicly available information or, if necessary, with the assistance of third parties. This ensures compliance with both the Fundraising Regulator and the Charity Commission, and enables us to target approaches that are appropriate, responsible, and relevant.

The Board take their responsibilities under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications on our fundraising activities.



OUR HEARTFELT THANKS

We are deeply grateful to every individual and organisation who supported The Place during 2024/25. Our supporters are fundamental to our journey, they help us empower dance artists to reach their full potential, foster the creation of new works, and expand access to dance for people of all ages, backgrounds, and experience levels. Each contribution, no matter the size, enables us to deliver life-changing opportunities and drive innovation in our programmes.

While it is not possible to recognise everyone individually here, we would like to give special acknowledgment to those whose exceptional support exceeded £5,000 and whose generosity has had a transformative impact and is vital to sustaining our mission:

The Leverhulme Trust
Chelsea Arts Club Trust
South Square Trust
The Harold Hyam Wingate Foundation
Esmée Fairbairn Foundation
Cockayne Foundation – Grants for the Arts (London Community Foundation)
John Lyon's Charity
Lord Marks of Broughton
Anthony Van Laast CBE
Judy Craymer
Nick Grace
Phoenix Court Works
Scorfen Charitable Trust
Bloomberg Philanthropies
In memory of Peter Farley, gift generously arranged for by John Granger and Sylvia Granger

We also recognise and warmly thank those donors who prefer to remain anonymous; your generosity is pivotal to our work, and we deeply respect your wish for privacy.

PATRONS

We are extremely fortunate to have a loyal group of Patrons who support our work, primarily through advocacy, fundraising, lobbying and student engagement. We are truly grateful for the ongoing support of this noteworthy group.

2024-25 Patrons:

Farooq Chaudhry OBE
Paloma Faith
Bonnie Greer OBE
Tony Hall CBE, Lord Hall of Birkenhead
Dr Haruhisa Handa
Sir Tim Lankester KCB
Sir Wayne McGregor CBE
Simon and Gilda Russell, Lord and Lady Russell of Liverpool
Kenneth Olumuyiwa Tharp CBE
Anthony Van Laast CBE
and our Royal Patron: HRH Prince Edward, Duke of Edinburgh

CORPORATE GOVERNANCE AND INTERNAL CONTROL

CHARITABLE OBJECTS

The charitable objects of The Place identified in the Articles of Association are:

To foster, promote and increase the interest of the public in the knowledge, understanding and practice of the art of contemporary dance and to promote and assist presentation of contemporary dance and the training of contemporary dance practitioners.

PRINCIPAL OBJECTIVES AND ACTIVITY OF THE CHARITY

The principal objective of The Place is to be of service to and through dance. The Place seeks to transform and enrich the lives of dance artists, students, young people, audiences and the public through training, creating, performing and sharing contemporary dance.

The principal activity of The Place is the development of contemporary dance through a higher education establishment, producing and touring work, a theatre and other artistic and educational activities.

In considering the strategies and policies of the charity, the charity trustees (who are also the Board of Governors) have had due regard to the public benefit guidance published by the Charity Commission, in accordance with the Charities Act 2011.

The core elements of public benefit are:

- producing exceptional artists who shape the future of dance
- fostering talent and creativity through world-class vocational training
- finding and nurturing the finest talent
- supporting the cultural infrastructure
- fuelling development in the creative industries
- international leadership in dance.



LEGAL STRUCTURE

The Place, a company limited by guarantee (company number: 883094), is governed as described in the Articles of Association and is a registered charity in England and Wales (charity number: 250216). The Board of Governors are the directors for the purposes of company law, and charity trustees for the purposes of charity law. All Governors are non-executive and considered to be independent.

On 23 April 2025, The Place Board of Governors passed a resolution to change the legal name of the company from Contemporary Dance Trust Limited to London Contemporary Dance (The Place) Limited with effect from 1 October 2025. This change of name is to bring our registered and trading names into better alignment; and to improve the visibility and accessibility of information about The Place, particularly when searching lists and league tables published by our funders, regulators and other stakeholders. As the name change took effect on 1 October this year, this Annual Report refers to The Place by its new legal name where the registered name is used.

The Place continues to be a National Portfolio Organisation (NPO) funded by Arts Council England; and following a further review of NPO funding in 2025, the current funding cycle has been extended to the end of March 2028. Our five-year strategic plan, approved by the board in April 2024, aligns with Arts Council England's ten-year strategy Let's Create, as well as Office for Students ongoing conditions of registration and TEF quality framework.

Since 9 June 2022, The Place has been a higher education provider directly registered with the Office for Students and reports directly to the OfS regarding all ongoing conditions of registration; and since the 2021-22 academic year, our undergraduate and postgraduate degrees have been validated by University of the Arts London (UAL). In 2025 we signed a new five year partnership agreement with UAL building on the success of the past 5 years; and we began an exciting new PhD co-supervision agreement with UAL. We look forward to working with UAL as the validating partner of our undergraduate and postgraduate programmes into the future.



Children and Youth Dance summer showcase, image by Henry Curtis

RESPONSIBILITIES AND DELEGATED AUTHORITY

The primary responsibility for The Place is vested in the Board of Governors, in accordance with the Articles of Association. Governors:

- Support the Chair and the Board to ensure that The Place is continuously driving the next era of innovation in dance by approving strategy, policy and procedures and overseeing their implementation
- Provide leadership experience to input into Board deliberations and offer advice, guidance and support to the senior leadership team
- Ensure that The Place meets its legal and financial responsibilities as a registered charity, Arts Council England client and a registered higher education provider with the Office for Students
- Act as passionate advocates for the work of The Place in all its diversity and contribute to successful relationships with stakeholders
- Help to attract funding, individual support and sponsorship to support The Place and its work
- Appoint and set pay and conditions for the Chief Executive.

The Board meets four times a year to monitor the operations of The Place. The Board delegates specific authority to committees as determined in the approved Scheme of Delegation and Committee Terms of Reference, which are updated each year. To aid transparency, key governing documents, including Terms of Reference for all committee are made publicly available on The Place's website. The committees comprise:

- Audit Committee
- Finance and General Purposes Committee
- Nominations Committee
- Remuneration Committee
- Academic Board (chaired by Chief Executive with membership including staff and students)
- Equity, Diversity and Access Committee (co-chaired by Governors with representation from across the organisation)

Each Committee (other than the Academic Board) is chaired by an independent board member. In addition, effective use has been made of smaller Board Working Groups, established to address specific issues, enabling rapid decision making, including a Capital Working Group, established to provide strategic oversight of planned or proposed future capital developments.



Further and participant for the Move into Confidence Course, a co-produced Partnership Project between The Place & Recovery College (North London NHS Foundation Trust), image by Henry Curtis

In support of good governance, the Nominations Committee of The Place commissioned an external governance review in Spring 2024, conducted by external consultant Aaron Ross Porter. The final report includes nine recommendations for further development of the board, all of which are ongoing.

The Head of Governance and company secretary, Dr Lise Smith, works closely with the Chief Executive, the Chair, the Vice Chair and the Committee Chairs to provide effective administrative support and advice to ensure the Board and Committees are properly constituted and that information is managed in accordance with legal requirements. This includes maintaining a corporate workplan and regularly updated register of Board of Governors' interests. Governors' attendance at The Board and at Board and committee meetings is indicated in the table on page 39.

Day to day management of The Place has been delegated to the Chief Executive, Clare Connor. Clare is the designated Accountable Officer for (and reports to) the Office for Students, Department for Education, Research England and Arts Council England. As Chief Executive, Clare is also responsible for managing the partnership with the validating institution, the University of the Arts London (UAL). Clare is supported by a Senior Leadership Team comprised of Chief Financial Officer, Artistic Director and Chief Academic Officer.



MA Dance: Performance students in *Melita* by Deakon Mbi, performed at Studio Wayne McGregor, image by Henry Curtis

ANNUAL REMUNERATION STATEMENT

Remuneration of the Chief Executive and other members of the senior leadership team is reviewed annually. In the 12 months to July 2025 the Chief Executive's (Head of Institution) basic salary was £103,273 (£99,301 in 2023-24) which is 2.72 times the median pay of staff (2.58 in 2023-24). The Chief Executive's total remuneration was £120,829 including pension (£116,182 in 2023-24), which is 2.94 times the median remuneration of staff (2.95 in 2023-24) (page 55).

The Chief Executive's performance is reviewed annually through an appraisal by the Chair of the Board of Governors. The Chief Executive's remuneration is considered fair given the hybrid nature of The Place as both an arts organisation and a higher education provider. In comparison to other small and specialist Higher Education Providers in London it is below average. Due regard is given to good practice as set out in relevant guidance, including the Committee of University Chairs Higher Education Senior Staff Remuneration Code.

In relation to income derived from external sources, The Place's Secondary Employment Policy states that where the work is related to a staff member's role at The Place and occurring in normal working time, any income should be received directly by The Place.

The Remuneration Committee is required to approve any individual changes in remuneration that represent more than a 5% increase in salary unless the change is required by a statutory requirement. Non-contractual salary increases for all staff are considered annually by the Remuneration Committee. The principal factors that are considered are affordability, inflation and relevant industry guidelines.

The Place signed a recognition agreement with UCU (Universities and College Union) in August 2024 and has set up a JNCC (Joint Negotiation and Consultation Committee) where we will discuss future pay settlements. The first meeting of this committee was in March 2025.

As of July 2025 the Remuneration Committee consists of five governors, who are also members of the Finance and General Purposes Committee. The Chief Executive, Chief Financial Officer and Head of HR attend Remuneration Committee meetings but are not members of the committee. In line with the committee terms of reference, no employee of The Place (including the Chief Executive) attends any section of the meeting involving the discussion of their own salary or remuneration package. Since December 2022 all permanent staff, trainees and hourly paid staff have been paid at least the London Living Wage. Changes to the London Living Wage are implemented within 6 months of being announced. An annual increase to salaries was made on 1st August 2025 in line with budget.

Governors are not remunerated but are entitled to recover expenses as outlined in the notes to the Financial Statements. In 2024-25, £0 was paid to Governors in expenses (£0 in 2023-24)



Remix by Yukiho Masui, Photo Credit: Daniel Phung

RETIREMENTS FROM AND APPOINTMENTS TO THE BOARD OF GOVERNORS

The members of the Board of Governors who served during the year and up to the date of the report are listed on page 3.

The policy on the Appointment and Retirement of Governors states that Governors are elected to serve on the Board for a period of three years and that this may be extended by re-election every three years, usually to a maximum of nine years. The term of the Chair is usually limited to a maximum of six years. The maximum number of Governors is 15; as at 31 July 2025, there are 12 Governors currently serving on the board.

Governor Rosalind Wynn retired after the Board meeting on 2 July as a Governor of The Place after seven years' service. We thank Roz for her contributions to the Board and Audit Committee over three terms.

In anticipation of the planned retirement of three long-serving governors over the next year, in May 2025 The Place recruited four new Trustees who will join the Board of Governors from 1 September 2025 for an initial three-year term. We are delighted to welcome Molly Jackson, Antony Kingston, Professor Susan Orr and James Sanderson to the Board from this autumn, bringing to the Board a wealth of expertise in finance, higher education leadership, capital development, and healthcare.

Governor Jane Alexander, Vice-Chair and Chair of Nominations Committee, will be retiring in December 2025 after nine years of service. Current governors Professor Helen Bailey and David R Blackburn will take over the roles of Vice-Chair and Chair of Nominations Committee respectively from January 1 2026. John G Stewart will be retiring as Chair of Audit in summer 2026, with Molly Jackson taking on the role of committee chair; and governor Derek Hicks will also be retiring next summer. Our sincere thanks go to John, Jane, and Derek for their many years of dedication and service to the Board.

As at 31 July 2025 the composition of the Board was 59% female and 41% male (62/38 in 2023-24). The Board included 25% ethnically diverse members (24% in 2023-24) and 17% identifying as LGBTQ+ (16% in 2023-24). The mode average age was 35-49 years (35-49 in 2023-24). 66% of board members report primary or secondary caring responsibilities (62% in 2023-24). At the time of survey, one individual (8%) disclosed a disability or neurodivergence (0 in 2023-24); it is an ongoing priority for new appointments to represent diversity of lived experiences.

GOVERNOR INDUCTION

The Nominations Committee is responsible for reviewing the process of inducting new Governors as well as seeking feedback from those who have experienced the process first-hand. An induction pack is shared which includes the Committee of University Chairs and Charity Commission Governance Codes, Articles of Association, Terms of Reference and minutes for Committees, previous Annual Report and Financial Statements as well as other useful information.

A series of meetings to explain the role of a Governor and introducing the work of The Place is arranged, and new Governors are appointed a mentor (a more experienced member of the Board of Governors) who can be approached with any questions. The new governors who have been appointed to join the Board from September 2025 will complete this process in the coming year.



GOVERNOR ATTENDANCE AT COMMITTEE MEETINGS (1 AUGUST 2024 – 31 JULY 2025)

	Board (includes Away Day)	Audit	Equity, Diversity & Access	Finance & General Purposes	Nominations	Remuneration Committee
Alan Bishop (Chair)	3/4			3/4	1/2	3/4
Jane Alexander (Vice Chair)	4/4	3/3			2/2	
Michael 'Mikey J' Asante	2/4		1/3		1/2	
Lisa Baglin	4/4	3/3 Observer		4/4		4/4
Helen Bailey	3/4				1/2	
David R Blackburn*	4/4		3/3	1/4	1/2 Observer	1/4
Derek Hicks**	4/4			1/1 Observer		
Shaparak Rahimi	2/4			3/4		3/4
Eva Sarma	3/4	2/3				
John G Stewart	4/4	3/3		2/4 Observer	2/2	
Elizabeth Varley	0/4			1/4		1/4
Liz Wilson	2/4	2/3				
Rosalind Wynn***	4/4	1/3				

* David R Blackburn attended Nominations Committee in May 2025 as an observer and will join the committee from 2025-26, taking over as Chair of Nominations in January 2026

** Derek Hicks attended F&GP as observer in October only

*** Rosalind Wynn retired from the Board of Governors in July 2025



THE PLACE KEY RISKS AND MITIGATIONS

Key Risk	Timeframe	Mitigation
Financial challenges because of high inflation against a backdrop of low investment in the arts, student poverty impacting recruitment and continuation, and lack of increase in student fees	Medium term	<p>Implementation of first year of 5-year strategic plan. Focus on investment in key areas, “right-sizing” delivery of programmes, managed growth in relation to demand/opportunity while making capacity for staff salary increases.</p> <p>Considered financial planning for the short and long term.</p> <p>Communications promoting the benefits of living in London together with the Study London campaign and our London Higher partnership to bolster recruitment.</p> <p>Concerted work with the development team to raise funds for:</p> <ul style="list-style-type: none"> A) Student wellbeing and support for students experiencing poverty B) Ongoing support for the Artistic programme from a range of funding sources C) Exploration of income-boosting Knowledge Exchange initiatives.
Lack of arts provision, especially dance studies in statutory education impacting student recruitment and putting access and widening participation targets at risk	On-going	<p>Advocacy and campaign efforts to retain the Music and Dance Scheme and specifically the Dance Centres for Advanced Training (CATs). Consultation response to the Department for Education review of the National Curriculum and the development of a “gold standard” dance curriculum with One Dance UK.</p> <p>The submission of a new Access and Participation Plan as well as fundraising efforts to support Creative Learning.</p> <p>Concerted Student Recruitment Strategy with a focus on conversions alongside implementation of Alumni Engagement Strategy to promote careers in dance and evidence successful Graduate Outcomes.</p>
Insufficient space in our building impacting our ability to increase revenues	Medium to long term	<p>In line with the 5-year Strategic Plan:</p> <ul style="list-style-type: none"> A) Continued use of The Place 2 to give more capacity. B) With the Capital Working Group pursue local capital investment and real estate
Reputational risk of working with artists and individuals whose behaviours and/or values do not align with the organisation	On-going	<p>Proactive use of Know Your Principles guidelines and Risk Management Framework.</p> <p>Use communications crisis playbook to manage communication as appropriate.</p> <p>Partnership with external provider to source specialist resource such as external investigations.</p> <p>Annual Review of complaints to review trends over time and inform interventions.</p>
Malware; Ransomware; Virus attack	On-going	<p>As identified in the Risk Register – mitigations include working closely with an outsourced IT provider to continue to improve practice in Cybersecurity practices, fostering organisation awareness and proactive behaviour.</p>

RISK MANAGEMENT

The Board recognises that the identifying and managing of risk assists the organisation in achieving its objectives.

The following processes have been established in respect of risk management:

- a Risk Management policy and strategy have been effectively implemented and includes a regularly-reviewed Risk Register evaluating the likelihood and impact of risks
- a Risk Appetite statement has been approved by the Board of Governors and the organisation's performance against this statement is monitored by Audit Committee and reviewed annually
- a control strategy is determined for each of the significant risks and opportunities
- The Place's Senior Leadership Team is charged with overseeing the management of risk
 - Risk management reports are received by the Senior Leadership Team and the Audit Committee which provide advice to the Board on the effectiveness of the establishment and implementation of risk management
 - a Know Your Principles document has been developed to outline ethical considerations in relation to donations and partnership working (or potential partnerships) with national and international partners. This document is reviewed annually at a minimum by Audit Committee and may be updated more frequently as and when government or stakeholder guidance changes.

The schedule of business provides for risk management and internal control to be considered on a regular basis during the year. Risk management has been incorporated fully into the corporate planning and decision-making processes of the organisation.

The Board receives periodic reports from the Audit Committee concerning internal control and regular reports are received from managers on the steps they are taking to manage risks in their areas of responsibility, including progress reports on key projects.

INTERNAL CONTROL

The Board of Governors acknowledges that it is responsible for ensuring that a sound system of internal control, supporting the achievement of policies, aims and objectives, while safeguarding the public and other funds and assets of the organisation is maintained and confirms that it has reviewed the effectiveness of these arrangements. The system of internal control is designed to manage rather than eliminate the risk of failure to achieve policies, aims and objectives. It can only provide reasonable and not absolute assurance of effectiveness.

The Board of Governors has taken reasonable steps in the period 1 August 2024 to the date of signing these financial statements to:

- ensure that funds from Arts Council England, direct funds from the Office for Students (OfS World-leading specialist provider funding), funds from Research England, and funds from the Department for Education Music and Dance Scheme are used only for the purposes for which they have been given and in accordance with the conditions which these bodies may from time to time prescribe
- ensure that there are appropriate financial and management controls in place to safeguard public funds and funds from other sources
- ensure that The Place has a robust and comprehensive system of risk management, control and corporate governance, which includes the prevention and detection of corruption, fraud, bribery and irregularities, and safeguards the assets of The Place
- secure the economical, efficient and effective management of The Place's resources and expenditure; and
- ensure that the activity of The Place delivers a broad public benefit in line with the organisation's charitable objects.

The key elements of The Place's system of internal control, which is designed to discharge the responsibilities set out above, include the following:

- clear definitions of the responsibilities of, and the authority delegated to, budget holders
- a comprehensive medium and short-term planning process, supplemented by detailed annual income, expenditure, capital and cash flow budgets
- quarterly reviews of key performance indicators, business risks and financial results
- clearly defined and formalised requirements for approval and control of expenditure, with investment decisions involving capital or revenue expenditure being subject to formal detailed appraisal and review according to approval levels set by the Board
- comprehensive Financial Regulations including procurement, detailing financial controls and procedures, approved by the Audit Committee and the Finance and General Purposes Committee
- a professional internal audit service, whose annual programme has been tailored in such a way that their audit conforms to the latest professional standards reflecting the adoption of risk management, is approved by the Audit Committee with a remit to promote economy, efficiency and effectiveness (value for money). In 2024/25 the Internal Audit service was provided by Kingston City Group.
- Defined Terms of Reference for Audit Committee regarding the recommendation to the Board for the appointment of External Auditors, including the approval of fees and the commissioning of any non-audit services by the External Auditors, and in line with good practice ensuring that the audit retender process is scheduled on a regular basis

STATEMENT OF RESPONSIBILITIES OF THE BOARD OF GOVERNORS

The Governors are responsible for preparing the report of the Governors and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice.)

Company law requires the Board of Governors to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including income and expenditure, of the charitable company for that year. In preparing these financial statements, the Governors are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- prepare financial statements that comply with the Accounts Direction issued by the Office for Students (OfS 2019.41)
- make judgements and estimates that are reasonable and prudent; state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and prepare the financial statements on a going concern basis unless it is inappropriate to presume that the charitable group will continue in business.

The Governors are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company, and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Insofar as the Governors are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Governors have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Report of the Board of Governors, incorporating the Strategic Report, was approved by the Board on 19 November 2025.



19 November 2025

Signed on behalf of the Board of Governors by **Alan Bishop**, Chair

Date

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS

OPINION

We have audited the financial statements of London Contemporary Dance (The Place) Limited for the year ended 31 July 2025 which comprise the statement of financial activities, the balance sheet, the cash flow statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including *Financial Reporting Standard 102 The Financial Reporting Standard* applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 July 2025 and of the charitable company's net movement in funds, including the income and expenditure, for the year then ended; and
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Office for Students Accounts Direction.

BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

CONCLUSIONS RELATING TO GOING CONCERN

In auditing the financial statements, we have concluded that the Governors' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Governors with respect to going concern are described in the relevant sections of this report.

OTHER INFORMATION

The Governors are responsible for the other information. The other information comprises the information included in the Governors' Report (incorporating the strategic report). Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Governors' Report (incorporating the strategic report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and directors' report included within the Governors' Report has been prepared in accordance with applicable legal requirements.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Governors' Report (which incorporates the strategic report and directors' report). We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company; or
- the charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Governors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT IN RESPECT OF THE OFFICE FOR STUDENTS

In our opinion, in all material respects:

- funds administered by the charitable company for specific purposes during the year ended 31 July 2025 have been applied to those purposes and managed in accordance with relevant legislation;
- funds provided by the OfS, UK Research and Innovation (including Research England) and Department for Education have been applied in accordance with the terms and conditions attached to them during the year ended 31 July 2025; and
- The requirements of the OFS's accounts direction have been met.

We have nothing to report in respect of the following matter in relation to which the Office for Students requires us to report where:

- grant and fee income, as disclosed in the note 3 and 4 to the accounts, has been materially misstated;
- expenditure on access and participation activities for the financial year has been materially misstated.

RESPONSIBILITIES OF GOVERNORS FOR THE FINANCIAL STATEMENTS

As explained more fully in the Statement of Governors' Responsibilities statement set out on page 35, the Governors (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Governors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Governors are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Governors either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the charitable company and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory requirements of the Office for Students and the Charity Commission, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006 and the Charities Act 2011.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to the potential for management to post inappropriate journal entries and to manipulate accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing journals, using data analytics to focus on higher risk entries; and
- Challenging assumptions and judgements made by management in their critical accounting estimates

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

USE OF OUR REPORT

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



05/12/2025

Richard Weaver
Senior Statutory Auditor

Date

For and on behalf of HaysMac LLP, Statutory Auditors
10 Queen Street Place
London
EC4R 1AG



Choreodrome 2025, photo by Jemma Yong

FINANCIAL STATEMENTS

STATEMENT OF FINANCIAL ACTIVITIES

(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 JULY 2025

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Income from:					
Donations and legacies	2	363,344	339,192	702,536	661,128
Charitable activities					
Grants	3	2,367,713	2,159,223	4,526,936	4,718,803
School fees and education	4	4,367,164	-	4,367,164	4,265,852
Performances		263,157	-	263,157	245,672
Other		210,815	195,427	406,242	227,696
Other trading activities					
Lettings		293,339	-	293,339	259,174
Other		64,369	-	64,369	66,126
Investments		126,662	-	126,662	151,011
Total income		8,056,563	2,693,842	10,750,405	10,595,462
Expenditure on:					
Raising funds					
Donations and sponsorships		142,487	-	142,487	156,233
Costs of premises maintenance relating to lettings and grants		433,378	191,392	624,770	606,980
		575,865	191,392	767,257	763,213
Charitable activities					
School and education		6,389,585	240,172	6,629,757	6,096,557
Theatre productions		1,445,880	2,396,579	3,842,459	3,560,483
		7,835,465	2,636,751	9,657,040	9,657,040
Total expenditure	5	8,411,330	2,828,142	11,239,472	10,420,253
Net income / (expenditure) before investment loss		(354,767)	(134,300)	(489,067)	175,209
Net gain/(loss) on investments		(579)	-	(579)	9,450
Net income / (expenditure)		(355,346)	(134,300)	(489,646)	184,659
Taxation		189,153	-	189,153	172,446
Net income/ (expenditure) and net movement in funds for the year after taxation		(166,193)	(134,300)	(300,493)	357,105
Transfer of Funds		180,000	(180,000)	-	-
Net movement in funds		13,807	(314,300)	(300,493)	357,105
Total funds at 1 August 2024		3,884,779	4,701,568	8,586,347	8,229,242
Total funds at 31 July 2025	14	3,898,587	4,387,268	8,285,854	8,586,347

There were no recognised gains or losses other than those reflected above.

The notes on pages 51 to 63 form part of these financial statements.

BALANCE SHEET AT 31 JULY 2025

	Notes	2025 £	2024 £
Fixed assets			
Tangible assets	9	5,681,042	5,334,306
Intangible assets	9	87,666	105,328
Investments	10	1,877,567	1,798,337
Total fixed assets		7,646,274	7,237,971
Current assets			
Debtors	11	858,060	551,700
Cash at bank and in hand		1,225,491	2,394,548
Total current assets		2,083,551	2,946,248
Liabilities			
Creditors: amounts falling due within one year	12	1,443,971	1,597,872
Total current liabilities		1,443,971	1,597,872
Net current assets/(liabilities)		639,580	1,348,376
Creditors: amounts falling due in more than one year	13	-	-
Net assets		8,285,854	8,586,347
Financed by:			
Income Funds			
Restricted	14	4,387,268	4,701,568
Unrestricted	14	3,898,587	3,884,779
		8,285,854	8,586,347
Total charity funds		8,285,854	8,586,347

The notes on pages 51 to 63 form part of these financial statements.

Approved and authorised for issue by the Board of Governors on 19 November 2025 and signed on its behalf by



Alan Bishop
Chair, The Place



Clare Connor
Chief Executive, The Place

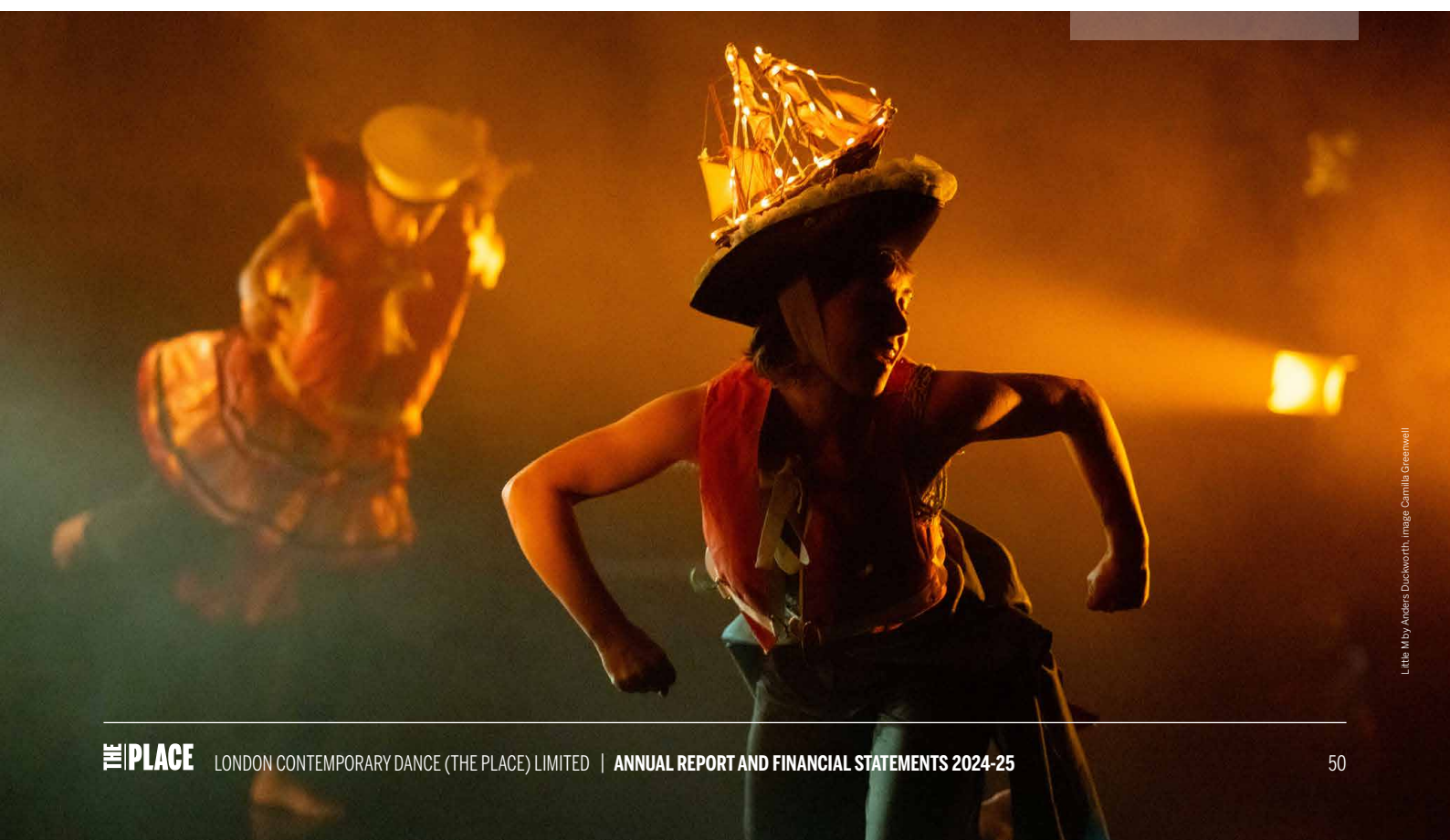
CASH FLOW STATEMENT FOR THE YEAR ENDED 31 JULY 2025

	Note	2025 £	2024 £
Net cash inflow from operating activities	2	(583,152)	972,701
Cash flows from Investing activities			
Bank interest		126,662	146,808
Purchase of tangible fixed assets		(703,875)	(339,126)
Purchase of intangible fixed assets		(8,694)	-
Cash outflow from investing activities		(585,907)	(192,318)
Increase/(decrease) in cash and cash equivalents in the year		(1,169,057)	780,382
Cash and cash equivalents at the beginning of the year		2,394,548	1,614,166
Cash and cash equivalents at the end of the year		1,225,491	2,394,548

Notes to the Cash flow statement

Reconciliation of net incoming resources to net cash flow from operating activities			
Net movement in funds		(300,493)	357,105
Depreciation charges		383,494	319,779
Bank interest		(126,662)	(146,808)
Investment income		(79,809)	(87,731)
(Increase)/decrease in fair value of investments		579	(9,450)
(Increase)/decrease in debtors		(306,360)	125,112
Increase/(decrease) in creditors		(153,901)	414,695
Net cash inflow from operating activities		(583,152)	972,701

The notes on pages 51 to 63 form part of these financial statements.



NOTES TO THE FINANCIAL STATEMENTS

1. ACCOUNTING POLICIES

BASIS OF PREPARATION

The financial statements are prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (Charities SORP (FRS 102), second edition effective from 1 January 2019); the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102); the Companies Act 2006; and the Accounts Direction issued by the Office for Students (OfS). London Contemporary Dance (The Place) Ltd meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Having made due enquiries, the Board believes that it is appropriate to prepare the financial statements on a going concern basis. This view is based, on the review of the reserves position referred to in the Financial Review section of the Annual Report, and also an examination of the budget for the current year and the business plan and forecast cashflows for future years.

The preparation of the financial statements in accordance with FRS 102 requires the Board to make estimates and assumptions concerning the future. The estimates and assumptions that could have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year include accruals, depreciation, revenue recognition and debtor recovery. Accounting in these areas requires management to use judgement. In relation to accruals this is with regards to a best estimate of costs that will be incurred based on contractual requirements. For depreciation these estimates are driven by the useful economic life of the associated assets. For revenue recognition management apply judgements in concluding on the point at which revenue should be recognised. Debtors are provided for when it is more likely than not that the payment will not be received.

TANGIBLE FIXED ASSETS AND DEPRECIATION

All assets costing more than £750 are capitalised at historical cost and stated at cost less depreciation. Assets with a value of less than £750 are written off in the financial statements in the year of purchase.

No depreciation is provided on freehold land.

Depreciation is provided on freehold buildings at a rate calculated to write off this cost over fifty years on a straight-line basis. Capital expenditure on building improvement is written off over ten years.

Furniture, IT hardware and equipment assets are depreciated over a three-year period.

INTANGIBLE FIXED ASSETS

Major IT systems and software development are classed as intangible fixed assets and are depreciated over a ten-year period.

FIXED ASSET INVESTMENTS

Investments are a form of financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. The Statement of Financial Activities (SOFA) includes the net gains and losses arising on revaluation and disposals throughout the year.

CASH AT BANK AND IN HAND

Cash at bank and in hand includes cash and short-term deposits with a maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

INCOME

All income is recognised once the charity has entitlement to the income, when it is more likely than not that the income will be received, and the amount of the income receivable can be measured reliably.

Grants and donations are, where appropriate, brought into the financial statements in the year in which they are receivable. Income is classified as a grant where it funds an entire stream of work. Income is recognised as a donation where it helps to fund our work.

Donated services and facilities are recognised when received, based on the estimated value of the donation to the charity. An equivalent amount of expenditure is also recognised.

GRANTS PAYABLE

Grants payable are recognised in the financial statements in the year in which they are paid.

EXPENDITURE

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required, and the amount of the obligation can be measured reliably. All expenses including support costs and governance costs are allocated or apportioned to the applicable expenditure headings. Irrecoverable Value Added Tax (VAT) is charged as a cost against the activity for which the expenditure was incurred.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include administration, finance, premises and communications departments, which support The Place's artistic programmes and educational activities. Support costs are allocated based on space used, to fairly recognise the demands on the building and staff.

Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice.

TAXATION

London Contemporary Dance (The Place) Limited is a charity registered in England and Wales and is not liable to United Kingdom income tax or corporation tax on its charitable activities. The charity claims theatre tax relief in respect of its productions, the benefit of which is recorded in the SOFA. The charity is unable to recover all of its Value Added Tax (see note 7).

FOREIGN CURRENCIES

Assets and liabilities in foreign currencies are translated into sterling at the rate of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the rate ruling in the month the transaction takes place. All differences are taken to the SOFA.

PENSION FUNDING

The charity has a stakeholder pension scheme in place for all staff, which makes provision for an employer contribution. The annual cost of the pension scheme is charged to the SOFA.

FUND ACCOUNTING

Restricted funds are created where a donor specifies the intended future use of their donation. These are spent in accordance with the donor's wishes. Unrestricted funds are available for use at the discretion of the Board in furtherance of the general objects of the charity.

FINANCIAL INSTRUMENTS

Basic financial assets, including trade and other receivables, cash and bank balances, and receivables from the subsidiary are recognised at the transaction price less any provision for non-recoverability. Investments, which are a form of financial instrument, are initially recognised at their transaction value and subsequently at fair value as explained above. Basic financial liabilities, including trade and other payable, are recognised at the transaction price.

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Unrestricted Funds £	Restricted Funds £	Total 2024 £
Donations and legacies	256,045	339,192	595,237	142,892	452,246	595,138
Donated services	107,299	-	107,299	65,990	-	65,990
Total	363,344	339,192	702,536	208,882	452,246	661,128

3. GRANT AND FUNDRAISING INCOME

	Unrestricted 2025 £	Restricted 2025 £	Total funds 2025 £	Unrestricted 2024 £	Restricted 2024 £	Total funds 2024 £
Grant Income						
Office for Students	1,593,104	37,294	1,630,398	1,592,936	35,164	1,628,100
Research England	482,395	-	482,395	514,039	-	514,039
Arts Council England Grant	-	1,836,799	1,836,799	-	1,826,994	1,826,994
Arts Council England Other Grants	-	180,000	180,000	-	259,885	259,885
Department for Education Grant	284,564	-	284,564	323,531	-	323,531
Other Grants and Fundraising	7,650	5,130	12,780	-	66,254	66,254
Esmée Fairbairn	-	100,000	100,000	-	100,000	100,000
Total	2,367,713	2,159,223	4,526,936	2,430,506	2,288,297	4,718,803

4. FEE INCOME BREAKDOWN

	2025 £	2024 £
UK Undergraduates	1,330,135	1,213,285
Overseas Undergraduates	919,030	1,235,123
UK Postgraduates	158,738	257,305
Overseas Postgraduates	665,444	424,822
Part-time students	100,781	36,900
Short classes and courses	666,334	531,906
Centre for Advanced Training	526,702	566,511
Total paid by or on behalf of individual students	4,367,164	4,265,852

5. EXPENDITURE

	Staff costs £	Other direct costs £	Support costs £	Allocation of other costs £	Total 2025 £
Raising funds					
Donations and sponsorships	126,558	15,929	-	-	142,487
Costs of premises maintenance relating to lettings	377,833	170,508	76,429	-	624,770
	504,391	186,437	76,429	-	767,257
Charitable activities					
School and education	2,788,705	1,325,523	274,990	2,240,538	6,629,757
Theatre productions	1,419,777	1,218,430	100,703	1,103,549	3,842,459
Other costs of premises maintenance	1,349,745	1,994,342	-	(3,344,087)	-
	5,558,227	4,538,296	375,693	-	10,472,215
Total expenditure	6,062,618	4,724,732	452,122	-	11,239,472

Other costs of premises maintenance figure includes support staff costs of £858,042 (£777,587 in 2024).

Prior Year Comparative - Expenditure 2023/24

	Staff costs £	Other direct costs £	Support costs £	Allocation of other costs £	Total 2024 £
Raising funds					
Donations and sponsorships	124,615	31,618	-	-	156,233
Costs of premises maintenance relating to lettings	356,641	187,584	62,755	-	606,980
	481,256	219,202	62,755	-	763,213
Charitable activities					
School and education	2,445,091	1,364,724	350,763	1,935,979	6,096,557
Theatre productions	1,341,772	1,169,315	95,854	953,542	3,560,483
Other costs of premises maintenance	1,204,378	1,685,142	-	(2,889,520)	-
	4,991,241	4,219,182	446,617	-	9,657,040
Total expenditure	5,472,497	4,438,384	509,372	-	10,420,253

6. PARTICULARS OF STAFF AND THE COST OF KEY MANAGEMENT PERSONNEL

The average number of employees during the year was 279 (2024: 282). This includes full-time and part-time employees and casual staff.

Full time equivalent	2025 No.	2024 No.
Administration	26	24
Services	11	10
Educational	57	46
Theatre	23	18
Total	117	98
Total staff costs were:	£	£
Wages and salaries	5,294,611	4,744,791
Social security costs	477,278	382,973
Other pension costs	290,729	261,622
Total	6,062,618	5,389,386

Redundancy costs paid during the year were £12,865 (2024: £4,750)

The key management personnel comprises The Place Directors

The total employee benefits of the key management personnel were £791,066 (2024: £732,611).

During the year the following employees were paid in the following bands:

	12 months to July 2025	12 months to July 2024
£60,001 - £70,000	2	1
£70,001 - £80,000	2	2
£80,001 - £90,000	0	1
£90,001 - £100,000	1	1
£100,001 - £110,000	1	0

The Chief Executive (Head of the Institution) was paid:

	12 months to July 2025	12 months to July 2024
Salary	103,273	99,301
Pension Contributions	17,556	16,881
Total	120,829	116,182

The Chief Executive's basic salary is 2.72 (2.58 in 2024) times the median pay of staff, where the median pay is calculated on a full-time equivalent basis for the salaries paid by the charity to its staff.

The Chief Executive's total remuneration is 2.94 (2.95 in 2024) times the median total remuneration of staff, where the median total remuneration is calculated on a full-time equivalent basis for the total remuneration by the charity to its staff.

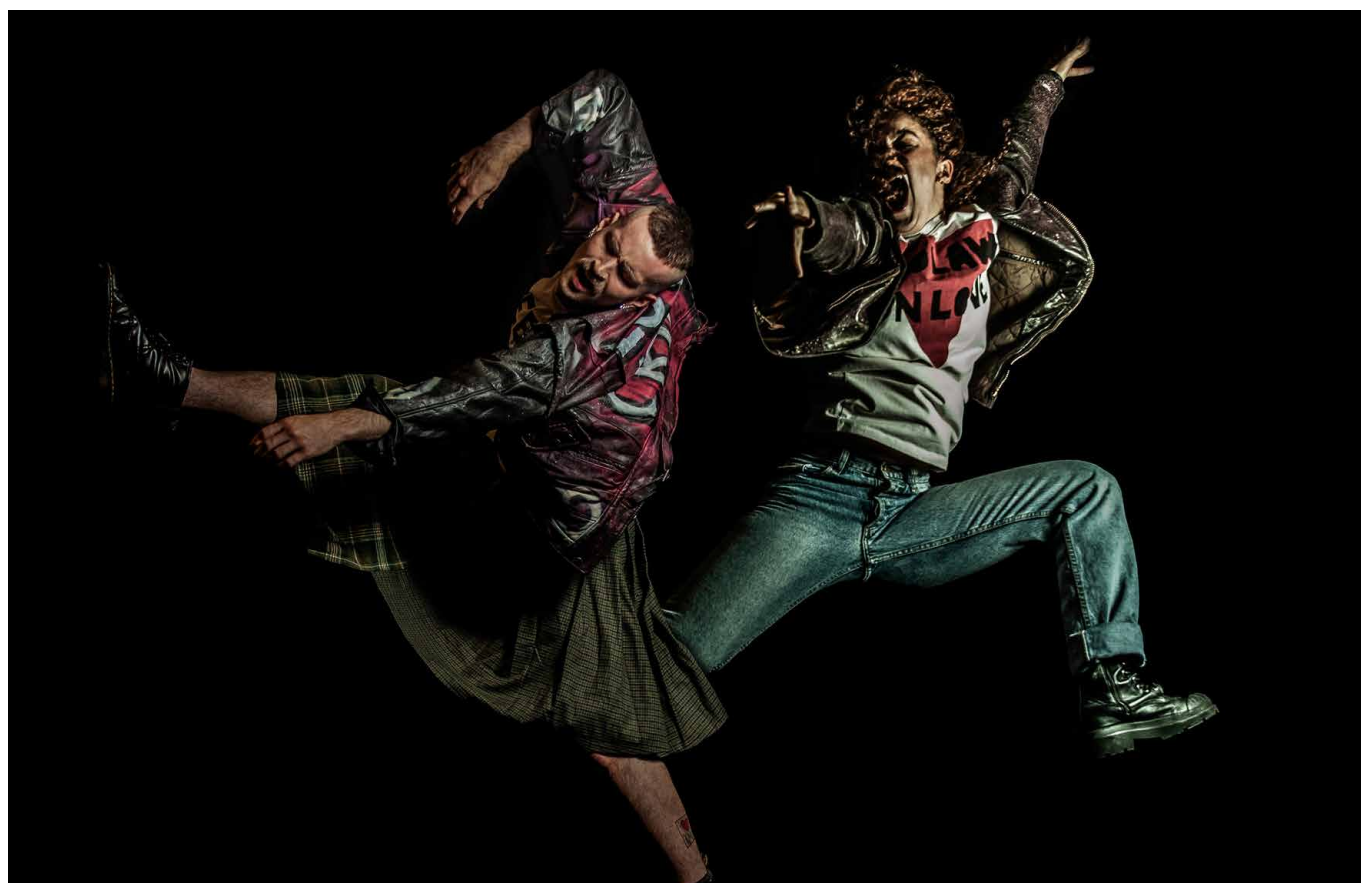
7. NET INCOME

	2025 £	2024 £
This is stated after charging:		
Depreciation	383,494	319,779
Auditors remuneration:		
– Current year audit	39,250	37,400
– Non-audit services	21,200	19,500
Irrecoverable VAT	331,810	306,647
Total	775,754	683,326

8. ACCESS AND PARTICIPATION EXPENDITURE

	2025 £	2024 £
Access Investment	205,331	176,330
Financial Support	90,348	112,054
Support for disabled students	16,054	15,443
Research and Evaluation	16,230	15,910
Total	327,964	319,736

Included in the above are costs of £146,386 (2024: £91,046) relating to staff who were intrinsic to the delivery of the organisation's access and participation activities during the year.



9. TANGIBLE AND INTANGIBLE FIXED ASSETS FOR CHARITY USE

	Freehold land and buildings £	Plant replacement and IT equipment £	Furniture and equipment £	Building improvements, fixtures and fittings £	Total tangible fixed assets £	Intangible fixed assets £
Cost						
At Cost 31 July 2024	8,766,737	258,881	613,291	1,127,666	10,766,575	246,041
Additions	-	23,332	83,647	596,896	703,875	8,694
Disposals	-	-	(127,706)	-	(127,708)	-
Transfers	-	-	-	-	-	-
At 31 July 2025	8,766,737	282,213	569,232	1,724,562	11,342,742	254,735
Depreciation						
At Cost 31 July 2024	3,912,975	233,767	503,066	782,461	5,432,269	140,713
Provided this year	170,307	19,766	75,142	91,922	357,137	26,357
Depreciation on Disposals	-	-	(127,706)	-	(127,706)	-
Transfers	-	-	-	-	-	-
At 31 July 2025	4,083,282	253,534	450,502	874,382	5,661,701	167,069
Net Book Value						
At 31 July 2024	4,853,762	25,114	110,225	345,206	5,334,306	105,328
At 31 July 2025	4,683,455	28,679	118,730	850,180	5,681,042	87,666

All fixed assets are used for direct charitable purposes.

A deed of covenant signed by the Board in 2014/15 in respect of the capital grant of £581,518 from Arts Council England contracts The Place to register a further charge and not, without written consent of Arts Council England, to assign, transfer or charge the Land.



10. INVESTMENTS

	£
Fund Value as at 31 July 2024	195,505
Investment Income: re-invested in fund	-
Increase/(decrease in investment value)	(579)
Fund Value as at 31 July 2025	194,926
95 day deposit account	1,682,640
Total investment valuation at 31 July 2025	1,877,566

11. DEBTORS

	2025 £	2024 £
Trade debtors	254,065	157,739
Other debtors	3,835	13,939
Prepayments and accrued income	600,160	380,022
Total	858,060	551,700



12. CREDITORS

	2025 £	2024 £
Amounts falling due within one year:		
Trade creditors	284,621	497,635
Other taxes and social security	171,164	92,251
Accruals and deferred income	988,186	1,007,986
Total	1,443,971	1,597,872

Deferred income

Deferred income comprises fees receivable in advance

	2025 £	2024 £
Opening balance	266,659	182,904
Amount released to income	(266,659)	(182,904)
Amount deferred in period	369,045	266,659
Closing Balance	369,045	266,659



MADance: Participation, Communities, Activism: students with participants at ASKI, Croydon, photo by Rocce Chacon

13. MEMBERS' GUARANTEES

The charity is a company limited by a guarantee not exceeding £5 per member. The number of members as at 31 July 2025 was 12 (13 in 2024) and the total of such guarantees amounted to £60 (£65 in 2024). The Governors are the members of the charity.

14. FUNDS

a) Fund movements

	Balance as at 31 July 2024 £	Movements in		Taxation £	Transfers in/(out) £	Balance as at 31 July 2025 £
		Income/ Investment gains £	Expenditure £			
Unrestricted funds	3,884,779	8,055,984	(8,411,330)	189,153	180,000	3,898,587
Total unrestricted funds	3,884,779	8,055,984	(8,411,330)	189,153	180,000	3,898,587
Restricted funds						
Student Hardship Fund	14,718	195,220	(203,467)	-	-	6,471
Pioneering Fund	44,291	41,248	(41,279)	-	-	44,260
Place for the Future	4,580,056	104,000	(191,392)	-	(180,000)	4,312,664
Other Theatre Grants	10,564	149,540	(154,866)	-	-	5,237
Other Educational Grants	35,995	37,294	(36,705)	-	-	36,584
Arts Council of England	-	1,836,799	(1,836,799)	-	-	-
Rural Touring Dance Initiative	15,945	329,742	(363,635)	-	-	(17,947)
Total restricted funds	4,701,568	2,693,842	(2,828,142)	-	(180,000)	4,387,268
TOTAL funds (2024/25)	8,586,347	10,749,826	(11,239,472)	189,153	-	8,285,854

	Balance as at 31 July 2023 £	Movements in		Taxation £	Transfers in/(out) £	Balance as at 31 July 2024 £
		Income/ Investment gains £	Expenditure Investment £			
Unrestricted funds	3,451,832	7,770,636	(7,539,899)	172,446	29,764	3,884,779
Total unrestricted funds	3,451,832	7,770,636	(7,539,899)	172,446	29,764	3,884,779
Restricted funds						
Student Hardship Fund	62,514	242,418	(260,450)	-	(29,764)	14,718
Pioneering Fund	37,046	45,381	(38,136)	-	-	44,291
Place for the Future	4,587,640	180,000	(187,584)	-	-	4,580,056
Other Theatre Grants	1,615	165,251	(156,302)	-	-	10,564
Other Educational Grants	32,047	35,164	(31,216)	-	-	35,995
Arts Council of England	-	1,826,994	(1,826,994)	-	-	-
Rural Touring Dance Initiative	56,548	329,742	(363,635)	-	-	15,945
Total restricted funds	4,777,410	2,834,276	(2,880,354)	-	(29,764)	4,701,568
TOTAL funds (2023/24)	8,229,242	10,604,912	(10,420,253)	172,446	-	8,586,347

Student Hardship Fund

Funds raised that are to be used for educational purposes are held in this fund. The fund is used to encourage and support current students at the Board's discretion.

Pioneering Fund

The Pioneering Fund has been established to help provide The Place with the financial resources necessary to allow it to take creative and artistic risks and support ground-breaking initiatives, and to support those ideas which push contemporary dance into previously unexplored territory.

The Place for the Future Fund

This fund represents the income and expenditure on the Lottery and King's Cross Partnership funded project to undertake the rebuilding and improvement of The Place in 2000 and additional capital works completed with the aid of further grant income. Depreciation is charged against this fund every year. This fund includes Bloomberg income received for implementation of a new CRM.

Other Educational Grants

This fund represents the income and expenditure relating to educational projects for which specific grants have been received.

Arts Council England

This fund represents funding received from the Arts Council England relating to non-school activities which they fund. These grants have been treated as restricted expenditure for activity.

Rural Touring Dance Initiative

The Rural Dance Touring Initiative is a national dance project working in rural areas funded by Esmée Fairburn and Arts Council England over 4.5 years.

b) Analysis of net assets between funds

	2025		
	Unrestricted Funds £	Restricted Funds £	Total Funds £
Fund balances at 31 July 2025 are represented by:			
Intangible fixed assets	87,666	-	87,666
Tangible fixed assets	1,331,794	4,349,248	5,681,042
Investments	1,873,104	4,463	1,877,567
Current assets	2,049,993	33,557	2,083,551
Current liabilities	(1,443,971)	-	(1,443,971)
Total	3,898,586	4,387,268	8,285,854

	2024		
	Unrestricted Funds £	Restricted Funds £	Total Funds £
Fund balances at 31 July 2024 are represented by:			
Intangible fixed assets	105,328	0	105,328
Tangible fixed assets	718,255	4,616,051	5,334,306
Investments	1,793,556	4,781	1,798,337
Current assets	2,865,512	80,736	2,946,248
Current liabilities	(1,597,872)	-	(1,597,872)
Total	3,884,779	4,701,568	8,586,347

15. OPERATING LEASE COMMITMENTS

	2025 £	2024 £
In 1 year	99,656	3,733
In 2 to 5 years	22,661	0
Outstanding Lease commitments	122,317	3,733

16. RELATED PARTY TRANSACTIONS

The Charity received donations without conditions or restrictions from members of the Board during the year of £4,840 (£2,000 in 2024).

Michael Asante who served as a Governor (charity trustee) in the year, has his own company MikeyJDotNet Ltd. The company provided a composer for the production *HOT in Her/e*, for the value £1,500. All amounts due to MikeyJDotNet Ltd were fully paid during the year. Michael Asante was employed as Artistic Director of Boy Blue Entertainment Ltd. The company provided a panelist for an event totalling £100. This has been fully paid. Michael Asante is on the board of Barbican Centre. During the year tickets were purchased from Barbican Centre for a Boy Blue production to the value of £103. Boy Blue provided choreographer sessions for LCDS during Term 2 to the value of £2,750, the invoice was sent in September 2025 and paid within the same month.

Rosalind Wynn who served as a Governor (charity trustee) in the year, was the Executive Producer at Dickson Mbi Company until December 2024 and retired as Governor on the 2nd July 2025. The company provided artist commission services to MA Dance Performance students totalling £7,200 in the year, this has been fully paid.

Clare Connor is a member of One Dance UK Honours Advisory Group. The charity paid £1,142 to One Dance UK for services rendered. All amounts were fully paid during the year. Clare Connor is an executive member of the Board at GuildHE. During the year £13,983 was paid to Guild HE for research membership and conference fees. All amounts were fully paid during the year.

Eddie Nixon who is the Artistic Director at The Place, is also the Co-Chair for Pavilion Dance South West. The company provided gifts in kind to The Place relating to use of theatre space; 56 hours of theatre space was provided to the value of £3,360.

During the year £53 was paid for a sympathy gift for a trustee.



The Love Behind My Eyes by Saif Ali, part of Shubbak Festival. Image by Candy Welz

17. STATEMENT OF FINANCIAL ACTIVITIES FOR THE PREVIOUS PERIOD (31 JULY 2024)

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Income from:					
Donations and legacies	2	208,882	452,246	661,128	415,842
Charitable activities					
Grants	3	2,430,506	2,288,297	4,718,803	4,577,757
School fees and education	4	4,265,852	-	4,265,852	3,602,318
Performances		245,672	-	245,672	275,586
Other		147,615	80,081	227,696	127,410
Other trading activities					
Lettings		259,174	-	259,174	248,845
Other		66,126	-	66,126	62,969
Investments		146,808	4,203	151,011	53,159
Total income		7,770,636	2,824,826	10,595,462	9,363,886
Expenditure on:					
Raising funds					
Donations and sponsorships		156,233	-	156,233	119,882
Costs of premises maintenance relating to lettings and grants		419,396	187,584	606,980	598,494
		575,629	187,584	763,213	718,376
Charitable activities					
School and education		5,804,890	291,667	6,096,557	4,834,862
Theatre productions		1,159,380	2,401,104	3,560,483	3,079,342
		6,964,270	2,692,770	9,657,040	7,914,204
Total expenditure	5	7,539,899	2,880,35	10,420,253	8,632,580
Net income/(expenditure) before investment loss		230,737	(55,528)	175,209	731,306
Net gain/(loss) on investments		-	9,450	9,450	(5,096)
Net income/(expenditure)		230,737	(46,078)	184,659	726,210
Taxation		172,446	-	172,446	171,822
Net income/(expenditure) and net movement in funds for the year after taxation		403,183	(46,078)	357,105	898,032
Transfer of Funds		29,764	(29,764)	-	-
Net movement in funds		432,947	(75,842)	357,105	898,032
Total funds at 1 August 2023		3,451,832	4,777,410	8,229,242	7,331,210
Total funds at 31 July 2024	14	3,884,779	4,701,568	8,586,347	8,229,242

THE PLACE

DANCING FOR LIFE



LONDON CONTEMPORARY DANCE (THE PLACE) LIMITED
(FORMERLY KNOWN AS CONTEMPORARY DANCE TRUST LIMITED)
A COMPANY LIMITED BY GUARANTEE.

Company Number: 883094
Charity Number: 250216

REPORT DESIGNED BY
LUCY MAY DESIGN

Cover: CAT graduate Florence Izzzi Hodgson in Couture Freedom Runway Edition choreographed by Arca & Fabrice Frenes, performed at the Peggy Hawkins Gallery, 2025, photo by Henry Curtis
Back cover: Gian by Maja & Tassaint Photo by David Lindsay, Graphic Design by Catarina Neves

LONDON CONTEMPORARY DANCE (THE PLACE) LIMITED

England & Wales - Charity number 250216

Accounts

**THE
PLACE**
DANCING
FOR LIFE

CONTEMPORARY DANCE TRUST LIMITED

ANNUAL REPORT AND FINANCIAL STATEMENTS 31 JULY 2024



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COMPANY INFORMATION

The Board of Governors presents this Annual Report, incorporating the Strategic Report and Financial Statements, for the year ended 31 July 2024.

Contemporary Dance Trust Limited is the legal name of The Place. Throughout this document the organisation is referred to as The Place.

Board of Governors The Board of Governors who served during the period and to the date of approval were:

Alan Bishop (Chair)	Chris Rowland (retired December 2023)
Jane Alexander (Vice Chair)	Eva Sarma
Michael 'Mikey J' Asante MBE	John G Stewart
Lisa Baglin	Elizabeth Varley
Helen Bailey	Catherine Ward (retired March 2024)
David Blackburn	Liz Wilson
Derek Hicks	Rosalind Wynn
Shaparak Rahimi	

Chief Executive Clare Connor

Company Clerk Lise Smith

Senior Staff: Artistic Eddie Nixon, Artistic Director
Christina Elliot, Head of Programming and Producing

Senior Staff: Education Baptiste Bourgougnon, Director of Undergraduate Courses and International Development
Anna Helsby, Director of Registry and Student Well-Being
Dr Efrosini Protopapa, Director of Postgraduate Courses and Research
Josh Slater, Deputy Director of Undergraduate Courses (appointed 3 Jan 24)
Dr Lise Uytterhoeven, Director of Dance Studies

Senior Staff: Administration Caroline Busby, Chief Financial Officer
Anna Cassidy, Director of Development
Holly Conneely, Director of Communications
Sanjay Dasani, Head of Operations
Laura Naldrett, Head of Human Resources
Elin Williams, Executive Producer

Registered Office The Place, 17 Duke's Road, London WC1H 9PY

Company Registered Number 883094

Charity Registered Number 250216

Auditors HaysMac LLP, 10 Queen Street Place, London EC4R 1AG

Bank Barclays Bank Plc, Hanover Square Corporate Banking Group, PO Box 15163H, London SW1A 1QD

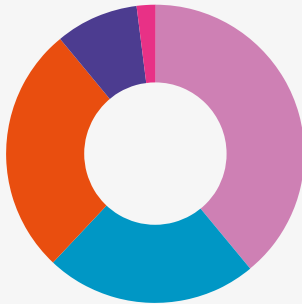
Solicitor CMS Cameron McKenna Nabarro Olswang LLP, 78 Cannon Street, London EC4N 6AF

Investment Advisors McInroy & Wood, 53 Davies Street, London W1K 5JH

THE PLACE AT A GLANCE

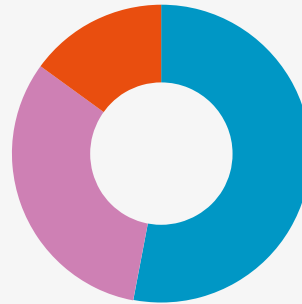
INCOME AND EXPENDITURE

SCHOOL INCOME



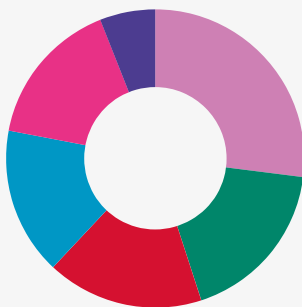
39% GRANTS
23% HOME UK FEES
27% INTERNATIONAL FEES
9% CENTRE FOR
 ADVANCED TRAINING
2% OTHER

PUBLIC PROGRAMME INCOME



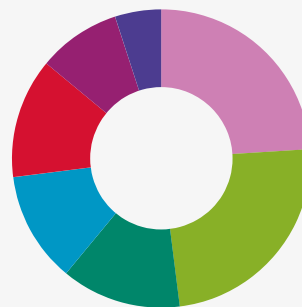
53% GRANTS
32% EARNED INCOME
15% FUNDRAISING

SCHOOL EXPENDITURE



27% TEACHING AND
 LEARNING
18% LEARNING RESOURCES
17% PREMISES AND
 DEPRECIATION
16% ADMINISTRATION
16% ACADEMIC COSTS
6% SCHOLARSHIP AND
 BURSARY FUNDING

PUBLIC PROGRAMME EXPENDITURE



24% THEATRE AND
 ARTIST DEVELOPMENT
24% PRODUCING AND
 TOURING
12% PREMISES AND
 DEPRECIATION
12% ADMINISTRATION
14% COSTS OF
 RAISING FUNDS
9% CLASSES AND
 COURSES
5% CREATIVE LEARNING

WHY DOES THE PLACE MAKE AN OPERATING SURPLUS?



TO ENSURE OUR ACTIVITIES
 REMAIN FINANCIALLY
 SUSTAINABLE IN THE
 LONG TERM



TO ENSURE WE CAN
 MAINTAIN AND UPDATE
 OUR BUILDING AND
 EQUIPMENT



TO PROTECT US AGAINST
 EVENTS WHICH MIGHT
 DAMAGE OUR FINANCIAL
 HEALTH



TO ENABLE US TO TAKE
 CREATIVE RISKS AND REMAIN
 AT THE LEADING EDGE OF
 CONTEMPORARY
 DANCE WORLDWIDE

AUDIENCE AND PARTICIPATION

OUR STUDENTS AND YOUNG PEOPLE CONTINUED TO ENGAGE AND EXCEL



94% OF BA GRADUATES RECEIVING A 2:1 AND ABOVE



94% OF POST GRADUATE STUDENTS WITH PASS, MERIT OR DISTINCTION. 67% MERIT OR ABOVE



87% OF UNDERGRADUATE CONTINUING THEIR STUDIES, BA1 TO BA2 (ONE YEAR AFTER STARTING)

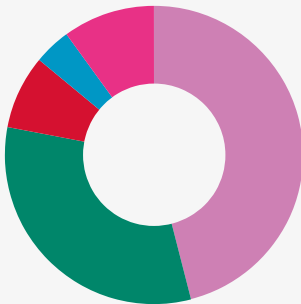


95% OF STUDENTS COMMENTED POSITIVELY ON SUPPORT FOR ACEDMIC STUDIES AND WELLBEING (NSS 2024) - 10% INCREASE IN BOTH



WE AWARDED 80 STUDENTS GRANT FUNDED PLACES TO ATTEND THE CENTRE FOR ADVANCED TRAINING PROGRAMME WHICH IS 63% OF THE COHORT

WE CONTINUED TO INVEST IN ARTISTS AND THE DEVELOPMENT OF NEW WORK



23
NEW COMMISSIONS
BY 35 ARTISTS

16
CHOREODROME COMMISSIONS

4
LCDS COMMISSIONS

2
KNOWLEDGE EXCHANGE
COMMISSIONS

5
PRODUCING AND TOURING
COMMISSIONS

WE CONTINUED TO REACH OUT TO NEW AUDIENCES



117 TOURING PERFORMANCES
AT 60 VENUES



OVER 46,000 PEOPLE SAW OUR PRODUCTIONS, 26% INCREASE FROM LAST YEAR. INCLUDING OVER 6,000 CHILDREN, 50% INCREASE FROM LAST YEAR



367 PRESS MENTIONS IN 160
DIFFERENT OUTLETS, EQUATING
TO 62M IMPRESSIONS FOR
THE PLACE

WE REMAIN COMMITTED TO CREATING OPPORTUNITIES IN DANCE PARTICIPATION



ADULT ATTENDANCE IN RECREATIONAL DANCE SESSIONS LIVE AND ONLINE: **OVER 25,000**
33% INCREASE FROM LAST YEAR



YOUNG PEOPLE ATTENDANCE IN RECREATIONAL DANCE SESSIONS LIVE AND ONLINE: **OVER 7,000**
12% INCREASE FROM LAST YEAR WITH 55% FROM CAMDEN POSTCODES

WELCOME FROM THE CHAIR AND CHIEF EXECUTIVE

Guided by our vision for a **WORLD WITH MORE DANCE**, the year 2023-2024 marked the transition from one 5-year strategic plan to the next.

Despite an increasingly challenging external context, The Place has demonstrated dynamism and growth in dance development through our world-leading status. This has been achieved through courageous ambition combined with fastidious risk management, drawing strength from our unique and defining artistic and education ecology, placing the independent dance artist at its heart.

In this period, we have witnessed striking challenges in the international environment including the continuing war in Ukraine and the escalation of war in Gaza, and we continue to share hope for a much-desired ceasefire and the return of the hostages. We understand artists have an important role to play in these times and have leaned into our value of **CULTURAL ACTIVISM** to build relationships with dance artists in Ukraine and alongside refugee communities, to ensure a multiplicity of voices are seen and heard.

Despite rising inflation domestically, the Higher Education financial model remains unaltered, equating to a 32% decrease in the real value of fees since 2012. Similarly, the continued structural decline in investment in the arts, reflected in standstill funding from Arts Council England National Portfolio (NPO) funding, equates to a 20% decrease in real value over the term. The downward pressure of these two funding streams has seen the devastating closure of other dance departments and smaller arts organisations around the UK. Wherever possible, we have continued to offer partnership whilst placing emphasis on our ability to **TAKE RISKS THROUGH ARTISTIC INNOVATION**. Meanwhile, relative fundraising successes, good uptake of free weekly hot lunches for staff and students, strong audiences and low staff turnover have all been positive indicators of our organisation's responsiveness to the circumstances, while informing our current and future services to **UNLOCK THE POTENTIAL** within all the people we serve.

In support of **ENTREPRENEURSHIP**, we have explored new avenues for income generation through international development and short courses and by right sizing our current provision. Our collective efforts have strengthened our reserves position as we anticipate continuing economic headwinds despite the change in government this summer. Early indications have shown a favorable political and proactive engagement with the arts and education sectors, which have been warmly welcomed.

Concern for social justice continues to influence and shape our thinking. Striving for **EQUITY** remains at the forefront of our decision making and we press on with action to evolve behaviours and culture. Our external Governance Effectiveness Review this year focused on ensuring that our leadership of the strategy was effective in the context of equity, and in doing so, recognised our sector leadership. Our ongoing work on carbon reduction is yielding promising results, and we have evolved our partnership with Wellbeing in the Arts to support staff mental health, with a 20% uptake across the workforce.



The strength and depth of the staff team has secured many outstanding achievements in 2023-2024:

1. The first extraordinary celebration of our **70 graduating undergraduate and postgraduate students** with the University of the Arts London at the iconic Royal Festival Hall
2. **Winning London Higher's Creative Arts Initiative of the Year Award** for *Super Normal Extra Natural* representing the combined efforts of the Public Programme Team and London Contemporary Dance School in support of Croydon London Borough of Culture
3. **30 phenomenal London Contemporary Dance School public performances** demonstrating innovation in creation and artistic commissioning as well as the new postgraduate showcase at Studio Wayne McGregor
4. The Playground Tour, created for children and families in outdoor settings, helped us **triple our young audiences to almost 10,000 this year**
5. **The most successful Peggy Hawkins fundraising gala to date** with our Patron, Anthony Van Laast, featuring a commissioned film centering student well-being told through the student voice
6. *Fresh from The Place*, a capsule performance programme featuring **20 artists in the Paris 2024 Olympic Cultural Season at La Villette**
7. **We embarked on a £1 million capital upgrade** – the first significant project in over 20 years to improve the café, artist dressing rooms, changing rooms and toilets
8. Our carbon reduction efforts yielded an **8% reduction in emissions overall**
9. **A 33% increase in adult class attendance** evidences an appetite for participation and in support of continued growth, we took on a new three-year lease with the Camden Chinese Community Centre to further enhance the student, participant and artist experience
10. We developed a **new five-year strategic plan** *Moving with the Times* which invests in the realisation of a Research and Knowledge Exchange strategy

In this year the dance sector mourned the sad loss of John Ashford, The Place Theatre Director (1986-2009) and Emma Gladstone, former Associate Director of The Place Theatre (1997-2003). Their loss serves as an important reminder that it is the people that ultimately make the difference, and the success of The Place can only be attributed to the dynamism, ambition and collaborative leadership of the staff team and Board of The Place, for which we are eternally grateful.



Alan Bishop
Chair



Clare Connor
Chief Executive

STRATEGIC REPORT

The Place is a global leader in contemporary dance development. Our work across the entire ecology of dance is unrivalled, uniting research, education and training with the creative processes that lead to the conception, production and consumption of inspiring new work.

Our World-leading specialist provider status, awarded by the Office for Students (OfS) to London Contemporary Dance School (LCDS), and our continued inclusion as an Arts Council England National Portfolio Organisation together reflect The Place's role at the forefront of dance development, and our important contribution towards the work of artists who have international reach and impact.

We believe dance can enhance lives and are committed to increasing opportunities and removing barriers to watching and participating, across local and rural communities, cities, regions, online and far beyond the borders of the UK.

We nurture new artistic collaborations and audience connections to spark imagination and reflect the complexities of the world around us.

We encourage a culture of innovation and collaboration, learning from and intersecting with other disciplines and sectors to continually change our practice.

The balance of our unique ecology sets us apart from every other dance organisation in the world.



OUR PURPOSE

We exist to develop, nurture and celebrate dance locally, nationally and internationally.

OUR VISION

Our vision is a world with more dance where more people experience the possibilities of dance across their whole lifetimes, and where the innovation, deep human connections, critical thinking and health benefits in dance are celebrated widely.

OUR MISSION

We strive to power imagination through dance by teaching, researching, commissioning, co-creating, producing and programming in collaboration with leading international partners.

OUR VALUES

- **Unlocking Potential** – participation and pipeline
- **Taking Risks** – research and innovation
- **Equity** – new paradigms with distributed power
- **Cultural Activism** – impact and relevance
- **Entrepreneurship** – income generation and resilience



In 2018 we set out a courageous vision for a “world with more dance” and in the past five years we have...

- Stewarded in a **new artistic model** which invests in a plurality of diverse artists and audiences locally, nationally and internationally
- Secured **significant external endorsement** through partner funding to expand the third phase of the Rural Touring Dance Initiative to more audiences across Priority Places
- **Celebrated 50 years of The Place** through a digital first approach with a new brand and delivered a new website placing the user at the centre
- **Grown income by 35%** from £6,912,641 (2017/18) to £9,363,886 (2022-23) and bolstered reserves
- Sustained and enriched significant **hyperlocal activity in schools and community settings** in the Somers Town area and in Camden
- **Innovated our undergraduate and postgraduate courses** to increase accessibility and creative pedagogy forged with a new validating partnership with University of the Arts London
- Achieved registered **Higher Education Provider Status** in our own right with Office for Students and been awarded **World-leading specialist provider status** alongside Higher Education Innovation Funding which has enabled us to significantly improve the student experience
- With Arts Council England **Cultural Recovery Funding**, evolved and shaped blended online/live services and practices in the post-pandemic period



BA Design Collaborators, image by Rosio Charon.

THE CHANGE WE ARE STRIVING FOR 2024-2029

Our new five-year strategic plan 2024-2029 Move with the Times is driven by a firmly held passion to redress the systematic erosion of dance due to:

- The lack of understanding of its true societal value
- The lack of a robust evidence base which reflects dance's ability to strengthen artists, academic and other settings.

We believe that dance makes lives better and is vital to improving people's health and well-being and that there are wider socio-economic benefits to be gained. In pursuit of a world with more dance we strive to

- increase knowledge and understanding of the benefits of dance and movement
- improve access to dance education and employment
- increase dance experiences and engagement locally, nationally and globally
- promote excellence in dance, movement and choreography through practice research with the transfer of knowledge to commercial and health sectors.

STRATEGIC AIMS 2024-2029

Aims	Outcomes	Outputs 2024-2025
Moving People Evolve our reach and engagement	<ul style="list-style-type: none"> - MP1 Access & Participation Plan (APP) - MP2 Programme and commissions - MP3 Participation and engagement 	<ul style="list-style-type: none"> - APP targets (2018-24) to increase social mobility New 5-year APP submission (2024-2029) made to OfS - Co-curating partnerships x 5 annually - Develop strategy to increase reach with Camden Partner Schools and Get Camden Dancing
Moving Dance Pursue world-leading quality dance education, creation, research and knowledge exchange	<ul style="list-style-type: none"> - MD1 LCDS course recruitment - MD2 Knowledge Exchange Partnerships - MD3 Independent artist practice research 	<ul style="list-style-type: none"> - Applications to offers combined aligned to 5-year plan - x 3 artistic & education partnerships per annum - x 20 research & production commissions per annum
Moving with Care Ensure quality, sustainability and preparedness to future-proof	<ul style="list-style-type: none"> - MC1 Preparedness for ACE and OfS funding - MC2 Sector leadership - MC3 Environmental Responsibility - MC4 Commitment to strengthening equity 	<ul style="list-style-type: none"> - Funding criteria linked to planning and comms frameworks - Increased tracking and visibility of staff, alumni and Patrons awards and achievements annually - Carbon reduction targets met annually - Annual benchmarking against national data (ACE & HE sector) alongside demonstrable progress against Equity Plan Goals

AIM 1 – MOVING PEOPLE: EVOLVE OUR REACH AND ENGAGEMENT TO BRING US CLOSER TO OUR VISION OF A WORLD WITH MORE DANCE

This year, in pursuit of a World With More Dance, The Place presented a diverse range of performances featuring both UK and international artists, and supported emerging talent through residencies and commissions, including the award-winning *Super Normal Extra Natural*. Additionally, we expanded community engagement and reached over 9,600 children through touring productions, expanded our access and participation programme and built alumni connections with new engagement initiatives and residencies.

Programme, commission and produce highest quality dance reflecting the London and UK audiences we serve

Theatre programme

At the core of our vision is a commitment to offer a diverse, dynamic, and innovative programme for audiences that reflects the vibrant possibilities of dance. Over the past year, our theatre programme has presented work by some of the UK's most exciting independent artists, including Emilyn Claid, Akshay Sharma, Seke Chimutengwende, James Wilton, Chisato Minamimura, Dam Van Huynh, Jaivant Patel, Charlotte Mclean, Annie Hanauer, and Amina Khayyam - each bringing unique narratives, ideas and movement to the stage.

Alongside UK talent we also presented work by international artists from Portugal, Belgium, Ireland, Germany, France, Cameroon, Senegal, China, Taiwan, and Korea, creating a rich and multicultural tapestry of dance experiences. We are leading efforts to cultivate onward touring opportunities, expanding the reach of high-quality dance while minimising the ecological cost of international touring. Following the success of the sixth edition of our Festival of Korean Dance in our theatre, we once again toured these works to cities such as Glasgow, Newcastle, Salford, and Bournemouth.

Our programme of contextual events, workshops and post-show talks continued to deepen audiences' experiences. This year, 25 shows had post-show talks, of which 14 were British Sign Language (BSL) interpreted, and on average 38% of audiences stayed to join post-show talks.

We continue to cultivate curatorial partnerships which introduce distinctive new ideas to the programme, including FRINGE! Queer Film & Art Fest, Dance Umbrella, BOP Jazz Theatre Company, Feel The Rhythm and Queer East. A new collaboration with the Parisian festival *Generation A*, showcasing contemporary dance from French-speaking African countries, highlighted our ongoing commitment to spotlighting underrepresented voices. In collaboration with Aerowaves we presented Artists Encounters, a week-long exchange of performances and pedagogical practice.

Our Summer programme closed with the return of Family Dance Day, hosted at Coram's Fields near The Place, with workshops, crafts and outdoor performances by Sonia Sabri Company, Autin Dance and Vanhulle Dance Theatre. This event reaffirmed our commitment to creating accessible, community-focused dance experiences for families.



Family Dance Day, image by Roswita Chesire.

Our festive family production, *Pirates!* by Scottish Dance Theatre, ran for 15 performances and welcomed 1800 audience members, nearly half of whom were young people with many new to our theatre. The performances had hugely positive feedback from audiences and excellent reviews.

“A REALLY ENGAGING, FUN AND FUNNY SHOW.” *THE GUARDIAN.*

Residencies, Commissions and Producing

A significant pillar of our artistic programming continues to be our commitment to artist development and emerging voices. Across 2023-24 we commissioned 19 new projects, including work by Jo Bannon, Stefania Pinato, Anatomical, SAY and Sonia Sabri, whose projects continue to push the boundaries of contemporary dance. This year, our artist residency programme Choreodrome provided a platform for 16 artists, while new partnerships with East London Dance and AΦE Lab opened doors for hip-hop and virtual reality (VR) dance artists.

We worked with artist Anders Duckworth on the development and future touring of *Little M*, a retelling of *The Little Mermaid* aimed at children aged 9+ and their families. This reimagined production foregrounds themes of transformation and acceptance, with a creative team entirely composed of trans or non-binary artists. We also supported artists Akeim Toussaint Buck and Ella Mesma in the development of their piece *Okan* (which means ‘oneness’ in Yoruba), incorporating Salsa, Wing Chun, and other movement practices to explore themes of ancestry, gender norms, and relationship dynamics.

One of the standout productions of the year was *Super Normal Extra Natural*, created by Requardt & Rosenberg, a large-scale, immersive performance staged at the Whitgift Shopping Centre as part of Croydon Borough of Culture. This production, which included a 45-member cast of local students, community participants from Croydon, SLiDE, LCDS third-years, and professional performers, was a true celebration of collaboration across The Place. With over 700 audience members, this headphone-guided experience was lauded for its innovation and inclusivity, and went on to win the first-ever London Creative Arts Initiative of the Year award at the London Higher Awards.



Scottish Dance Theatre in *Pirates!*, image by Genevieve Reeves.

Participation and Engagement

Education and Community Wellbeing

This year, we expanded our work in education and community wellbeing by collaborating with community groups and schools across London. For the second iteration of the BA2 'Outside Encounters' Unit, we commissioned eight dance artists and their community groups from across London to work with students in the Spring and Summer Terms, including older adults, stroke survivors, asylum seekers, Amici Theatre, and SLiDE Dance. This allowed our students to gain hands-on experience in co-creative community practices and wellbeing through dance, and we are now embedding this into a new undergraduate pathway focusing on education and community engagement.

Our first cohort of MA Dance: Participation, Communities, Activism students has made a profound impact, working with hundreds of individuals across South Africa, Brazil, Poland, Germany, Mexico, and England. These projects fostered international collaboration, connecting people through dance: Caribbean elders from Croydon teamed up with women in South Africa to explore migration histories, while intergenerational groups from Poland and Brazil learned about care from the non-human world, and adults in rural Germany and young people with learning disabilities in Mexico explored non-verbal communication across geographical distance. These groundbreaking initiatives showcase how dance is a tool for social connection, healing, and activism.

Partner Schools

In Camden, our flagship Partner Schools programme reached 796 children from 16 primary schools, who attended workshops, performances, and 10-week creative projects with professional artists in their schools. The highlight of this programme remains the Camden Schools Dance Festival, with the children performing for their families in our theatre. Our youth engagement continued with the annual Youth Dance Platform and Camden Youth Dance Festival, both curated by our Youth Focus Group, which saw 232 young people performing on our stage.

Our collaboration with screen dance artist Cailin Mallin and Robson House School's Special Educational Needs Unit produced two stunning dance films, which were shared with the students' teachers and families. This project, like many others we're involved in, demonstrates our commitment to making dance accessible to all.

Community Creative Projects

Our work with adults provides accessible and high-quality lifelong engagement opportunities, particularly in Camden through our partnerships with organisations including Recovery College, Camden and Islington NHS Trust, and Clean Break. This year, we ran three Introduction to Dance for Health and Wellbeing courses, and we commissioned and hosted Protein Dance's biennial project with refugees and migrants, *There & Here*, that culminated in a memorable performance in our theatre.

Our work with vulnerable communities expanded through new partnerships with New Horizon Youth Centre in Somers Town, which supports young homeless and vulnerable people in London, offering contemporary African, hip-hop, Bhangra, and Krump dance workshops. Our partnership with Clean Break, an organisation supporting women with experience in the criminal justice system, resulted in a beautiful dance performance created by Sara Dos Santos and 10 women, showcased at their Members' Summer Event. This year, we also started a new partnership with Holborn Community Association to offer creative dance workshops to their over-60s group, with plans to develop this into a larger programme.



Classes & Courses

Our Classes & Courses provide inclusive, high-quality dance experiences for all ages, covering the full spectrum of dance, from Children and Youth Dance Classes to Adult and Professional Classes, as well as activities for those over 60. We also offer annual summer intensives and tailored learning opportunities.

In 2023-24, we saw a remarkable 33% increase in participation, with over 13,000 adults attending weekly classes in styles like Contemporary, Ballet, Bharatanatyam, Street Dance, Improvisation, and Tanztheater. Our Summer 2023 Intensives attracted 725 adults over three weeks, introducing new styles such as Waacking, Ballroom and Latin.

Our programme for adults includes three weekly classes for dancers over 60, and in Autumn 2023, many of these dancers performed in *Home From Home* at sold-out shows at DanceEast, Norwich Playhouse, and The Place Theatre. Directed by Luca Silvestrini (Protein Dance), this project won the Artistic Innovation Award from One Dance UK.

This year 950 young people aged 3-18 joined our classes, resulting in over 6,500 total attendances. To increase access, we offered bursaries to 50 families. Seventy young dancers also participated in week-long creative projects with Candoco Dance Company, Joshua 'Vendetta' Nash, and Temujin Gill.

The Place's Youth Dance Companies, Shuffle and Shift, performed at 10 platforms, including British Library and U.Dance, with Shift premiering *Up the Wall*, choreographed by Joshua Nash, filmed at Coal Drops Yard.



MA Participation, Communities, Activism workshop, image by Rocio Chacon

New engagement opportunities, particularly for young people

National Touring

In January 2024 our latest co-production with Extended Play, *How To Build A Universe*, premiered at the Leicester Curve. The show includes local participants in each touring location. The show toured to Gloucester, Birmingham, and London where members of The Place's over 60s classes joined the show. We also took Extended Play's first production *DONUTS* on a rural tour around the UK which reached 316 audience members across 9 performances in community centres, town halls and libraries.

We continued touring SAY's children show, *the album: skool edition*, now in its fourth year of touring. This 15-minute high-energy and interactive piece was performed in Oldham, Northwich, Somers Town, and at Fluxus festival in Rotherham.

We ran another edition of our flagship programme for primary schools, *The Playground Tour*. This year's commissioned artists were Vanhulle Dance Theatre and Sonia Sabri Company, and the tour reached a record number of 9624 children.

“ WE ARE SO LUCKY THAT WE WERE ABLE TO BE ONE OF THE SCHOOLS THAT YOU VISITED AND THANK YOU FOR CREATING THIS OPPORTUNITY FOR US.” *TEACHER AT GUSFORD PRIMARY SCHOOL*

Rural Touring

We have exceeded our expectations for this year's touring figures and delivered a target-smashing 78 shows in total to audiences of 3,032 people across 56 venues around the country including local arts centres, libraries, schools, village halls and care homes. Alongside the shows, we led 25 workshops attended by 553 children and adults. This year our wraparound offers included Rangoli painting workshops and post-show 'meet the artist' dinners, which proved popular with our adult audiences.

In January 2024, we launched our 2024-25 menu for touring in Autumn 2024 and Spring 2025. This upholds our commitment to supporting diverse artists to reach rural audiences by featuring two global majority led productions (Alethia Antonia and Pagra Dance Company) and a disability-led family production (SLiDE). We have just begun a planned sector consultation process to identify demand and sharpen focus for future small-scale touring initiatives.

International Touring

This year was marked by a significant amount of international touring that has showcased our productions to new audiences worldwide. Associate Artists Igor x Moreno teamed up with The Place and top venues across Europe to co-produce and premiere their stunning new show *Karrasekare* at Roma Europa festival. The show then embarked on a tour across seven countries: Italy, France, Belgium, Netherlands, Denmark, Croatia, and the UK.

LAVAELO's captivating children's show *Is This A Dance?* delighted audiences at the Krokus Festival in Belgium and is set to tour to Barcelona's El Mercat Festival in 2025. Meanwhile, we built on our partnership with La Merce festival when SAY brought their popular show *the album: live* to the stage in September 2023.

For the first time, The Place collaborated with commercial producer Realscape to license the innovative *Future Cargo* for a run at the Adelaide Fringe in January 2024. Artists Extended Play, SAY, and Keisha Raithata also lit up the stage in Paris as part of the vibrant *Fresh from The Place* showcase at La Villette. With performances spanning continents and genres, this year has highlighted the bold and innovative spirit of The Place on the global stage.

London Contemporary Dance School programme

This year, LCDS students took their performances beyond The Place, reaching live audiences of 4600 and showcasing a wide range of dance styles that have been added to the curriculum in recent years.

In January 2024, our third-year BA students restaged *Until We Stand* with James Cousins for six spectacular immersive shows at Wilton's Music Hall. The third-years also worked with Vicky 'Skytilz' Mantey, Divya Kasturi and Liam Francis on *Percolator*, a two-night mixed bill of new scratch works featuring diverse dance forms, bold costumes and live music. Some of our BA3 students took to the British Museum for *Dance Through Time* on International Dance Day, performing in the iconic Nereid Temple room and sharing insights about contemporary dance history.

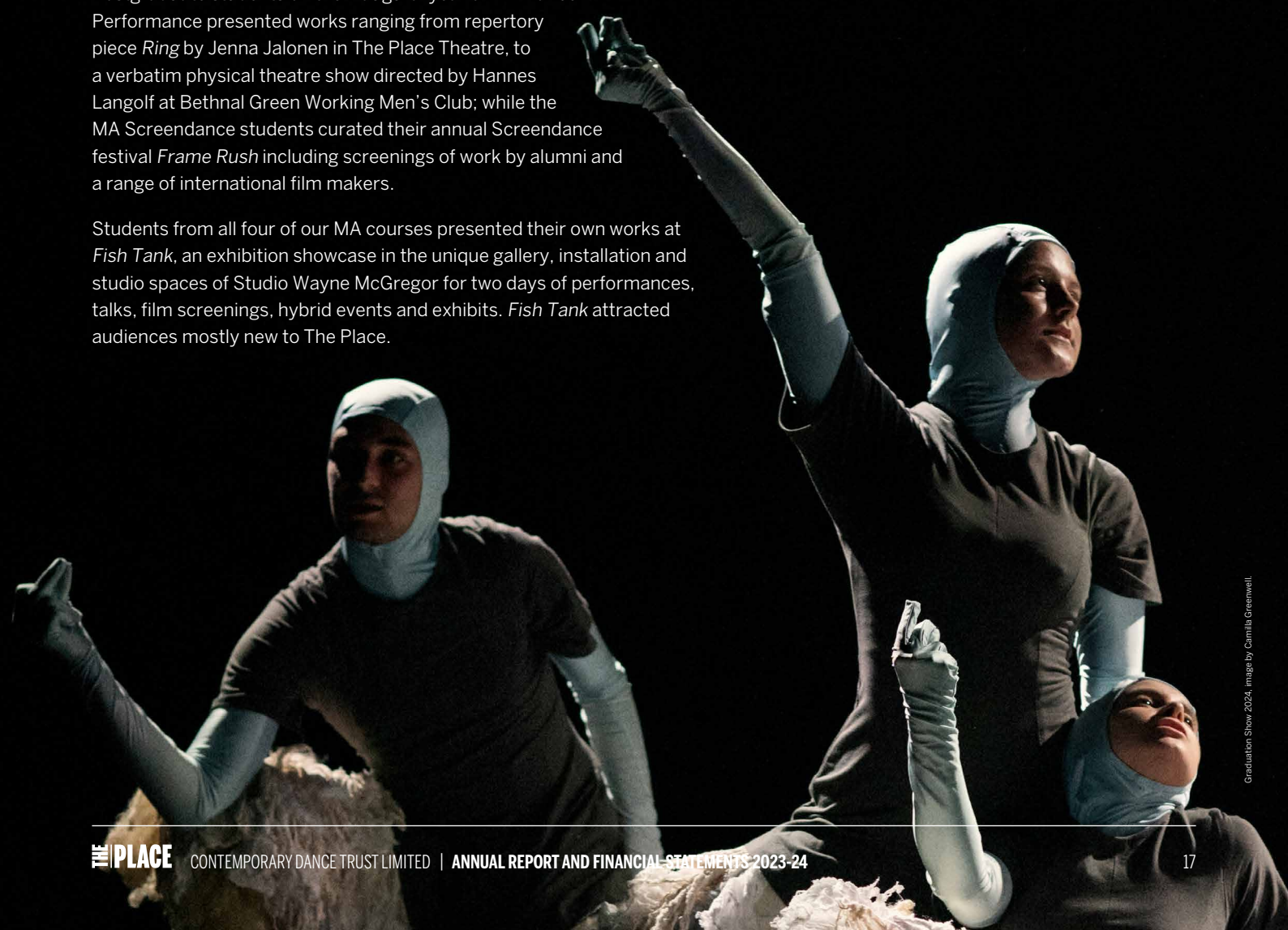
Our Graduation Shows this year went above and beyond in showcasing the quality of artists and artistry we are developing at The Place. Graduating students worked with guest choreographers Simone Mousset, dance duo SAY (Sarah Golding and Yukiko Matsui), Holly Blakey, and Sung Im Her on four phenomenal pieces.

“...THIS GRADUATION SHOW HAS LEFT ME WITH A GENUINE HOPE THAT THE NEXT GENERATION OF DANCERS WILL TRANSFORM UNEQUAL RELATIONS AND ROLES IN THE DANCE INDUSTRY”
DANCE ART JOURNAL

Outside of The Place, LCDS students were involved in *Super Normal Extra Natural* at the Whitgift shopping centre in Croydon, *Fresh from The Place* at La Villette in Paris, and the *What Can Dance Do* project. Second year BA students performed to over 700 people at 10 primary schools in Camden as part of their LC2 schools tour, and third year students performed at the Peggy Hawkins gala in March 2024, impressing an audience of existing and new donors and the wider public.

Postgraduate students on the inaugural year of MA Dance: Performance presented works ranging from repertory piece *Ring* by Jenna Jalonen in The Place Theatre, to a verbatim physical theatre show directed by Hannes Langolf at Bethnal Green Working Men's Club; while the MA Screendance students curated their annual Screendance festival *Frame Rush* including screenings of work by alumni and a range of international film makers.

Students from all four of our MA courses presented their own works at *Fish Tank*, an exhibition showcase in the unique gallery, installation and studio spaces of Studio Wayne McGregor for two days of performances, talks, film screenings, hybrid events and exhibits. *Fish Tank* attracted audiences mostly new to The Place.



Access and Participation

LCDS is committed to widening access to dance education through our Centre for Advanced Training (CAT) and undergraduate and postgraduate programmes. We're currently updating our Access and Participation Plan (APP) for submission to the Office for Students in 2025.

To make our programmes more accessible we have increased the number of undergraduate and postgraduate Open Days held at The Place and expanded the places where admission workshops are held outside of London to Belfast, Newcastle, and Nottingham, offering travel bursaries to those who face financial barriers.

Our National Partnership Programme of schools and organisations across the UK whose participants fall within our APP target groups has gained significant momentum this year, working with over 300 students in schools, colleges and dance organisations. Regionally these include areas across North Norfolk, Herne Bay, Barking, Newcastle and Nottingham while in London we have worked in partnership with Artistry Youth Dance, Barking Abbey School, BRIT School, and The Big Creative. This work is further underpinned nationally through LCDS's newly developed partnership with One Dance UK.

This year, our Head of Widening Participation and Recruitment Andrea Barzey has set up a pilot mentoring scheme with the (CAT) Programme to increase the number of male students entering dance higher education. We also presented on our whole provider approach to widening participation and student wellbeing at major events like SEER (Symposium on Experiential Education Research) and TASO (Transforming Access and Student Outcome).

Our postgraduate recruitment focuses on hosting international information sessions, which has attracted students from around the world, with students coming from Tasmania to Hong Kong on our MA Screendance course, and from Mexico to South Africa on our MA in Dance: Participation Communities Activism.

Alumni Engagement and Graduate Success

In January, we appointed Blue Makwana to the newly created role of Alumni Engagement Manager. A successful alumna herself boasting a rich portfolio career, Blue is leading the first Alumni Engagement Strategy, aimed at uniting our global alumni community through support services, events, and communications.

As part of this strategy, The Place launched two initial Propeller projects across the school, Artist Development and Theatre and Programming teams, to help propel our students to a flying start in their first year after graduation. Four LCDS 2024 graduates took part in a new Graduate residency, as part of our annual Choreodrome programme, while another four graduates travelled to Taipei for the ArtsCross choreographic research project. Additionally, MA Screendance alumni have taken on roles as Graduate Technical Teachers, mentoring the next cohort of students to develop camera techniques and editing skills.



CAT Summer show 2024, image by Stephen Berkeley-White.

AIM 2 – MOVING DANCE: PURSUE WORLD-LEADING QUALITY ACROSS DANCE EDUCATION, CREATION, RESEARCH AND KNOWLEDGE EXCHANGE

The Place continues its pursuit of world-leading excellence in dance education, creation, research, and knowledge exchange through innovative strategies and forward-thinking initiatives. In 2023-24, a number of key developments and partnerships were launched to enhance LCDS's reputation and our student experience, and to support artists to be ambitious and innovative in their practice and research.

Our innovative strategies and global partnerships are shaping the future of dance, and we are committed to fostering creativity, collaboration, and a supportive environment for both students and professionals.

World-leading Creative Pedagogy

In the 2023-24 academic year, we deepened our focus on quality enhancement, implementing a comprehensive suite of strategies developed, implemented and monitored through the Academic Board. We introduced Student Recruitment and Learning Resources Strategies; implementing the recently developed Alumni Engagement Strategy will be the next area of focus. A robust evidence base is being prepared for our next Teaching Excellence Framework (TEF) submission in 2027, supported by the full rollout of a new Educational Gains Evaluation Framework.

A key area of innovation is the integration of periodisation into the LCDS curriculum, supported by a PhD researcher investigating the implementation process. The findings from this research will be disseminated at faculty continuing professional development (CPD) days and will inform future curriculum development. This academic year marks the first full implementation of periodisation strategies in the curriculum planning and dance science education for all undergraduate cohorts. LCDS will share its findings on this front at an international conference in October 2024, showcasing its leadership in this field. Collaboration with researchers from the University of Chichester will further enhance understanding of periodisation's impact on dance training.

Another significant achievement this year was the launch of the first ever digital *Dance Art Journal x LCDS ResLAB* publication, titled *Forging Paths* and *New Narratives*. This innovative new project featured contributions from LCDS students next to essays by DAJ writers, and provided a platform to showcase the students' research and artistic journeys in written form. The publication was launched in June 2024, with a panel discussion that included the five student editors, highlighting the research conducted by their peers.



Emlyn Ciad in Emlyn Ciad UNTITLED, image by Roswitha Chester.

Research and Knowledge Exchange across Arts and Education

This year, The Place has fostered innovative partnerships to expand our reach and facilitate knowledge exchange. In collaboration with Shechter II, we provided dance science consultancy to support dancers' health and wellbeing on tour. Stephanie De'Ath, Head of Dance Science, led workshops on physical and psychological wellbeing, equipping dancers to meet the demands of their careers. Our international partnerships also flourished, with the British Council backing a residency exchange for six UK, Czech, and Ukrainian artists, reinforcing our commitment to global artistic connections.

In July 2024, we approved our first Research and Knowledge Exchange (RKE) Strategy, which sets out an ambitious five-year plan aligned with its strategic aims. This strategy leverages the school's strengths and positions it as a leader in practice research, with an emphasis on public engagement and global impact. The strategy includes several new initiatives, as well as a new PhD programme co-supervised with University of the Arts London (UAL).

We have initiated a Social Prescribing project exploring the unique and powerful role dance has to play in public health by connecting people with activities that address their social and emotional needs. In June, we launched a new partnership with key figures, including Sunita Pandya Malik, NHS GP and broadcaster Dr. Radha Modgil, and James Sanderson, former Director of Community Health at NHS England. Together, we aim to harness our expertise to show how dance can help build stronger and healthier communities, locally, nationally, and globally.

Practice-led Research

The Place is capitalising on its unique ecology to build a world-leading culture of practice-led research. Research-active staff have been allocated time to pursue projects, develop publications, research bids and knowledge exchange projects with international partners, design the PhD programme and respond to REF2029 consultations. Two of our governors and Visiting Professor Chris Bannerman provided ongoing support and advice to our RKE leadership, while cross-organisation dialogue has been key in the strategic planning of new initiatives (e.g. the next stages of Work Place in connection to our PhD programme). We have also engaged in significant dialogue with the wider research community, hosting events such as the Dance Studies Association symposium and a meeting of the CoDa (Cultures of Dance) scientific research network.

We are also involved in three of the five Dance Research Matters network projects funded by the Arts and Humanities Research Council (AHRC). These initiatives are helping to build The Place's reputation as a hub for innovative dance research with a global impact.



IMA Participation, Communities, Activism workshop, image by Rocío Chacón.

Artist Development

We continue to provide a creative environment where artists can thrive, as evidenced by the successful relaunch of *Touch Wood* returning this year after a pandemic related pause. Eight artists presented in-progress work developed during Choreodrome. The evenings ended with facilitated feedback sessions, led by the Artist Development team.

Our Work Place programme reached a key milestone with an offsite intensive held at Owl Pen Manor in January 2024 to mark the halfway point of the programme. The cohort had space to reflect and collaborate in a supportive setting with facilitated sessions from previous Work Place Artists Frauke Requardt, Urja Desai Thakore, Ben Duke and Rosemary Lee. OUTBOUND, a 12-month artist development programme led by The Place and partners, provided provocations, knowledge, and peer support to help participating artists expand their UK touring opportunities while identifying and addressing the challenges faced by independent artists.

We introduced Artist Led Labs, a new initiative where choreographers lead multi-day intensives for fellow artists to explore new choreographic concepts. The success of the programme was evident from the 52 applications it received, with two artists, Shivaangee Agrawal and Gillie Kleiman, selected to lead the first labs.

Producing Models for the Future

The Place is committed to developing producing models that are fit for the future. The Place is the host institution of the Future Ecologies: Producing Dance Network, a Dance Research Matters research network project funded by the Arts and Humanities Research Council, in collaboration with HE and industry partners from across the UK. The network focuses on producing as a form of practice research and proposes futures models for dance producing.

To further support this work, in February LCDS held course development consultations with industry professionals and students on the development of an Arts Management and Producing pathway and sandwich placement year in preparation for the upcoming revalidation of the BA (Hons) Contemporary Dance Performance with University of the Arts London.

Through these initiatives, The Place continues to set the standard for excellence across dance performance and production, education, research, and knowledge exchange.



Touchwood2024, image by Henry Curtis.

AIM 3 – MOVING WITH CARE: ENSURE QUALITY, SUSTAINABILITY AND RESILIENCE, ULTIMATELY FUTURE-PROOFING THE PLACE

In striving to future-proof our institution, The Place is focused on ensuring quality, sustainability, and resilience, particularly as we prepare for the milestones of maintaining both our Office for Students World-leading status and our standing as an Arts Council England National Portfolio Organisation (NPO). Through a series of strategic initiatives and careful planning, we are working toward long-term sustainability across various aspects of our operation, including environmental responsibility, financial growth, and equity for all stakeholders.

Preparedness for World-Leading status 2027, ACE National Portfolio Organisation (NPO) 2027

In the first year of our Arts Council England National Portfolio Organisation (NPO) funding cycle, which spans from April 2023 to March 2027, we achieved 91.1% of our planned activities for the 2023-26 portfolio, with a huge 96.2% of our monitoring targets for outputs and participant numbers either met or exceeded. We are committed to sustaining this momentum through the entire funding cycle.

Highlights of the first year include our touring programme delivering a fantastic 43 shows - surpassing our initial target of 27 - to nearly 5,000 audience members. The Rural Touring Dance Initiative provided 62 shows to rural communities across the UK, bringing dance to areas that are often underserved by traditional arts programming. Our theatre programme attracted an impressive 20,294 audience members from April to March, surpassing our target for the year. These successes have set a solid foundation for the next three years of our funding period, giving us a clear trajectory for even more growth.

Commitment to Specialist Sector Leadership

The Place continues to establish itself as a leader within the specialist provider sector, as demonstrated by our academic contributions and partnerships. In October, Lecturer in Dance Vicky Mantey, Guest Lecturer Claire Hough, Director of Dance Studies Lise Uytterhoeven, and two of our BA3 students, Jess Yeo and Elvi Christiansen Head, presented at the Shared Campus Conference hosted by LASALLE College of the Arts in Singapore. Their presentation showcased our school's experiences in integrating Groove and Krump methodologies into the curriculum, reflecting our ongoing dedication to evolving pedagogical practices. Another example of student-staff co-created sector leadership is the Dance Futures podcast episode 'Dances of Resistance with Anno Bolender and Marilia Coelho' in March, featuring two students of the inaugural cohort of the MA Dance: Participation, Communities, Activism, discussing how dance can be part of the solution to the global and local issues we face.

In another demonstration of sector leadership, Director of Dance Studies Dr Lise Uytterhoeven participated in a program accreditation procedure in Brussels in March, working with MusiQuE (Music Quality Enhancement) to ensure high standards in performing arts education across Europe and beyond.

Our international engagements further emphasize our commitment to leadership in the dance education sector. In May, we hosted Professor Xu Rui and his senior colleagues from Beijing Dance Academy at The Place. This meeting celebrated a long-standing and much valued relationship between our two institutions. We renewed our longstanding partnership through the signing of a new Memorandum of Understanding to take us into a new era.



Graduation Show 2024, image by Camilla Greenwell.

Press Coverage and Media Engagement

Our programming has consistently gained attention from key media outlets, expanding our reach both nationally and internationally. The Guardian and Observer remains our most important press publication, reviewing 10 of our productions during the period, but this year The Place has seen an increased interest from other major national broadsheet publications such as The Times, The Financial Times, The Spectator, and our biggest industry publication the Stage. Emilyn Claid, Aerowaves artists PocketArt, and both *Cheok* and *Burnt Offering* – part of this year's Korean Festival - received 5 star reviews, and Akshay Sharma, Northern Rascals, Chisato Minamimura, Mark Bruce Company, Igor x Moreno, Annie Hanauer and our family show *Pirates!* received multiple 4 star reviews, demonstrating the high quality of our productions.

With the extension of our Producing and Touring output, there is an increase in international coverage for our artists and productions from Scotland, Ireland, Italy, Canada, France and Australia. We are also increasingly working with dance and family influencers who are growing our visibility and reputation on social media platforms.

Participant and Staff Feedback

Maintaining a close connection with our participants and staff is central to our mission, and we regularly collect feedback to ensure continuous improvement. As part of our Classes & Courses programme, we conduct termly surveys with participants, tracking their experiences and using the data to make informed improvements. Additionally, we hold regular meetings with class teachers, musicians, and teaching assistants to review progress and develop strategies for future terms. An annual CPD day brings together our team to build community, offer training, and gather feedback, ensuring that we remain responsive to the needs of both staff and participants.

The feedback we receive highlights the profound impact our programmes have on participants. These stories, along with other testimonials, reinforce the importance of our work in fostering both artistic and personal growth.



Chisato Minamimura in *Mark of a Woman*, image by Henry Curtis.

“THE STAFF DEMONSTRATED CONSISTENTLY EVERY WEEK TO THE HIGHEST STANDARDS THAT THEY CARE AND WHAT IT MEANS TO BE INCLUSIVE.”
PARENT OF CLASS PARTICIPANT

“IT HAS NOT ONLY IMPROVED MY DANCING, IT’S IMPROVED MY LIFE”
OVER 60S PARTICIPANT



“ WE NOTICED A SIGNIFICANT INCREASE IN THE CHILDREN’S ABILITY AND WILLINGNESS TO TAKE RISKS, COLLABORATE, LISTENING SKILLS AND CONFIDENCE. IT WAS JUST WONDERFUL.”
PARTNER SCHOOLS PROGRAMME TEACHER FEEDBACK



“ COMING TO THE PLACE HELPS ME LEARN SO MUCH AND MAKES ME FEEL MORE CONFIDENT ABOUT EXPRESSING MY FEELINGS AND IDEAS IN DANCE.”
CLASS PARTICIPANT, AGE 11

Student Feedback

In the annual National Students Survey undergraduate students highly rated the academic support received throughout their course, as well as the mental wellbeing and physical support available, with both coming in above the sector average. Students also rated the teaching on the course, learning opportunities and resources to a high standard well above the sector average, and felt the Student Voice was strong within the school.

Students across the MA courses valued the range of visiting artists and experts working in the sector, as well as opportunities to collaborate with students across the other MA courses. The gathered Student feedback continues to help us develop the courses, and build clarity around assessment criteria.

Environmental Responsibility

In line with our commitment to environmental sustainability, we have made significant strides in reducing our carbon footprint. Over the course of 2023-2024, our energy consumption decreased by 8%, reducing our overall carbon footprint to 228 tonnes of CO₂. Our efforts to reduce emissions include upgrading lighting to low-energy LED fixtures, installing PIR sensors to minimize unnecessary energy use, and replacing older café machinery with more efficient equipment. The refurbishment of our café, which will feature 100% recycled flooring and 50% recycled worktops, further exemplifies our commitment to environmental responsibility.

We will continue to implement initiatives that reduce our environmental impact. The next few months will see additional upgrades and improvements aimed at increasing our energy efficiency and reducing emissions, ensuring that environmental responsibility remains a core part of how we operate.

Our Commitment to Equity And Diversity

Equity and diversity are at the heart of our mission at The Place. To strengthen our commitment to inclusivity, we have partnered with Spotlight Inclusion to help us develop a new Equity, Diversity, and Access Plan. Through this partnership, we are conducting focus groups with students, staff, and artists to collect feedback and identify areas for improvement. The insights gathered will inform our new plan and guide our efforts to create a more inclusive environment for all.

Our accreditation as a Disability Confident Employer (Level 2) in early 2024 further solidifies our commitment to fostering a diverse and supportive workplace.

We continue to ensure that all staff are paid at or above the London Living Wage, and we are working toward achieving Living Wage Foundation accreditation by 2025. These actions reflect our belief in creating an environment where every individual is empowered to thrive, both within our organization and in the wider community.

Capital and Financial Strategy

Our financial strategy is closely aligned with our growth plans, and we are committed to making measured investments in our current estate while planning for future expansion. A significant milestone in this area was the decision to take on a three-year lease of the Camden Chinese Community Centre, accompanied by a £1 million investment to upgrade the facilities. This move provides us with the space to take stock of our long-term needs and develop a strategy that ensures our readiness for future growth.

Through strategic planning, environmental responsibility, and a commitment to inclusivity, we are building a foundation for growth that will support our world-leading status. Our efforts to engage with diverse communities, expand our reach, and strengthen our financial position will ensure that we continue to be a leader in dance education and performance for years to come.

PRIDE IN OUR PEOPLE

Awards

- London Contemporary Dance School won the London Creative Arts Initiative of the Year at the inaugural London Higher awards, honouring outstanding achievement in Higher Education for the site-specific performance *Super Normal Extra Natural*.
- LCDS alumna Jemima Brown, nominated multiple times in the last four consecutive years for her outstanding work, received a National Dance award in the category of Outstanding Female Modern Performance. Jemima was also nominated in The Times Breakthrough category at the Sky Arts Awards.
- Patron Sir Wayne McGregor received a Knighthood in The King's Birthday Honours for his pioneering contribution to dance.
- LCDS alum James Cousins together with Dame Arlene Philips won the prestigious Olivier Award in the category of Best Choreography 2024 for their work on *Guys & Dolls*
- Alumni Jonzi D and Hannes Langolf were also nominated for Outstanding Achievement in Dance and Best Theatre Choreographer for *Dear England*.
- *Burnt Offering* by 99Artcompany, part of our Korean Festival programme, won the Best Production award at the second Seoul Arts Awards
- Alumna Oona Doherty was one of the 10 winners of the Chanel Next Prize 2024.
- Alumna Anthony Matsena and his brother Kel won a BAFTA Cymru for Single Documentary with their BBC documentary *Brothers in Dance*.
- Associate Artist Luca Sivestrini won Community Project of the Year 2023 for *Here and There* at the Stage Awards
- Alumna Robyn Orlin, an internationally renowned veteran South African dancer and choreographer, was awarded the Dawn Lindberg World Impact Award at the 19th annual Naledi Theatre Awards, and was also honoured as the 2024 JOMBA! Legacy Artist by the University of KwaZulu Natal's Centre for Creative Arts.
- Chief Executive Clare Connor was awarded the Freedom of the City of London having been nominated by the Lord Mayor Professor Michael Mainelli
- Governor Mikey J Asante won the Sky Arts Award for Dance with his company Boy Blue.



Credit: Alin Ae Soon.

Achievements

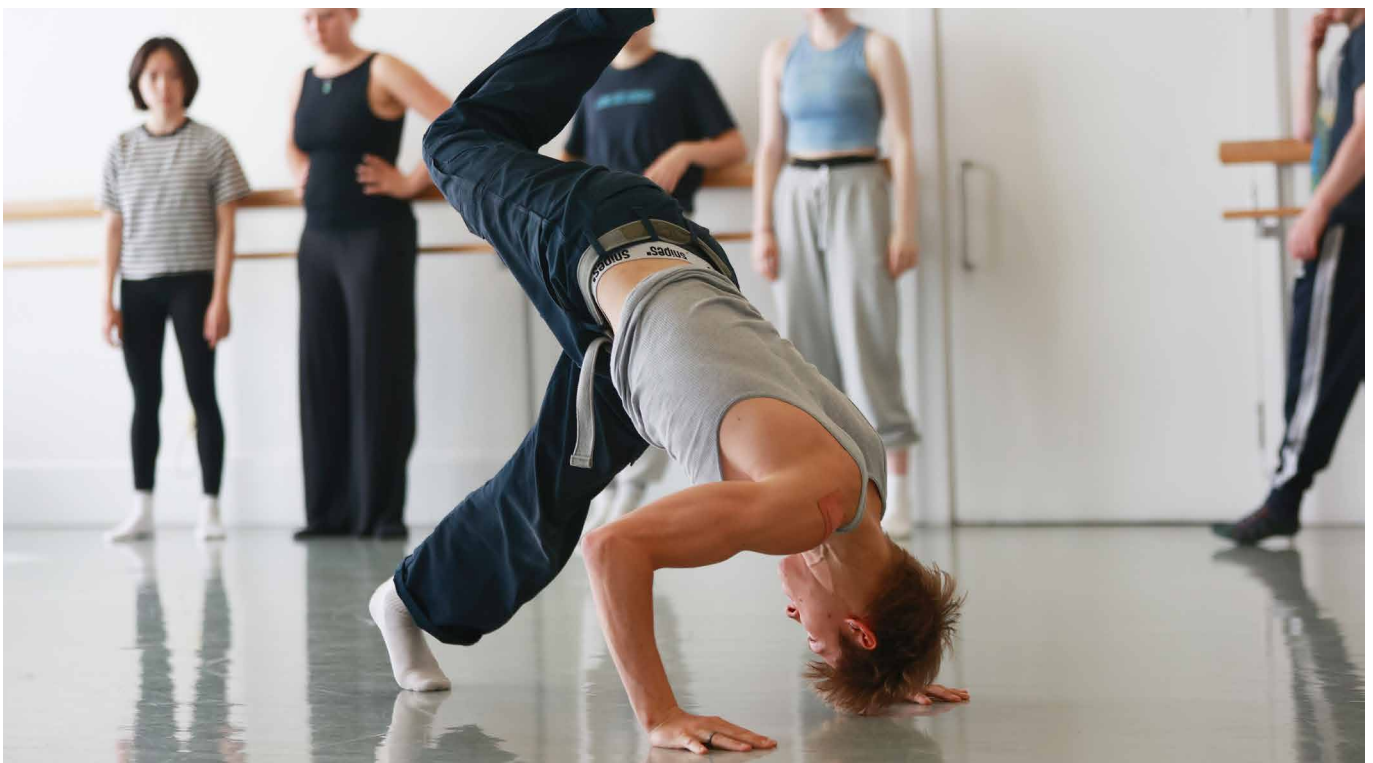
- Alumna and staff member Blue Makwana is currently a Sadler’s Wells Young Associate.
- Professor Chris Bannerman, one of the earliest LCDS alumni and a member of London Contemporary Dance Theatre, has joined LCDS as Visiting Professor.
- Dr Efrosini Protopapa, Director of Postgraduate Courses and Research, Artistic Director Eddie Nixon and Christina Elliot, Head of Programming and Producing at The Place are part of ‘Future Ecologies: Producing Dance Network’, a Dance Research Matters network project funded by the Arts and Humanities Research Council.
- Patron and LCDS alum Anthony Van Laast appeared on ITV in autumn 2023 with the casting show MAMMA MIA! I have a Dream and also directed the 2024 Olivier Awards ceremony at the Royal Albert Hall
- Chief Executive Clare Connor will be joining the Executive Board of GuildHE, the officially recognised representative body for UK Higher Education
- Board member Professor Helen Bailey was announced as the new Vice Principal for International at Queen Mary University of London
- Guest lecturer Emma Houston was part of Team GB’s breaking team at the Olympic Games in Paris
- LCDS Lecturer in Dance Olu Alatisé was a judge and led an Afrobeats workshop at the Dance Umbrella London Battles at Somerset House in August 2023, and a headliner at the Move It dance convention in London, March 2024.



Super Normal Extra Natural by Reardon & Rosenberg, image by Susanna Dietz.

Keynotes and Publications

- Faculty member Jo Parkes, course leader for MA Dance: Participation, Communities, Activism published “Dance as a catalyst for change?” for the Features and Opinions section of Arts Professional, part of a series exploring activism in the arts
- Faculty member Dr Katrina McPherson gave the American College Dance Association 2023 Screendance Festival Keynote Address in November. Paper titled: “A Space of Time - Thoughts on Screendance Pedagogy. She also delivered a public workshop as part of the ACDA Screendance Festival and was one of the festival adjudicators.
- Director of Dance Studies Lise Uytterhoeven gave the keynote speech “Dance dramaturgy and engaged spectatorship in relation to the work of Sidi Larbi Cherkaoui, as well as a Dance Dramaturgy workshop at Korea National University of the Arts K’Arts “Think with Dance: Dance and Philosophy” symposium in December
- Chief Executive Clare Connor gave the keynote address at the Shanghai International Dance Conference 2024 in April, entitled “In Concert: Building Organisational Resilience and Sustainable Dance Practice.”
- Faculty Member Thea Stanton gave the Performance Epistemologies of the Global Majority Keynote PSI (Performance Studies International) alongside Dr Melissa Blanco Borelli in July
- Director of Undergraduate Courses and International Development Baptiste Bourgougnon and Lise Uytterhoeven published a co-authored book chapter, entitled ‘Breaking the mould: a manifesto for a future-facing and accessible dance course’ in the book Ethical Agility in Dance: Rethinking Technique in British Contemporary Dance. They also presented at the book launch at Northern School of Contemporary Dance in January. The book is co-edited by interim faculty member Dr Noyale Colin.
- Faculty member Dr Andrew Sanger published the article ‘Sanctuary on the fault line: environmental dance practice as liminal critique and refuge’ in the journal for Theatre, Dance and Performance Training, alongside Claire Farmer and James Brouner.
- Director of Postgraduate Courses and Research Dr Efosini Protopapa co-authored the article ‘The Spider and the Crab: Ways of Being with Practice-as-Research’ in the journal Dance Research.
- Head of Dance Science Stephanie De’Ath co-authored the article ‘Strength Training Perceptions Amongst Vocational Circus and Dance Students’ in the Journal of Dance Medicine and Science.



FINANCIAL REVIEW – 2023-24

For the year ended 31 July 2024, The Place recorded a surplus on general unrestricted funds after taxation of funds and transfers of **£432,947** (£1,065,174 in 2022-23).

The net movement of the restricted funds amounted to a deficit of **£75,842** (deficit of £167,142 in 2022-23) as costs were allocated to grants received and recognised in previous years as well as the depreciation allocation to the Place for the Future Fund that was created in 2010.

The surplus of unrestricted funds is in line with the budget set by management and is a result of several measures and decisions taken by the management team in order to secure the organisation's future.

The increase in unrestricted reserves is in line with the organisation's five year plan which shows that later years are likely to show deficits with lack of inflationary increases expected on our large grants and student fees, countered with inflationary increases in costs.

We have seen total income increase significantly over the last three years. This year income is £10,595,462 - a rise of 13% on the prior year's income of £9,363,886 which in turn was an increase of 25% on 21-22 income of £7,461,685. This growth in income is largely driven by growth in student numbers which grew again this year with two new postgraduate courses.

Grant income in 2023-24 was **£4,718,803** (£4,577,757 in 2022-2023). Included in this income is ACE NPO funding which is awarded until March 2026, and OfS World-leading specialist provider funding, a five-year grant which runs until July 2027. Other grants income includes our MDS (Music and Dance Scheme) grant from the Department for Education to support our CAT (Centre for Advanced Training) students, and grants from Esmée Fairbairn Foundation and ACE (Arts Council England) to support our Rural Touring Dance Initiative. Last year's grant income included some grants awarded to artists working with us which we have reclassified to "other charitable income" this year.

Student fee income was **£4,265,852** (£3,602,318 in 2022-23) with increases in undergraduate income driven by the increases in undergraduate overseas student numbers, two new post graduate degrees from September 2024, and an increase in our classes and courses income which is nearly back to pre-Covid levels.

Performance income of **£245,672** (£275,586 in 2022-23) and earned income of £325,300 (£311,814 in 2022-23) are much in line with prior years.

Fundraising income of **£661,128** (£415,842 in 2022-23) includes funds donated to specifically support students and artistic programming as well as funds donated for our building refurbishments to changing rooms and cafe.

Total Income (Restricted and Unrestricted)	Year Ended July 2024		Year Ended July 2023	
	£000s	%	£000s	%
Grants	4,719	45%	4,578	49%
Donations and Legacies	661	7%	416	4%
School Fees and Education	4,266	40%	3,602	39%
Performances	246	2%	276	3%
Other Charitable income	228	2%	127	1%
Earned income	325	3%	312	3%
Investments	151	1%	53	1%
Total Income	10,595	100%	9,364	100%

Total expenditure in 2023-24 was **£10,420,253** (£8,632,580 in 2022-23) with increases of 21% in all areas driven by inflationary increases and more activity in all areas of the organisation.

Total Expenditure (Restricted and Unrestricted)	Year Ended July 2024		Year Ended July 2023	
	£000s	%	£000s	%
Cost of Raising funds				
Fundraising	156	1%	120	1%
Premises relating to lettings and grants	607	6%	598	7%
Cost of Charitable Activities				
School and Education	6,097	59%	4,835	56%
Theatre Productions	3,560	34%	3,079	36%
Total Expenditure	10,420	100%	8,633	100%

RESERVES

At the end of the financial year, the retained reserves of the charity were as follows:

	2023-24 £000s	2022-23 £000s
Unrestricted Funds	3,885	3,452
Restricted Funds	4,702	4,777
Total Reserves	8,586	8,229

Restricted funds include funds donated for a project to improve the building in 2000 and for this summer's building improvements; funds raised for educational purposes; and funds raised to fund creative and artistic risks and support groundbreaking initiatives.

Further information concerning the amounts and purposes of the remaining restricted funds are contained within Note 14 of the Financial Statements.

RESERVES POLICY

In accordance with Charity Commission guidance and best practice, The Place maintains reserves to provide for contingencies that may arise in the future. This has been particularly necessary given the continuing challenges within the current funding environment and was heightened further with the cost of living crisis.

The Board reviewed its reserves policy in September 2023, and it was agreed that it was important that a realistic policy was set based on the five-year plan, taking into account uncertainties relating to specialist funding and fee income in Higher Education and the future levels of Arts Council England funding.

To ensure The Place can meet liabilities, if income were to be significantly reduced or delayed, and also to allow for appropriate decision-making regarding investment and growth during the budget setting process, the policy of a minimum of 2.5 month's unrestricted expenditure (approx. £1.6m) being retained has been set.

The unrestricted reserves at 31 July 2024 are **£3,884,779**, which comfortably exceeds this level. Free reserves (unrestricted reserves excluding fixed assets) total **£3,061,196** (£2,651,232 in 2023).

While the reserve levels exceed the minimum level set by the reserve policy, they are in line with the budget set for 2023-24 and our five-year plan projections. The level of reserves we are holding at 31 July 2024 will allow us to comfortably maintain the reserves at a level above the minimum requirement for the next five financial years, enabling the organisation to respond to any unexpected events.

GOING CONCERN

The activities of The Place together with the factors likely to affect its future development are set out within this report. The financial position of The Place, its cashflow and its liquidity, are described in the Financial Statements and the supporting notes.

Having made enquiries, the Board of Governors believe that it is appropriate to prepare the financial statements on a going concern basis. The Board consider The Place's current and forecast cash resources to be sufficient to cover the working capital requirements of the charity for at least 12 months from the date of signing this report and financial statements. Cash flow forecasts are carried out monthly as are budget reviews by senior management and reforecasts take place to allow activity to be adjusted to respond to any unknown variations.

The budgets and forecasts have been prepared recognising future uncertainty of significant funding decisions as well as fixed student fees along with increasing higher than normal inflation. A number of scenarios were considered by management, and budgets have been set reflecting the most certain outcomes.

Having considered these budgets and forecasts, the Board of Governors remain satisfied that it is appropriate to prepare the financial statements on the going concern basis.

PRINCIPAL FUNDING SOURCES

The income of The Place is derived from grants from Arts Council England; grants from the Office for Students; grants from the Department for Education through the Music and Dance Scheme; grants from regional funding bodies; and sponsorship, grants and donations from trusts, companies and private individuals.

Income is also derived from student fees paid to London Contemporary Dance School; performances in our theatre; running courses and classes in dance; and letting space in our premises to other bodies engaged in the arts and consultation services.

INVESTMENT

As at 31 July 2024 The Place held an investment in a unit trust with a market value of £195,505 (£181,852 in 2023).

The investment is managed by McInroy and Wood and held within their Balanced Fund (as noted and approved at the Finance and General Purposes committee meeting of 12 June 2024). The investment objective of the Balanced Fund is to maximise the total return to investors, by preserving and growing the real value of investors' capital and income, placing an equal emphasis on the generation of income and on capital growth. Real value is defined as the value of capital and income after adjusting for the impact of inflation.

The fund was initially set up with money received from a legacy donation made in support of postgraduate students and a capital donation made in support of artistic commissions. Income and gains earned in the year are allocated to the restricted Student Hardship Fund and Pioneering Fund.

DATA QUALITY

The Place is required to operate in accordance with the guidance of Office for Students on the management of data.

In 2023-24 Kingston City Group (KCG), a specialist risk assessment and internal auditor to the Higher Education sector in England, conducted their annual review focusing on areas highlighted and prioritised by the Audit Committee.

The Audit Committee oversees the adequacy and effectiveness of The Place's arrangements for the management and assurance of data submitted to the Office for Students, the Student Loan Company, the Higher Education Statistics Agency and other bodies. The Board has overall responsibility for the fulfilment of the legal and regulatory obligations.

FUNDRAISING

As a registered charity, The Place seeks support from statutory organisations, trusts and foundations, individuals and companies in a variety of ways ranging from small online donations, through to significant restricted grants and partnerships. We communicate with supporters and potential supporters through email, telephone and by post, where we have permission to do so. We do not cold-call or collect money in the street. We have a dedicated team of fundraisers who work directly with supporters and potential supporters to raise funds for our work, and we do not currently work with any third-party or professional fundraisers. We respect the privacy of the individuals we have relationships with and never swap details without explicit permission. We never put pressure on individuals to donate.

The Place is registered with the Fundraising Regulator and has subscribed to its Fundraising Code of Practice. Our Board has overall responsibility for our fundraising strategies and plans. Our designated Data Protection Officer has overall responsibility for ensuring that The Place complies with the requirements of the relevant data protection legislation. We received no complaints about our fundraising practices in 2023-24 (nor in 2022-23).

The Board take their responsibilities under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications on our fundraising activities.

CAPITAL FUNDRAISING

This year we spent time prioritising raising funds for the capital upgrade – the first significant project in over 20 years to improve the café, artist dressing rooms, changing rooms and toilets. Clear empathy for the case for support resulted in 20% of the total cost of the project being raised through fundraising efforts.



OUR HEARTFELT THANKS

We would like to take this opportunity to thank every single person and organisation that has supported The Place in 2023-24. Our supporters are an integral part of The Place's journey, and every contribution helps us to enable dance artists to unlock their potential, support the creation of new work and give the widest possible access to opportunities for everyone to enjoy dance, regardless of age, background or experience. Thank you.

While it is not possible to mention each supporter here, we wish to give special recognition to those whose contributions exceeded £5,000:

Backstage Trust
Cockayne – Grants for the Arts
Chelsea Arts Club Trust
Esmée Fairbairn Foundation
Garfield Weston Foundation
John Ellerman Foundation
John Lyon's Charity
Lord Marks of Broughton
Phoenix Court Works
The Foyle Foundation
The Headley Trust
The Leverhulme Trust
South Square Trust
Anna Claire Breuss-Burgess
Anthony Van Laast CBE
Gail Ellison
Judy Craymer
Nick Grace

PATRONS

We are extremely fortunate to have a loyal group of Patrons who support our work, primarily through advocacy, fundraising, lobbying and student engagement. We are truly grateful for the ongoing support of this noteworthy group and would like to express particular gratitude to Anthony Van Laast CBE who curated and hosted a phenomenal gala in benefit of the Peggy Hawkins Fund. The generosity of those who attended the event made it the most successful Peggy Hawkins fundraising event in LCDS history.

2023-24 Patrons:

Farooq Chaudhry OBE
Paloma Faith Blomfield
Bonnie Greer OBE
Lord Hall of Birkenhead CBE
Dr Haruhisa Handa
Sir Tim Lankester
Sir Wayne McGregor CBE
Kenneth Olumuyiwa Tharp CBE
Lord and Lady Russell of Liverpool
Anthony Van Laast CBE

CORPORATE GOVERNANCE AND INTERNAL CONTROL

CHARITABLE OBJECTIVES

The charitable objects of The Place identified in the Articles of Association are:

To foster, promote and increase the interest of the public in the knowledge, understanding and practice of the art of contemporary dance and to promote and assist presentation of contemporary dance and the training of contemporary dance practitioners.

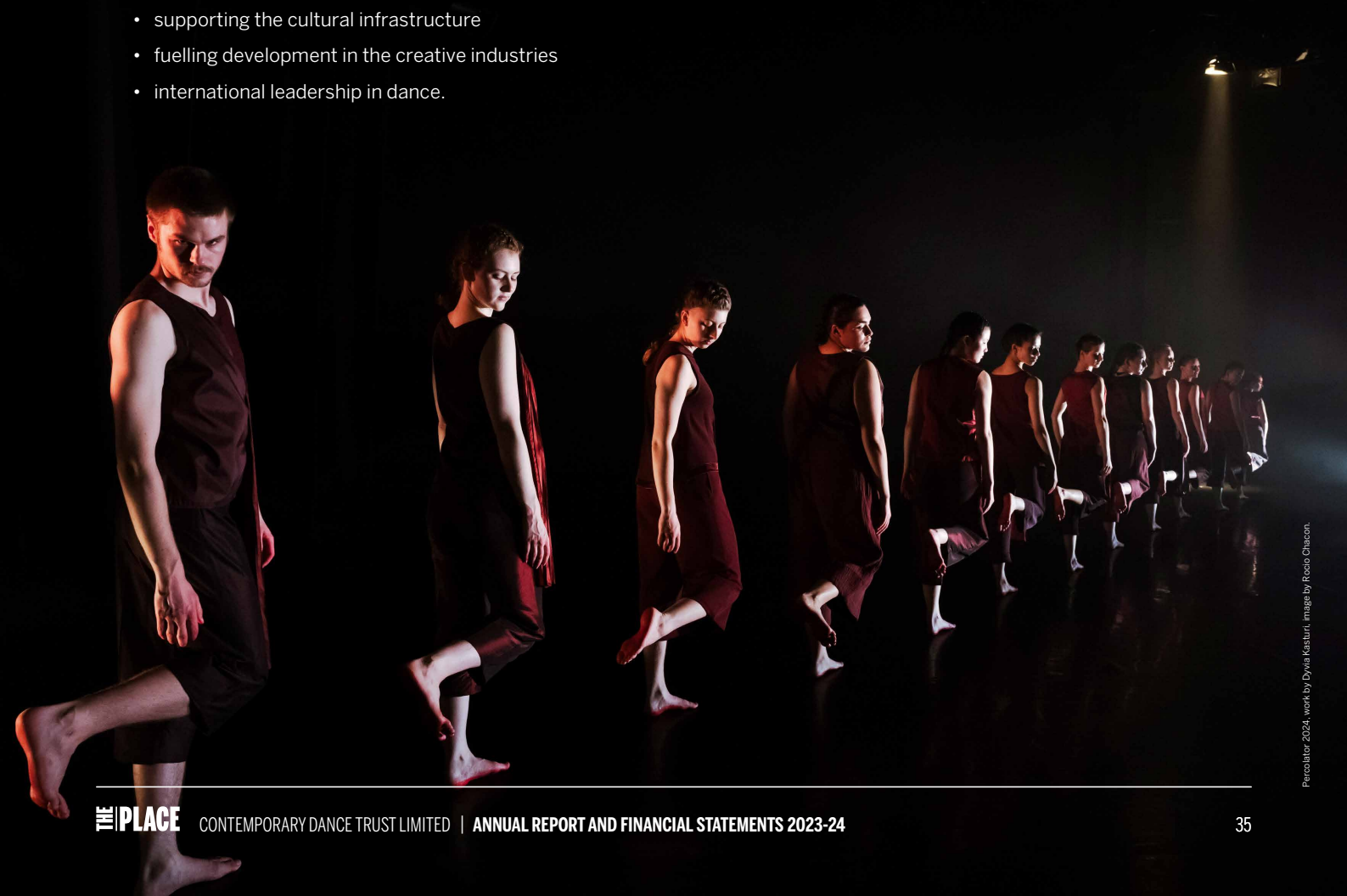
PRINCIPAL OBJECTIVES AND ACTIVITY OF THE CHARITY

The principal objective of The Place is to be of service to and through dance. The Place seeks to transform and enrich the lives of dance artists, students, young people, audiences and the public through training, creating, performing and sharing contemporary dance.

The principal activity of The Place is the development of contemporary dance through a higher education establishment, producing and touring work, a theatre and other artistic and educational activities.

In considering the strategies and policies of the charity, the charity trustees (who are also the Board of Governors) have had due regard to the public benefit guidance published by the Charity Commission, in accordance with the Charities Act 2011. The core elements of public benefit are:

- producing exceptional artists who shape the future of dance
- fostering talent and creativity through world-class vocational training
- finding and nurturing the finest talent
- supporting the cultural infrastructure
- fuelling development in the creative industries
- international leadership in dance.



LEGAL STRUCTURE

The Place, a company limited by guarantee (company number: 883094), is governed as described in the Articles of Association and is a registered charity in England and Wales (charity number: 250216). The Board of Governors are the directors for the purposes of company law, and charity trustees for the purpose of charity law. All Governors are non-executive and considered to be independent.

The Place continues to be a National Portfolio Organisation (NPO) funded by Arts Council England; and following a review of NPO funding in January 2024, the current funding cycle has been extended to the end of March 2027. Our current five-year strategic plan, approved by the board in April 2024, has been created in accordance with Arts Council England's ten-year strategy Lets Create, and with the four Investment Principles introduced with the strategy: Ambition and Quality; Dynamism; Inclusivity and Relevance; and Environmental Responsibility.

Since 9 June 2022, The Place has been a higher education provider directly registered with the Office for Students and reports directly to the OfS regarding all ongoing conditions of registration.

Our current degree validation partnership with University of the Arts London (UAL) began in the 2021-22 academic year, and our first cohort of undergraduate students graduated with UAL as the awarding institution in July 2024 in a joyful ceremony at the Southbank Centre Royal Festival Hall, London. We look forward to working with UAL as the validating partner of our undergraduate and postgraduate programmes into the future.



LODS students in *Until We Stand* by James Cousins at Wilton's Music Hall. Image by Camilla Greenwell.

RESPONSIBILITIES AND DELEGATED AUTHORITY

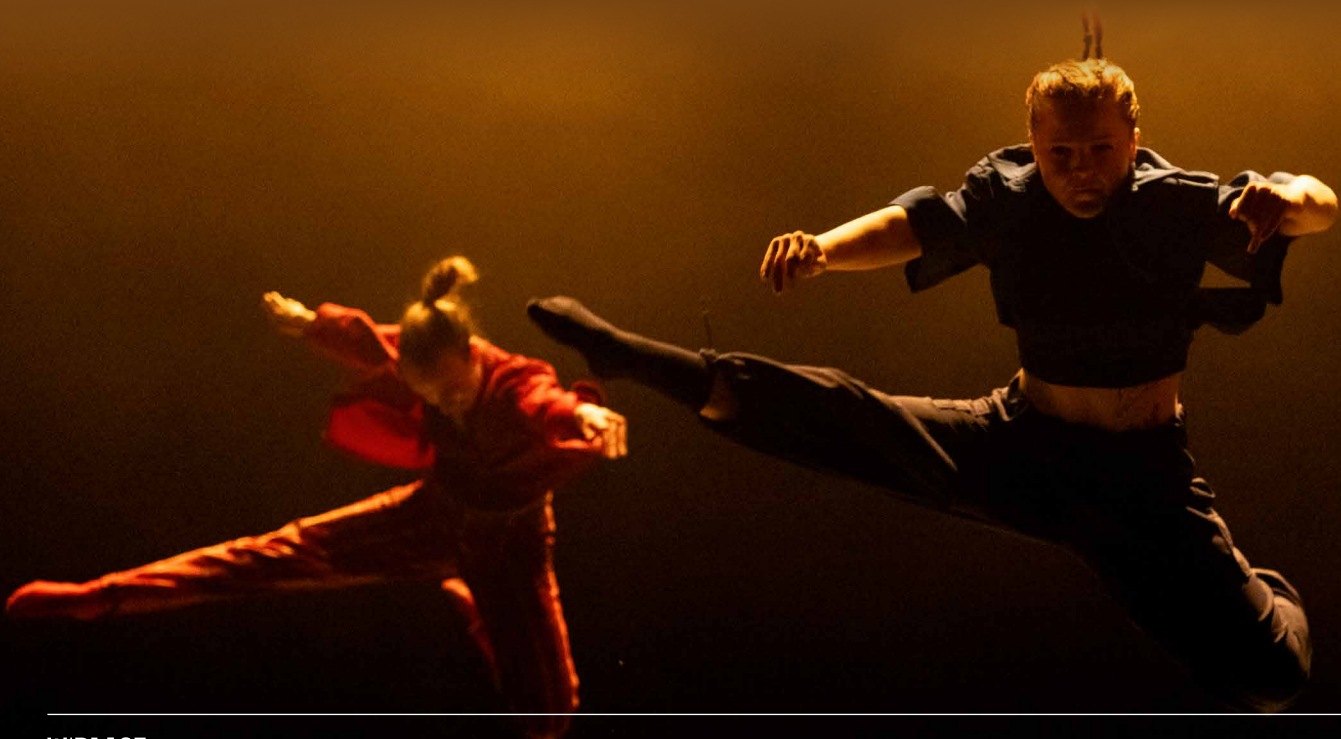
The primary responsibility for The Place is vested in the Board of Governors, in accordance with the Articles of Association. Governors:

- Support the Chair and the Board to ensure that The Place is continuously driving the next era of innovation in dance by approving strategy, policy and procedures and overseeing their implementation
- Provide leadership experience to input into Board deliberations and offer advice, guidance and support to the senior leadership team
- Ensure that The Place meets its legal and financial responsibilities as a registered charity, Arts Council England client and a registered higher education provider with the Office for Students
- Act as passionate advocates for the work of The Place in all its diversity and contribute to successful relationships with stakeholders
- Help to attract funding, individual support and sponsorship to support The Place and its work
- Appoint and set pay and conditions for the Chief Executive.

The Board meets four times a year to monitor the operations of The Place. The Board delegates specific authority to committees as determined in the approved Scheme of Delegation and Committee Terms of Reference, which are updated each year. To aid transparency, key governing documents, including Terms of Reference for all committee are made publicly available on The Place's website. The committees comprise:

- Academic Board (chaired by Chief Executive with membership including staff and students)
- Audit Committee
- Equity, Diversity and Access Committee (co-chaired by Governors with representation from across the organisation)
- Finance and General Purposes Committee
- Nominations Committee
- Remuneration Committee

Each Committee (other than the Academic Board) is chaired by an independent board member. In addition, effective use has been made of smaller Board Working Groups, established to address specific issues, enabling rapid decision making. In 2023-24 this has included a Capital Working Group, established to provide strategic oversight of planned or proposed future capital developments; and a Research and Knowledge Exchange working group, providing support for the development of a new Research and Knowledge Exchange strategy for the organisation as one of the aims outlined in our five-year strategic plan.



In support of good governance, the Nominations Committee of The Place commissioned an external governance review in Spring 2024, conducted by consultant Aaron Ross Porter. The review, which comprised interviews with governors and senior leadership, review of documentation and observation of board and committee meetings, took into account The Place's unique hybrid status as both a small and specialist Higher Education Provider and a cultural organization; and our ambitions for quality, sector leadership and commitment to equality, diversity and inclusion.

Overall the review found the arrangements for governance at The Place to be highly effective, with clear evidence that the organisation has thought proactively and thoughtfully about governance arrangements in support of our distinctive mission, as well as compliance with regulatory and funding expectations from the Office for Students (OfS) and Arts Council England (ACE). The review particularly noted an impressive culture of healthy constructive challenge, and a high degree of emphasis on equality, diversity and inclusion ensuring these matters are comprehensively considered and discussed at all meetings. The final report includes nine recommendations for further development of the board; three of these recommendations have already been actioned, and the remainder are now in progress.

The Company Clerk, Dr Lise Smith, works closely with the Chief Executive, the Chair, the Vice Chair and the Committee Chairs to provide effective administrative support and advice to ensure the Board and Committees are properly constituted and that information is managed in accordance with legal requirements. This includes maintaining a corporate workplan and regularly updated register of Board of Governors' interests. Governors' attendance at The Board and at its committees is indicated in the table on page 41.

Day to day management of The Place has been delegated to the Chief Executive, Clare Connor. Clare is the designated Accountable Officer for (and reports to) the Office for Students, Department for Education and Arts Council England. As Chief Executive, Clare is also responsible for managing the partnership with the validating institution, the University of the Arts London (UAL). Clare is supported by a Senior Leadership Team comprised of Chief Financial Officer, Artistic Director and Director of Dance Studies.



LCDOS students in 'Until We Stand' by James Cousins at Wilton's Music Hall, image by Camilla Greenwell.

ANNUAL REMUNERATION STATEMENT

Remuneration of the Chief Executive and other members of the senior leadership team is reviewed annually. In the 12 months to July 2024 the Chief Executive's (Head of Institution) basic salary was £99,301 (£92,150 in 2022-23) which is 2.58 times the median pay of staff (2.67 in 2022-23). The Chief Executive's total remuneration was £116,182 including pension (£107,756 in 2022-23), which is 2.95 times the median remuneration of staff (2.95 in 2022-23) (page 57).

The Chief Executive's performance is reviewed annually through an appraisal by the Chair of the Board of Governors. The Chief Executive's remuneration is considered fair in consideration of the hybrid nature of The Place as both an arts organisation and a higher education provider. In comparison to other small and specialist Higher Education Providers in London it is below average. Due regard is given to good practice as set out in relevant guidance, including the Committee of University Chairs Higher Education Senior Staff Remuneration Code.

In relation to income derived from external sources, The Place's Secondary Employment Policy states that where the work is related to a staff member's role at The Place and occurring in normal working time, any income should be received directly by The Place.

The Remuneration Committee is required to approve any individual changes in remuneration that represent more than a 5% increase in salary rate unless the change is required by a statutory requirement. Non-contractual salary increases for all staff are considered annually by the Remuneration Committee. The principal factors that are considered are affordability, inflation and relevant industry guidelines. In autumn 2023, The Place participated in a benchmarking exercise with 27 arts organisations run by pay and reward consultants QCG, which has informed subsequent salary adjustments.

As of July 2024 the Remuneration Committee consists of five governors, who are also members of the Finance and General Purposes Committee. The Chief Executive and Head of HR attend Remuneration Committee meetings but are not members of the committee. In line with the committee terms of reference, no employee of The Place (including the Chief Executive) attends any section of the meeting involving the discussion of their own salary or remuneration package.

Since December 2022 all permanent staff, trainees and hourly paid staff have been paid at least the London Living Wage. Changes to the London Living Wage are implemented within 6 months of being announced.

In August 2024 an increase of 4% was agreed for all salaries and hourly rates from 1 August 2024 (5% in August 2023). The exception was for staff members receiving the London Living Wage or on salaries and rates adjacent to it who received an increase of 4.8% in April 2024 and a further 3% increase in August 2024. In summary staff on the lower wages received the larger percentage increase.

Governors are not remunerated but are entitled to recover expenses as outlined in the notes to the Financial Statements. In 2023-24, £0 was paid to Governors in expenses (£0 in 2022-23)



The Place children's classes, image by Roswiftha Chester.

RETIREMENTS FROM AND APPOINTMENTS TO THE BOARD OF GOVERNORS

The members of the Board of Governors who served during the year and up to the date of the report are listed on page 41.

The policy on the Appointment and Retirement of Governors states that Governors are elected to serve on the Board for a period of three years and that this may be extended by re-election every three years, usually to a maximum of nine years. The term of the Chair is usually limited to a maximum of six years. The maximum number of Governors is 15; as at 1 August 2024, there are 13 Governors currently serving on the board.

Governor Chris Rowland retired in November 2023 as a governor and as Chair of the Finance and General Purposes and Remuneration Committees following the maximum nine years of service. Lisa Baglin took over as Chair of the two committees following the November 2023 Board meeting. Catherine Ward also stepped down in March 2024 from the Board of Governors and as Co-Chair of the Equality, Diversity and Inclusion Committee after nine years' service. David Blackburn, appointed to the Board in March 2023, took over as co-chair of the Equality, Diversity and Inclusion Committee after the April meeting of the board; the committee was subsequently renamed to the Equity, Diversity and Access Committee.

As of 1 August 2024 the composition of the Board was 62% female and 38% male (60/40 in 2022-23). The Board included 24% ethnically diverse members (20% in 2022-23) and 16% identifying as LGBTQ+ (not reported in 2022-23); the mode average age was 35-49 years (50-64 in 2022-23). 62% of board members report primary or secondary caring responsibilities. At the time of survey, no individual had disclosed a disability or neurodivergence (0 in 2022-23) but it is an ongoing priority for new appointments to represent a diversity of lived experiences.

GOVERNOR INDUCTION

The Nominations Committee is responsible for reviewing the process of inducting new Governors as well as seeking feedback from those who have experienced the process first-hand. An induction pack is shared which includes the Committee of University Chairs and Charity Commission Governance Codes, Articles of Association, Terms of Reference and minutes for Committees, previous Annual Report and Financial Statements as well as other useful information. A series of meetings to explain the role of a Governor and introducing the work of The Place is arranged, and new Governors are appointed a mentor (a more experienced member of the Board of Governors) who can be approached with any questions. No new governors were appointed in the financial year 2023-24; the three governors appointed in the previous financial year completed their induction processes in the calendar year 2023.



Family Dance Day, image by Roswitha Chester.

GOVERNOR ATTENDANCE AT COMMITTEE MEETINGS (1 AUGUST 2023 – 31 JULY 2024)

	Board (includes Away Day)	Audit	Equality, Diversity & Inclusion	Finance & General Purposes	Nominations	Remuneration Committee
Alan Bishop (Chair)	4/4			4/4	1/2	4/4
Jane Alexander (Vice Chair)	4/4	2/3			2/2	
Michael 'Mikey J' Asante	3/4		2/3		1/2	
Lisa Baglin***	3/4	3/3 Observer		4/4		4/4
Helen Bailey	2/4				2/2	
David Blackburn****	2/4		3/3	2/4		2/4
Derek Hicks	4/4					
Shaparak Rahimi	4/4			4/4		4/4
Chris Rowland*	1/1	1/1 Observer		1/1		1/1
Eva Sarma	3/4	3/3				
John G Stewart	4/4	3/3		4/4 Observer	2/2	
Elizabeth Varley	2/4			2/4		2/4
Catherine Ward	2/2		2/2	2/2	1/1	2/2
Liz Wilson	2/4	2/3				
Rosalind Wynn	3/4	1/3				

* retired November 2023

** retired March 2024

*** Chair of F&GP and Remuneration Committee from November 2023

**** co-Chair of EDI Committee from March 2024



Emilyn Claid in Emilyn Claid UNTITLED, image by Dahlia Katz.

THE PLACE KEY RISKS AND MITIGATIONS

Key Risk	Timeframe	Mitigation
Financial challenges because of high inflation against a backdrop of low investment in the arts and frozen student fees.	Medium term	<p>Implementation of five-year strategic plan in the context of the ten-year vision and mission. Focus on investment in key areas, “right-sizing” delivery of programmes, managed growth in relation to demand/opportunity while making capacity for staff salary increases.</p> <p>Concerted with development team to raise funds for</p> <ul style="list-style-type: none"> A) Student hardship and promoting the benefits of living in London via the Study London campaign via our London Higher partnership. B) Artistic programme through a range of sources C) Exploration of Knowledge Exchange initiatives
Lack of arts provision, especially dance studies in statutory education impacting student recruitment and putting access and widening participation targets at risk	On-going	<p>Implementation of five-year strategic plan with accompanying investment in Research and Knowledge Exchange alongside campaign efforts to promote the value of dance which capitalise on policy changes with a new Labour government</p> <p>Attentive review of Student Recruitment Strategy spearheaded by Head of Widening Participation and Recruitment working in close collaboration with the Marcoms team and Alumni Engagement Manager</p> <p>LCDS short course provision with subsequent evolution of the offer to stimulate interest and explore options</p>
Insufficient space in our building impacting our ability to increase revenues	Medium to long term	<p>In line with the five-year Strategic Plan:</p> <p>Review use and impact of The Place 2 in 2024-25</p> <p>With the Capital Working Group pursue local capital options and make decision on direction of travel.</p>
Reputational risk of working with artists and individuals whose behaviours and/or values do not align with the organisation.	On-going	<p>Proactive use of Know Your Principles guidelines and Risk Management Framework</p> <p>Use communications crisis playbook to manage communication as appropriate</p> <p>Partnership with external provider to source specialist resource such as external investigations</p> <p>Annual Review of complaints to review trends over time and inform interventions</p>
Malware; Ransomware; Virus attack	On-going	<p>As identified in Risk Register – mitigations include working closely with outsourced IT provider to continue to improve practice in Cybersecurity fostering organisation awareness and proactive behaviour.</p>

RISK MANAGEMENT

The Board recognises that the identifying and managing of risk assists the organisation in achieving its objectives. The following processes have been established in respect of risk management:

- a risk management policy and strategy have been effectively implemented and include an evaluation of the likelihood and impact of risks
- a risk appetite statement has been approved by the Board of Governors and the organisation’s performance against this statement is monitored by Audit Committee and reviewed annually
- a control strategy is determined for each of the significant risks and opportunities
- The Place’s Senior Leadership Team is charged with overseeing the management of risk
- risk management reports are received by the Senior Leadership Team and the Audit Committee which provide advice to the Board on the effectiveness of the establishment and implementation of risk management
- a Know Your Principles document has been developed to outline ethical considerations in relation to donations and partnership working (or potential partnerships) with national and international partners. This document is reviewed annually at a minimum by Audit Committee and may be updated more frequently as and when government or stakeholder guidance changes.

The schedule of business provides for risk management and internal control to be considered on a regular basis during the year. Risk management has been incorporated fully into the corporate planning and decision-making processes of the organisation.

The Board receives periodic reports from the Audit Committee concerning internal control and regular reports are received from managers on the steps they are taking to manage risks in their areas of responsibility, including progress reports on key projects.



Karasekare by Igor x Moreno, image by Claire Hught.

INTERNAL CONTROL

The Board of Governors acknowledges that it is responsible for ensuring that a sound system of internal control, supporting the achievement of policies, aims and objectives, while safeguarding the public and other funds and assets of the organisation is maintained and confirms that it has reviewed the effectiveness of these arrangements. The system of internal control is designed to manage rather than eliminate the risk of failure to achieve policies, aims and objectives. It can only provide reasonable and not absolute assurance of effectiveness.

The Board of Governors has taken reasonable steps in the period 1 August 2023 to the date of signing these financial statements to:

- ensure that funds from Arts Council England, direct funds from the Office for Students, OfS World-leading specialist provider funding, and funds from the Department for Education Music and Dance Scheme are used only for the purposes for which they have been given and in accordance with the conditions which these bodies may from time to time prescribe
- ensure that there are appropriate financial and management controls in place, and safeguards public funds and funds from other sources
- ensure that The Place has a robust and comprehensive system of risk management, control and corporate governance, which includes the prevention and detection of corruption, fraud, bribery and irregularities and safeguard the assets of The Place
- secure the economical, efficient and effective management of The Place's resources and expenditure; and
- ensure that the activity of The Place delivers a broad public benefit in line with the organisation's charitable objects.

The key elements of The Place's system of internal control, which is designed to discharge the responsibilities set out above, include the following:

- clear definitions of the responsibilities of, and the authority delegated to, budget holders
- a comprehensive medium and short-term planning process, supplemented by detailed annual income, expenditure, capital and cash flow budgets
- quarterly reviews of key performance indicators, business risks and financial results
- clearly defined and formalised requirements for approval and control of expenditure, with investment decisions involving capital or revenue expenditure being subject to formal detailed appraisal and review according to approval levels set by the Board
- comprehensive Financial Regulations including procurement, detailing financial controls and procedures, approved by the Audit Committee and the Finance and General Purposes Committee
- a professional internal audit service, whose annual programme has been tailored in such a way that their audit conforms to the latest professional standards reflecting the adoption of risk management, is approved by the Audit Committee with a remit to promote economy, efficient and effectiveness (value for money). In 2023-24 the internal audit work was re-tendered and Kingston City Group were appointed to perform that work.
- Defined Terms of Reference for Audit regarding the recommendation to the Board for the appointment of External Auditors, including the approval of fees and the commissioning of any non-audit services by the External Auditors, and in line with good practice ensuring that the audit retender process is scheduled on a regular basis.

STATEMENT OF RESPONSIBILITIES OF THE BOARD OF GOVERNORS

The Governors are responsible for preparing the report of the Governors and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice.)

Company law requires the Board of Governors to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including income and expenditure, of the charitable group for that year. In preparing these financial statements, the Governors are required to:

- select suitable accounting policies and then apply them consistently, observing the methods and principles in the Charities SORP
- prepare financial statements that comply with the Accounts Direction issued by the Office for Students (OfS 2019.41)
- make judgements and estimates that are reasonable and prudent; state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable group will continue in business.

The Governors are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company, and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Governors are aware:

there is no relevant audit information of which the charitable company's auditor is unaware; and the Governors have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Report of the Board of Governors, incorporating the Strategic Report, was approved by the Board on 20 November 2024.



20 NOVEMBER 2024

Signed on behalf of the Board of Governors by **Alan Bishop**, Chair

Date

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS

OPINION

We have audited the financial statements of Contemporary Dance Trust Limited (operating as The Place) for the year ended 31 July 2024 which comprise the statement of financial activities, the balance sheet, the cash flow statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice)..

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 July 2024 and of the charitable company's net movement in funds, including the income and expenditure, for the year then ended; and
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Office for Students Accounts Direction.

BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

CONCLUSIONS RELATING TO GOING CONCERN

In auditing the financial statements, we have concluded that the Governors' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Governors with respect to going concern are described in the relevant sections of this report.

OTHER INFORMATION

The Governors are responsible for the other information. The other information comprises the information included in the Governors' Report (incorporating the strategic report). Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Governors' Report (incorporating the strategic report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and directors' report included within the Governors' Report has been prepared in accordance with applicable legal requirements.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Governors' Report (which incorporates the strategic report and directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company; or
- the charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Governors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT IN RESPECT OF THE OFFICE FOR STUDENTS

In our opinion, in all material respects:

- funds administered by the charitable company for specific purposes during the year ended 31 July 2024 have been applied to those purposes and managed in accordance with relevant legislation;
- funds provided by the OfS, UK Research and Innovation (including Research England) and Department for Education have been applied in accordance with the terms and conditions attached to them during the year ended 31 July 2024; and

We have nothing to report in respect of the following matter in relation to which the Office for Students requires us to report where:

- grant and fee income, as disclosed in the note 3 and 4 to the accounts, has been materially misstated;
- expenditure on access and participation activities for the financial year has been materially misstated.

RESPONSIBILITIES OF GOVERNORS FOR THE FINANCIAL STATEMENTS

As explained more fully in the Statement of Governors' Responsibilities statement set out on page 45, the Governors (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Governors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Governors are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Governors either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the charitable company and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory requirements of the Office for Students and the Charity Commission, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006 and the Charities Act 2011.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to the potential for management to post inappropriate journal entries and to manipulate accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing journals, using data analytics to focus on higher risk entries; and
- Challenging assumptions and judgements made by management in their critical accounting estimates

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

USE OF OUR REPORT

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



27 November 2024

Richard Weaver

Senior Statutory Auditor

Date

For and on behalf of HaysMac LLP, Statutory Auditors
10 Queen Street Place
London
EC4R 1AG



CAT Summer show 2024, image by Stephen Berkeley-White

FINANCIAL STATEMENTS

STATEMENT OF FINANCIAL ACTIVITIES

(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 JULY 2024

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Income from:					
Donations and legacies	2	208,882	452,246	661,128	415,842
Charitable activities					
Grants	3	2,430,506	2,288,297	4,718,803	4,577,757
School fees and education	4	4,265,852	-	4,265,852	3,602,318
Performances		245,672	-	245,672	275,586
Other		147,615	80,081	227,696	127,410
Other trading activities					
Lettings		259,174	-	259,174	248,845
Other		66,126	-	66,126	62,969
Investments		146,808	4,203	151,011	53,159
Total income		7,770,636	2,824,826	10,595,462	9,363,886
Expenditure on:					
Raising funds					
Donations and sponsorships		156,233	-	156,233	119,882
Costs of premises maintenance relating to lettings and grants		419,396	187,584	606,980	598,494
		575,629	187,584	763,213	718,376
Charitable activities					
School and education		5,804,890	291,667	6,096,557	4,834,862
Theatre productions		1,159,380	2,401,104	3,560,483	3,079,342
		6,964,270	2,692,770	9,657,040	7,914,204
Total expenditure	5	7,539,899	2,880,354	10,420,253	8,632,580
Net income / (expenditure) before investment loss		230,737	(55,528)	175,209	731,306
Net gain/(loss) on investments		-	9,450	9,450	(5,096)
Net income / (expenditure)		230,737	(46,078)	184,659	726,210
Taxation		172,446	-	172,446	171,822
Net income/ (expenditure) and net movement in funds for the year after taxation		403,183	(46,078)	357,105	898,032
Transfer of Funds		29,764	(29,764)	-	-
Net movement in funds		432,947	(75,842)	357,105	898,032
Total funds at 1 August 2023		3,451,832	4,777,410	8,229,242	7,331,210
Total funds at 31 July 2024	14	3,884,779	4,701,568	8,586,347	8,229,242

There were no recognised gains or losses other than those reflected above.

The notes on pages 53 to 65 form part of these financial statements.

BALANCE SHEET AT 31 JULY 2024

	Notes	2024 £	2023 £
Fixed assets			
Tangible assets	9	5,334,306	5,288,557
Intangible assets	9	105,328	131,730
Investments	10	1,798,337	1,701,155
Total fixed assets		7,237,971	7,121,442
Current assets			
Debtors	11	551,700	676,812
Cash at bank and in hand		2,394,548	1,614,166
Total current assets		2,946,248	2,290,978
Liabilities			
Creditors: amounts falling due within one year	12	1,597,872	1,183,178
Total current liabilities		1,597,872	1,183,178
Net current assets/(liabilities)		1,348,376	1,107,800
Creditors: amounts falling due in more than one year		-	-
Net assets		8,586,347	8,229,242
Financed by:			
Income Funds			
Restricted	14	4,701,568	4,777,410
Unrestricted	14	3,884,779	3,451,832
		8,586,347	8,229,242
Total charity funds		8,586,347	8,229,242

The notes on pages 53 to 65 form part of these financial statements.

Approved and authorised for issue by the Board of Governors on 20th November, 2024 and signed on its behalf by



Alan Bishop
Chair, The Place



Clare Connor
Chief Executive, The Place

CONTEMPORARY DANCE TRUST LIMITED.
A COMPANY LIMITED BY GUARANTEE.

Company Number: 883094
Charity Number: 250216

CASH FLOW STATEMENT FOR THE YEAR ENDED 31 JULY 2024

	Note	2024 £	2023 £
Net cash inflow from operating activities	1	972,701	1,170,113
Cash flows from Investing activities			
Bank interest		146,808	49,184
Investment in bank deposit		-	(1,500,000)
Purchase of tangible fixed assets		(339,126)	(109,508)
Purchase of intangible fixed assets		-	-
Cash outflow from investing activities		(192,318)	(1,560,324)
Increase/(decrease) in cash and cash equivalent in the year		780,382	(390,211)
Cash and cash equivalents at the beginning of the year		1,614,166	2,004,377
Cash and cash equivalents at the end of the year		2,394,548	1,614,166

Notes to the Cash flow statement

Reconciliation of net incoming resources to net cash flow from operating activities			
Net movement in funds		357,105	898,032
Depreciation charges		319,779	368,185
Bank interest		(146,808)	(49,184)
Investment income		(87,731)	(23,278)
(Increase)/decrease in fair value of investments		(9,450)	5,096
(Increase)/decrease in debtors		125,112	(83,312)
Increase/(decrease) in creditors		414,695	54,574
Net cash inflow from operating activities		972,701	1,170,113

The notes on pages 53 to 65 form part of these financial statements.



NOTES TO THE FINANCIAL STATEMENTS

1. ACCOUNTING POLICIES

BASIS OF PREPARATION

The financial statements are prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (Charities SORP (FRS 102), second edition effective from 1 January 2019); the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102); the Companies Act 2006; and the Accounts Direction issued by the Office for Students (OfS). Contemporary Dance Trust Limited ("The Place") meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Having made due enquiries, the Board believes that it is appropriate to prepare the financial statements on a going concern basis. This view is based, on the review of the reserves position referred to in the Financial Review section of the Annual Report, and also an examination of the budget for the current year and the business plan and forecast cashflows for future years.

The preparation of the financial statements in accordance with FRS 102 requires the Board to make estimates and assumptions concerning the future. The estimates and assumptions that could have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year include accruals, depreciation, revenue recognition and debtor recovery. Accounting in these areas requires management to use judgement. In relation to accruals this is with regards to a best estimate of costs that will be incurred based on contractual requirements. For depreciation these estimates are driven by the useful economic life of the associated assets. For revenue recognition management apply judgements in concluding on the point at which revenue should be recognised. Debtors are provided for when it is more likely than not that the payment will not be received.

TANGIBLE FIXED ASSETS AND DEPRECIATION

All assets costing more than £750 are capitalised at historical cost and stated at cost less depreciation. Assets with a value of less than £750 are written off in the financial statements in the year of purchase.

No depreciation is provided on freehold land.

Depreciation is provided on freehold buildings at a rate calculated to write off this cost over fifty years on a straight-line basis. Capital expenditure on building improvement is written off over ten years.

Furniture, IT hardware and equipment assets are depreciated over a three-year period.

INTANGIBLE FIXED ASSETS

Major IT systems and software development are classed as intangible fixed assets and are depreciated over a tenyear period.

FIXED ASSET INVESTMENTS

Investments are a form of financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. The Statement of Financial Activities (SOFA) includes the net gains and losses arising on revaluation and disposals throughout the year.

CASH AT BANK AND IN HAND

Cash at bank and in hand includes cash and short-term deposits with a maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

INCOME

All income is recognised once the charity has entitlement to the income, when it is more likely than not that the income will be received, and the amount of the income receivable can be measured reliably.

Grants and donations are, where appropriate, brought into the financial statements in the year in which they are receivable. Income is classified as a grant where it funds an entire stream of work. Income is recognised as a donation where it helps to fund our work.

Donated services and facilities are recognised when received, based on the estimated value of the donation to the charity. An equivalent amount of expenditure is also recognised.

GRANTS PAYABLE

Grants payable are recognised in the financial statements in the year in which they are paid.

EXPENDITURE

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required, and the amount of the obligation can be measured reliably. All expenses including support costs and governance costs are allocated or apportioned to the applicable expenditure headings. Irrecoverable Value Added Tax (VAT) is charged as a cost against the activity for which the expenditure was incurred.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include administration, finance, premises and communications departments, which support The Place's artistic programmes and educational activities. Support costs are allocated based on space used, to fairly recognise the demands on the building and support costs.

Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice.

TAXATION

Contemporary Dance Trust Limited is a charity registered in England and Wales and is not liable to United Kingdom income tax or corporation tax on its charitable activities. The charity claims theatre tax relief in respect of its productions, the benefit of which is recorded in the SOFA. The charity is unable to recover all of its Value Added Tax (see note 7).

FOREIGN CURRENCIES

Assets and liabilities in foreign currencies are translated into sterling at the rate of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the rate ruling in the month the transaction takes place. All differences are taken to the SOFA.

PENSION FUNDING

The charity has a stakeholder pension scheme in place for all staff, which makes provision for an employer contribution. The annual cost of the pension scheme is charged to the SOFA.

FUND ACCOUNTING

Restricted funds are created where a donor specifies the intended future use of their donation. These are spent in accordance with the donor's wishes. Unrestricted funds are available for use at the discretion of the Board in furtherance of the general objects of the charity.

FINANCIAL INSTRUMENTS

Basic financial assets, including trade and other receivables, cash and bank balances, and receivables from the subsidiary are recognised at the transaction price less any provision for non-recoverability. Investments, which are a form of financial instrument, are initially recognised at their transaction value and subsequently at fair value as explained above. Basic financial liabilities, including trade and other payable, are recognised at the transaction price.

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Unrestricted Funds £	Restricted Funds £	Total 2023 £
Donations and legacies	142,892	452,246	595,138	63,791	275,492	339,283
Donated services	65,990	-	65,990	76,559	-	76,559
Total	208,882	452,246	661,128	140,350	275,492	415,842

3. GRANT AND FUNDRAISING INCOME

	Unrestricted 2024 £	Restricted 2024 £	Total funds 2024 £	Unrestricted 2023 £	Restricted 2023 £	Total funds 2023 £
Grant Income						
Office for Students	2,106,975	35,164	2,142,139	1,787,475	39,422	1,826,897
Arts Council England Grant	-	1,826,994	1,826,994	-	1,827,000	1,827,000
Arts Council England Other Grants	-	259,885	259,885	-	178,151	178,151
Department for Education Grant	323,531	-	323,531	263,557	-	263,557
Conservatoire for Dance and Drama	-	-	-	271,008	-	271,008
Other Grants and Fundraising	-	66,254	66,254	35,658	35,486	71,144
Esmée Fairbairn Foundation	-	100,000	100,000	-	140,000	140,000
Total	2,430,506	2,288,297	4,718,803	2,357,698	2,220,059	4,577,757

4. FEE INCOME BREAKDOWN

	2024 £	2023 £
UK Undergraduates	1,213,285	1,291,755
Overseas Undergraduates	1,235,123	1,091,750
UK Postgraduates	257,305	69,483
Overseas Postgraduates	424,822	219,610
Part-time students	36,900	-
Short classes and courses	531,906	429,766
Centre for Advanced Training	566,511	499,954
Total paid by or on behalf of individual students	4,265,852	3,602,318

5. EXPENDITURE

	Staff costs £	Other direct costs £	Support costs £	Allocation of other costs £	Total 2024 £
Raising funds					
Donations and sponsorships	124,615	31,618	-	-	156,233
Costs of premises maintenance relating to lettings	356,641	187,584	62,755	-	606,980
	481,256	219,202	62,755	-	763,213
Charitable activities					
School and education	2,445,091	1,364,724	350,763	1,935,979	6,096,557
Theatre productions	1,341,772	1,169,315	95,854	953,542	3,560,483
Other costs of premises maintenance	1,204,378	1,685,142	-	(2,889,520)	-
	4,991,241	4,219,182	446,617	-	9,657,040
Total expenditure	5,472,497	4,438,384	509,372	-	10,420,253

Prior Year Comparative - Expenditure 2022/23

	Staff costs £	Other direct costs £	Support costs £	Allocation of other costs £	Total 2023 £
Raising funds					
Donations and sponsorships	114,412	5,470	-	-	119,882
Costs of premises maintenance relating to lettings	307,391	238,725	52,378	-	598,494
	421,803	244,195	52,378	-	718,376
Charitable activities					
School and education	1,845,854	1,024,215	250,223	1,714,570	4,834,862
Theatre productions	1,155,883	987,097	53,099	883,263	3,079,342
Other costs of premises maintenance	1,090,238	1,507,595	-	(2,597,833)	-
	4,091,975	3,518,907	303,322	-	7,914,204
Total expenditure	4,513,778	3,763,102	355,700	-	8,632,580

Other costs of premises maintenance staff cost figure includes support staff costs of £777,587 (£724,831 in 2023).

6. PARTICULARS OF STAFF AND THE COST OF KEY MANAGEMENT PERSONNEL

The average number of employees employed during the year was 282 (2023: 275). This includes full-time and part-time employees and casual staff.

Full time equivalent	2024 No.	2023 No.
Administration	24	23
Services	10	11
Educational	46	44
Theatre	18	20
Total	98	98
Total staff costs were:	£	£
Wages and salaries	4,744,791	3,886,491
Social security costs	382,973	322,025
Other pension costs	261,622	226,353
Total	5,389,386	4,434,869

Redundancy costs paid during the year were £4,750 (2023: £0)

The key management personnel comprise the Governors and the Directors

The total employee benefits of the key management personnel were £732,611 (2023: £721,770). *prior year figure reinstated to include Employer's NI.

During the year the following employees were paid in the following bands:

	12 months to July 2024	12 months to July 2023
£60,001 - £70,000	1	3
£70,001 - £80,000	2	0
£80,001 - £90,000	1	1
£90,001 - £100,000	1	1

The Chief Executive (Head of the Institution) was paid:

	12 months to July 2024	12 months to July 2023
Salary	99,301	92,150
Pension Contributions	16,881	15,606
Total	116,182	107,756

The Chief Executive's basic salary is 2.58 (2.67 in 2023) times the median pay of staff, where the median pay is calculated on a full-time equivalent basis for the salaries paid by the charity to its staff.

The Chief Executive's total remuneration is 2.95 (2.95 in 2023) times the median total remuneration of staff, where the median total remuneration is calculated on a full-time equivalent basis for the total remuneration by the charity to its staff.

7. NET INCOME

	2024 £	2023 £
This is stated after charging:		
Depreciation	319,779	368,185
Auditors remuneration:		
– Current year audit	37,400	39,400
– Prior year audit	-	-
– Non-audit services	19,500	21,600
Irrecoverable VAT	306,647	198,312
Total	683,326	627,497

8. ACCESS AND PARTICIPATION EXPENDITURE

	2024 £	2023 £
Access Investment	176,330	154,323
Financial Support	112,054	100,845
Support for disabled students	15,443	21,216
Research and Evaluation	15,910	15,600
Total	319,736	291,984

Included in the above are costs of £91,046 (2023: £77,800) relating to staff who were intrinsic to the delivery of the organisation's access and participation activities during the year.

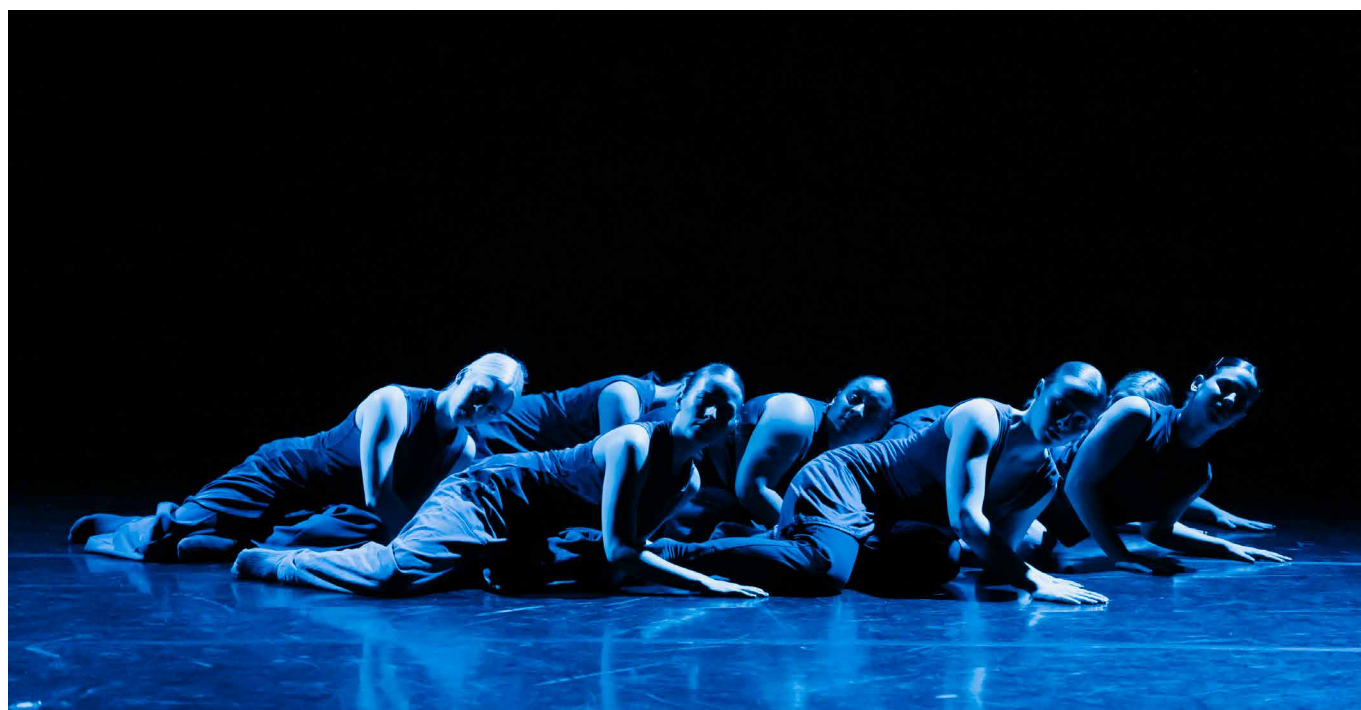


9. TANGIBLE AND INTANGIBLE FIXED ASSETS FOR CHARITY USE

	Freehold land and buildings £	Plant replacement and IT equipment £	Furniture and equipment £	Building improvements, fixtures and fittings £	Total tangible fixed assets £	Intangible fixed assets £
Cost						
At Cost 31 July 2023	8,766,737	269,307	537,391	886,491	10,459,926	248,037
Additions	-	16,281	81,670	241,175	339,126	-
Disposals	-	(26,707)	(5,770)	-	(32,477)	(1,996)
Transfers	-	-	-	-	-	-
At 31 July 2024	8,766,737	258,881	613,291	1,127,666	10,766,575	246,041
Depreciation						
At Cost 31 July 2023	3,742,668	226,117	458,431	744,153	5,171,369	116,307
Provided this year	170,307	34,357	50,405	38,308	293,377	26,402
Depreciation on Disposals	-	(26,707)	(5,770)	-	(32,477)	(1,996)
Transfers	-	-	-	-	-	-
At 31 July 2024	3,912,975	233,767	503,066	782,461	5,432,269	140,713
Net Book Value						
At 31 July 2023	5,024,069	43,190	78,960	142,338	5,288,557	131,730
At 31 July 2024	4,853,762	25,114	110,225	345,206	5,334,306	105,328

All fixed assets are used for direct charitable purposes.

A deed of covenant signed by the Board in 2014/15 in respect of the capital grant of £581,518 from Arts Council England contracts The Place to register a further charge and not, without written consent of Arts Council England, to assign, transfer or charge the Land.



10. INVESTMENTS

	£
Fund Value as at 31 July 2023	181,852
Investment Income: re-invested in fund	4,203
Increase/(decrease in investment value)	9,450
Fund Value as at 31 July 2024	195,505
95 day deposit account	1,602,831
Total investment valuation at 31 July 2024	1,798,336

11. DEBTORS

	2024 £	2023 £
Trade debtors	157,739	166,648
Other debtors	13,939	9,893
Prepayments and accrued income	380,022	500,271
Total	551,700	676,812



12. CREDITORS

	2024 £	2023 £
Amounts falling due within one year:		
Trade creditors	497,635	85,379
Other taxes and social security	92,251	100,255
Accruals and deferred income	1,007,986	997,544
Total	1,597,872	1,183,178

Deferred income

Deferred income comprises fees receivable in advance

	2024 £	2023 £
Opening balance	182,904	150,467
Amount released to income	(182,904)	(150,467)
Amount deferred in period	266,659	182,904
Closing Balance	266,659	182,904

A contract with Novex Solutions Ltd was in place at 31st July 2024 for building and refurbishment works. The total value of the contract is £603,960. £217,425 of this amount was reflected in 2023/24, the remainder of the contract, £386,536 will be payable in 2024/25.



13. MEMBERS' GUARANTEES

The charity is a company limited by a guarantee not exceeding £5 per member. The number of members as at 31 July 2024 was 13 (15 in 2023) and the total of such guarantees amounted to £65 (£75 in 2023). The Governors are the members of the charity.

14. FUNDS

a) Fund movements

	Balance as at 31 July 2023 £	Movements in		Taxation £	Transfers in/(out) £	Balance as at 31 July 2024 £
		Income/ Investment gains £	Expenditure £			
Unrestricted funds	3,451,832	7,770,636	(7,539,899)	172,446	29,764	3,884,779
Total unrestricted funds	3,451,832	7,770,636	(7,539,899)	172,446	29,764	3,884,779
Restricted funds						
Student Hardship Fund	62,514	242,418	(260,450)	-	(29,764)	14,718
Pioneering Fund	37,046	45,381	(38,136)	-	-	44,291
Place for the Future	4,587,640	180,000	(187,584)	-	-	4,580,056
Other Theatre Grants	1,615	165,251	(156,302)	-	-	10,564
Other Educational Grants	32,047	35,164	(31,216)	-	-	35,995
Arts Council of England	-	1,826,994	(1,826,994)	-	-	-
Rural Touring Dance Initiative	56,548	339,069	(379,672)	-	-	15,945
Total restricted funds	4,777,410	2,834,276	(2,880,354)	-	(29,764)	4,701,568
TOTAL funds (2023/24)	8,229,242	10,604,912	(10,420,253)	172,446	-	8,586,347

	Balance as at 31 July 2022 gains £	Movements in		Taxation £	Transfers in/(out) £	Balance as at 31 July 2023 £
		Income/ Investment losses £	Expenditure/ Investment £			
Unrestricted funds	2,386,658	6,864,360	(5,971,008)	171,822	-	3,451,832
Total unrestricted funds	2,386,658	6,864,360	(5,971,008)	171,822	-	3,451,832
Restricted funds						
Student Hardship Fund	51,037	226,987	(215,510)	-	-	62,514
Pioneering Fund	18,647	51,449	(33,050)	-	-	37,046
Place for the Future	4,826,365	-	(238,725)	-	-	4,587,640
Other Theatre Grants	34,618	211,337	(244,340)	-	-	1,615
Other Educational Grants	13,885	37,657	(19,495)	-	-	32,047
Arts Council of England	-	1,827,000	(1,827,000)	-	-	-
Rural Touring Dance Initiative	-	140,000	(83,452)	-	-	56,548
Total restricted funds	4,944,552	2,494,430	(2,661,572)	-	-	4,777,410
TOTAL funds (2022/23)	7,331,210	9,358,790	(8,632,580)	171,822	-	8,229,242

Student Hardship Fund

Funds raised that are to be used for educational purposes are held in this fund. The fund is used to encourage and support current students at the Board's discretion.

Pioneering Fund

The Pioneering Fund has been established to help provide The Place with the financial resources necessary to allow it to take creative and artistic risks and support ground-breaking initiatives, and to support those ideas which push contemporary dance into previously unexplored territory.

The Place for the Future Fund

This fund represents the income and expenditure on the Lottery and King's Cross Partnership funded project to undertake the rebuilding and improvement of The Place in 2000 and additional capital works completed with the aid of further grant income. Depreciation is charged against this fund every year.

Other Educational Grants

This fund represents the income and expenditure relating to educational projects for which specific grants have been received.

Arts Council England

This fund represents funding received from the Arts Council England relating to non-school activities which they fund. These grants have been treated as restricted expenditure for activity.

Rural Touring Dance Initiative

The Rural Dance Touring Initiative is a national dance project working in rural areas funded by Esmee Fairburn and Arts Council England over 4.5 years.

b) Analysis of net assets between funds

	2024		
	Unrestricted Funds £	Restricted Funds £	Total Funds £
Fund balances at 31 July 2024 are represented by:			
Intangible fixed assets	105,328	-	105,328
Tangible fixed assets	718,255	4,616,051	5,334,306
Investments	1,793,556	4,781	1,798,337
Current assets	2,865,512	80,736	2,946,248
Current liabilities	(1,597,872)	-	(1,597,872)
Total	3,884,779	4,701,568	8,586,347

	2023		
	Unrestricted Funds £	Restricted Funds £	Total Funds £
Fund balances at 31 July 2023 are represented by:			
Intangible fixed assets	131,730	-	131,730
Tangible fixed assets	668,870	4,619,687	5,288,557
Investments	1,690,246	10,909	1,701,155
Current assets	2,144,164	146,814	2,290,978
Current liabilities	(1,183,178)	-	(1,183,178)
Total	3,451,832	4,777,410	8,229,242

15. OPERATING LEASE COMMITMENTS

	2024 £	2023 £
In 1 year	3,733	5,639
In 2 to 5 years	0	3,733
Outstanding Leasing commitments	3,733	9,372

16. RELATED PARTY TRANSACTIONS

The Charity received donations without conditions or restrictions from members of the Board during the year of £2,000 (£11,600 in 2023).

Michael Asante who served as a Governor (charity trustee) in the year, has his own company MikeyJDotNet Ltd. The company provided DJs as part of the LCDS Undergraduate programme totalling £197 for the year. All amounts due to MikeyJDotNet Ltd were fully paid during the year. Michael Asante was employed as Artistic Director of Boy Blue Entertainment Ltd. The company provided dance artists for the Classes and Courses summer intensives programme, totalling £1,200 for the year. The cost of this service provided at the end of July was accrued, the invoice has been received since and due to be paid within the 30 day payment terms.

Rosalind Wynn who served as a Governor (charity trustee) in the year, is also the Executive Producer at Dickson MBI Company. The company provided a speaker for the LCDS BA3 ceremony totalling £150 for the year. All amounts due to Dickson MBI Company were fully paid during the year.

Clare Connor, who served as Chief Executive Officer in the year, is also a trustee of Dance Umbrella. She left the Board on the 12th December 2023. The Charity paid £4,500 to Dance Umbrella Ltd during the year for services rendered. Income from performances by Dance Umbrella came to £1,400. Clare is a member of One Dance UK Honours Advisory Group. The charity paid £4,067 to One Dance UK for services rendered. All amounts were fully paid during the year.

Eddie Nixon who is the Artistic Director at The Place, is also the Co-Chair for Pavilion Dance South West. The company provided tea trolley services for a Producing and Touring sharing event totalling £54 for the year. All amounts due to Pavillion Dance South West were fully paid during the year.

During the year £113 was paid to one trustee as a gift.



17. STATEMENT OF FINANCIAL ACTIVITIES FOR THE PREVIOUS PERIOD (31 JULY 2023)

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Income from:					
Donations and legacies	2	140,350	275,492	415,842	376,781
Charitable activities					
Grants	3	2,357,698	2,220,059	4,577,757	3,197,835
School fees and education	4	3,602,318	-	3,602,318	3,299,076
Performances		275,586	-	275,586	251,815
Other		127,410	-	127,410	99,543
Other trading activities					
Lettings		248,845	-	248,845	190,493
Other		62,969	-	62,969	40,547
Investments		49,184	3,975	53,159	5,595
Total income		6,864,360	2,499,526	9,363,886	7,461,685
Expenditure on:					
Raising funds					
Donations and sponsorships		119,882	-	119,882	106,637
Costs of premises maintenance relating to lettings and grants		359,769	238,725	598,494	540,887
		479,651	238,725	718,376	647,524
Charitable activities					
School and education		4,599,857	235,005	4,834,862	3,808,914
Theatre productions		891,500	2,187,842	3,079,342	3,130,341
		5,491,357	2,422,847	7,914,204	6,939,255
Total expenditure	5	5,971,008	2,661,572	8,632,580	7,586,779
Net income/(expenditure) before investment loss		893,352	(162,046)	731,306	(125,094)
Net gain/(loss) on investments		-	(5,096)	(5,096)	4,138
Net income/(expenditure)		893,352	(167,142)	726,210	(120,956)
Taxation		171,822	-	171,822	132,368
Net income/(expenditure) and net movement in funds for the year after taxation		1,065,174	(167,142)	898,032	11,412
Transfer of Funds		-	-	-	-
Net movement in funds		1,065,174	(167,142)	898,032	11,412
Total funds at 1 August 2022		2,386,658	4,944,552	7,331,210	7,319,798
Total funds at 31 July 2023	14	3,451,832	4,777,410	8,229,242	7,331,210

THE PLACE

DANCING FOR LIFE



CONTEMPORARY DANCE TRUST LIMITED.
A COMPANY LIMITED BY GUARANTEE.

Company Number: 883094
Charity Number: 250216

LONDON CONTEMPORARY DANCE (THE PLACE) LIMITED

England & Wales - Charity number 250216

Accounts

**THE
PLACE**

DANCING
FOR LIFE

CONTEMPORARY DANCE TRUST LIMITED

**ANNUAL REPORT AND
FINANCIAL STATEMENTS
31 JULY 2023**



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COMPANY INFORMATION

The Board of Governors present their Annual Report, incorporating the Strategic Report and Financial Statements, for the year ended 31 July 2023.

Contemporary Dance Trust Limited is the legal name of The Place. Throughout this document the organisation is referred to as The Place.

Board of Governors The Board of Governors who served during the period and to the date of approval were:

Alan Bishop (Chair)	Chris Rowland
Jane Alexander (Vice Chair)	Eva Sarma
Michael 'Mikey J' Asante MBE	John G Stewart
Lisa Baglin (appointed 1 June 2023)	Elizabeth Varley
Helen Bailey (appointed 22 March 2023)	Catherine Ward
David Blackburn (appointed 22 March 2023)	Liz Wilson
Derek Hicks	Rosalind Wynn
Shaparak Rahimi	

Chief Executive Clare Connor

Company Clerk Lise Smith (appointed 15 May 2023)
Naomi Thomas (left 14 April 2023)

Senior Staff: Artistic Eddie Nixon, Artistic Director

Senior Staff: Education Baptiste Bourgougnon, Director of Undergraduate Courses and International Development
Dr Martin Hargreaves, Director of Research and Postgraduate Courses (left 31 December 2022)
Anna Helsby, Director of Registry and Student Well-Being
Dr Efrosini Protopapa, Director of Postgraduate Courses and Research (appointed 21 November 2022)
Dr Lise Uytterhoeven, Director of Dance Studies

Senior Staff: Administration Caroline Busby, Chief Financial Officer
Anna Cassidy, Director of Development
Holly Conneely, Director of Communications (appointed 20 February 2023)
Sanjay Dasani, Head of Operations (appointed 24 April 2023)
Laura Naldrett, Head of Human Resources
Caroline Schreiber, Director of Communications (left 18 November 2022)
Elin Williams, Executive Producer (appointed 2 May 2023)
Christina Elliot, Head of Programming and Producing

Registered Office The Place, 17 Duke's Road, London WC1H 9PY

Company Registered Number 883094

Charity Registered Number 250216

Auditors Haysmacintyre LLP, 10 Queen Street Place, London EC4R 1AG

Bank Barclays Bank Plc, Hanover Square Corporate Banking Group, PO Box 15163H, London SW1A 1QD

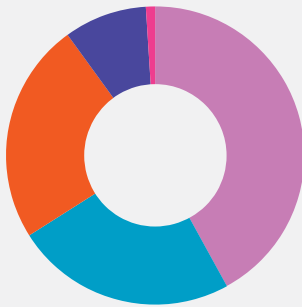
Solicitor CMS Cameron McKenna Nabarro Olswang LLP, 78 Cannon Street, London EC4N 6AF

Investment Advisors McInroy & Wood, 53 Davies Street, London W1K 5JH

THE PLACE AT A GLANCE

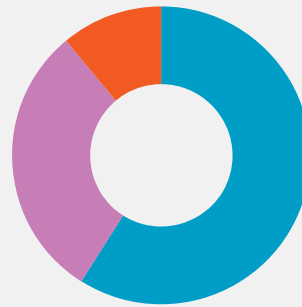
INCOME AND EXPENDITURE

SCHOOL INCOME



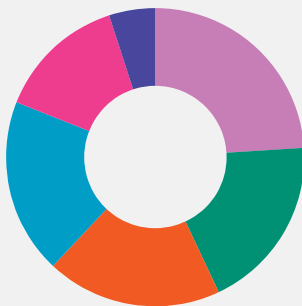
42% GRANTS
24% HOME UK FEES
24% INTERNATIONAL FEES
9% CENTRE FOR
 ADVANCED TRAINING
1% OTHER

PUBLIC PROGRAMME INCOME



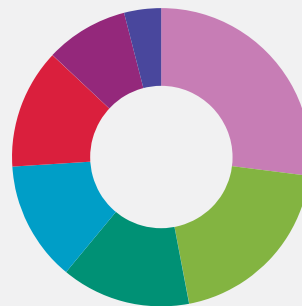
59% GRANTS
30% EARNED INCOME
11% FUNDRAISING

SCHOOL EXPENDITURE



24% TEACHING AND
 LEARNING
19% LEARNING RESOURCES
18% PREMISES AND
 DEPRECIATION
19% ADMINISTRATION
14% ACADEMIC COSTS
6% SCHOLARSHIP AND
 BURSARY FUNDING

PUBLIC PROGRAMME EXPENDITURE



27% THEATRE AND
 ARTIST DEVELOPMENT
20% PRODUCING AND
 TOURING
14% PREMISES AND
 DEPRECIATION
13% ADMINISTRATION
13% COSTS OF
 RAISING FUNDS
9% CLASSES AND
 COURSES
4% CREATIVE LEARNING

WHY DOES THE PLACE MAKE AN OPERATING SURPLUS?



TO ENSURE OUR ACTIVITIES
 REMAIN FINANCIALLY
 SUSTAINABLE IN THE
 LONG TERM



TO ENSURE WE CAN
 MAINTAIN AND UPDATE
 OUR BUILDING AND
 EQUIPMENT



TO PROTECT US AGAINST
 EVENTS WHICH MIGHT
 DAMAGE OUR FINANCIAL
 HEALTH



TO ENABLE US TO TAKE
 CREATIVE RISKS AND REMAIN
 AT THE LEADING EDGE OF
 CONTEMPORARY DANCE
 WORLDWIDE

AUDIENCE AND PARTICIPATION

OUR STUDENTS AND YOUNG PEOPLE CONTINUED TO ENGAGE AND EXCEL



97% OF BA GRADUATES RECEIVED **2:1** AND ABOVE



94% OF POST GRADUATE STUDENTS WERE AWARDED A QUALIFICATION WITH PASS, MERIT OR DISTINCTION



94% OF UNDERGRADUATE STUDENTS CONTINUE THEIR STUDIES 1 YEAR AFTER THEY STARTED, WHICH IS ABOVE THE SECTOR AVERAGE



98% OF STUDENTS RESPONDED POSITIVELY TO HOW GOOD STAFF ARE AT EXPLAINING THINGS, AS WELL AS HOW OFTEN THE STAFF MAKE THE SUBJECTS ENGAGING



WE AWARDED **82** STUDENTS GRANT FUNDED PLACES FOR THEM TO ATTEND THE CENTRE FOR ADVANCED TRAINING PROGRAMME WHICH IS **63%** OF THE COHORT

WE CONTINUED TO INVEST IN ARTISTS AND THE DEVELOPMENT OF NEW WORK



WE HAVE SPENT **£315,000** ON **62** NEW ARTISTIC COMMISSIONS AND CO-PRODUCTIONS

WE CONTINUED TO REACH OUT TO NEW AUDIENCES



WE TOURED TO **59** SPACES - FROM ARTS CENTRES TO SCHOOL PLAYGROUNDS, VILLAGE HALLS TO OUTDOOR FESTIVALS



NEARLY **37,000** PEOPLE SAW OUR PRODUCTIONS AT THE PLACE, ON TOUR OR ONLINE INCLUDING NEARLY **4,000** CHILDREN WHO EXPERIENCED OUR PLAYGROUND TOUR



THE PLACE WAS MENTIONED IN THE PRESS AN AVERAGE OF **13** TIMES PER WEEK
TOP SOURCES: THE STAGE, THE GUARDIAN, REVIEWS HUB, THIS WEEK CULTURE

WE REMAIN COMMITTED TO CREATE OPPORTUNITIES IN DANCE PARTICIPATION



ADULT ATTENDANCE IN RECREATIONAL DANCE SESSIONS LIVE AND ONLINE: **18,458**



YOUNG PEOPLE ATTENDANCE IN RECREATIONAL DANCE SESSIONS LIVE AND ONLINE: **5,890** WITH **46%** FROM CAMDEN

WELCOME FROM THE CHAIR AND CHIEF EXECUTIVE

Against a backdrop of extreme political, social and economic instability, The Place has made great strides towards becoming a stable and resilient organisation ready to weather external forces. We recognise the spiralling cost of living pressures bearing down on our audiences, our students and our community of artists, and more than ever, it affirms us in our duty for leadership and advocacy for the dance sector.

Our vision for a world with more dance has been guiding us through the last few tumultuous years, and this seed planted is now radiating through all our activities as a set of values in action:

Unlocking Potential

Three major funding successes achieved this year will strengthen the organisation for the future: in a year where many arts organisations faced cuts, The Place maintained its status as a National Portfolio Organisation under the Investment Programme of Arts Council England for 2023 - 26.

In our first year as an independent Higher Education Provider, the Office for Students awarded London Contemporary Dance School (LCDS) world-leading specialist provider funding, with the panel commending the world-leading quality of not only our institution and pedagogy, but our visionary alumni and their extensive leadership within the sector across the globe.

This year we joined in celebrating the unprecedented successes of our alumni Dickson Mbi and Ivan Blackstock winning Olivier Awards, the highest honours in British Theatre, and alum Ben Duke winning two National Dance Awards along with alum Jonzi D winning a Lifetime Achievement Award.

We have also just received news that The Place has been successful in securing Higher Education Innovation Funding (HEIF) to support research and knowledge exchange. The appointment of Dr Efrosini Protopapa as Director of Postgraduate Courses and Research reflects investment in the area of postgraduate research. All three funding outcomes provide the resources to unlock the potential of The Place, our artists, participants, students and young people, and enable them to apply their creative powers to imagine a better and fairer future for everyone.



BOP Company performing Daughters of Eve. Photo by Fehren Christoforopoulos.

Creative Risk Taking

Curiosity and a thirst to explore the new and the unknown are embedded across all our activities, from the artistic offerings in our theatre, to the design of our programmes, classes and courses. You can enter any of our studios at any time, and experience creative risk taking in action. That sense of adventure is perhaps best demonstrated by the sheer breadth and diversity of the artists we commission, and the richness and plurality of creative practices they bring to The Place for our audiences and students to encounter and explore. In recent years, early career artists have been invited to work with our graduating students, both on the undergraduate, postgraduate and Centre for Advanced Training programmes, and both artists and students acknowledge the flow of leadership, learning and teaching runs both ways, with our students well-equipped to be confident and collaborative co-creators.

Resolution, still the biggest festival of new choreography in the UK, continues to attract new makers, including many alumni from not just LCDS but Trinity Laban and Northern School of Contemporary Dance, who seek out The Place to present their newest ideas in dance.

With risk taking comes the potential for failure, which is an inevitable part of maturing as an organisation. We are incredibly grateful to our Board for their continuous support through ongoing challenges and difficult conversations, allowing us to continue to take risks and work hard at creating change that reflects our values and principles.

Activism

Inspired by the integrity and conviction our inspirational students and young people uphold, The Place is increasingly invested in how dance can serve as a tool for activism and advocacy. We are excited to welcome the first cohort of our newest postgraduate programme MA Dance: Participation, Communities, Activism, which will offer a global community of artists the chance to develop and interrogate dance as an engine for change. Course leader Jo Parkes, herself an award-winning global forerunner in socially engaged dance practice, joined the faculty in 2022, and her presence can be felt across the curriculum, notably during the Community Commissions our second year students undertook this year, co-creating with artists and charities working with refugees, migrants, stroke survivors, intergenerational and inclusive groups.

Equality

We continue our efforts to deepen equity and equality at The Place, supported by our Equality and Diversity Action Plan, overseen by an Equality Diversity and Inclusion Committee,

Our partners Creative Access have provided Unconscious Bias training at Governor level, and Quiplash have rolled out Disability Awareness and Inclusion training for LCDS staff teams and students. We are increasingly welcoming visually impaired and deaf artists and audiences, and our Theatre and Artist Development Team and Visitor Service Team received sighted guide training provided by the Royal Institute for Blind People and finger spelling training with Fingersmiths, to confidently work with British Sign Language users.

Diversity and representation, relating to the identities and lived experience of the artists we invite to create at The Place, is centered in all our commissioning choices across Artist Development, Producing and Touring, and at LCDS. In all our recruitment processes, diversity across selection panels and procedures is completely embedded as the way we work.

Locally, we continue to focus on providing opportunities to people to connect to dance to support their wellbeing, best demonstrated by partnerships such as the Partner Schools Programme, our work with Robson House, New Horizons Youth Centre, Clean Break and the Recovery College. With the appointment of Andrea Barzey as Head of Widening Participation and Recruitment at LCDS, we now have a dedicated member of staff to ensure access and participation opportunities to our Higher Education programmes.

Enterprise

Working collaboratively and co-creating with partners is central to how we approach leadership at The Place and in the wider sector. This year, we have continued long held partnerships and entered exciting new ones. Dance Umbrella, London International Mime Festival and BOP Jazz Theatre Company all presented sold-out performances in our theatre. A special evening honouring the legacy of our founding director Sir Robert Cohan was a significant event in the history of our organisation, as was the showcase of new commissioned works created on our students responding to Cohan's work, demonstrating the evolution of his legacy.

Our Producing and Touring team has forged exciting international partnerships creating opportunities for our Affiliate Artists Frauke Requardt and Igor x Moreno to present their work at festivals across Europe. Responding to the challenges to international touring following Brexit, we ensure international opportunities are strongly woven into the fabric of our commissioning offers. Our Festival of Korean Dance, now in its sixth year, toured across the UK for the first time, and our theatre programme showcased international artists from South Africa, Singapore, Korea and Europe.

Our newly established international BA course in partnership with LASALLE College of the Arts Singapore further illustrates our commitment to keep dance an open and international art form that transcends borders, cultural differences or doctrine, and instead speaks to what brings us together in our common humanity, as citizens of the world.

Environmental Responsibility

This year, we have followed the invitation of the Mayor of London and joined the Business Climate Challenge, a voluntary programme supporting businesses in reducing their energy consumption and carbon emissions. We received tailored support and training to help us on our decarbonisation journey and develop a roadmap towards our goal to be a Carbon Net Zero site by 2030. While the target of the Business Climate Challenge is to reduce energy consumption by 10% in one year, we have exceeded that target twice over, with our own in-house cross-organisational Green Team reporting a 22% decrease of our emissions since 2021/22, based on our electricity, gas and water consumption.

Theatre Green Book training was delivered to Choreodrome artists promoting nationally recognised benchmarked sustainable practice for theatre production, operations and touring. Our updated action plan also includes a campaign strategy to share knowledge and generate change across the sector. For our touring productions we target the baseline Guidance of the Theatre Green Book, measuring our carbon footprint and monitoring actual emissions against projections. We build green clauses into our contracts with Designers, Choreographers, and Production Managers, and monitor the entire lifecycle of material for costumes, set and props, with the ambition to use at least 50% of pre-used materials and ensuring that 60% of it will have a future life beyond each project.

We are active members of the Camden Climate Alliance and continue to liaise with Camden Green Loop, Camden Town Unlimited, and London Higher Network; all offering guidance and support to make change.

Looking forward to a busy year, we continue to be guided by our vision, mission and values, and to engaging the power of dance to imagine the future.



Alan Bishop

Chair, The Place



Clare Connor

Chief Executive, The Place

STRATEGIC REPORT

With an unprecedented vision for “a world with more dance” Contemporary Dance Trust Limited, trading as The Place, is a global leader in dance training, education, production and presentation. With over 50 years’ experience, The Place fuels the entire life cycle of dance, and this unique ecology sets us apart from every other dance organisation in the world.

A culture of innovation, risk taking, and collaboration drives impact and enables us to fulfil our mission to “power imagination through dance”. Reflecting our values in action - Unlocking potential, Creative risk taking, Activism, Equality, Enterprise – in all our public facing activities and internal working culture, we imagine a future where dance is a powerful force reaching globally beyond borders to accelerate change and generate new ideas for sustainability, social justice and equality.

We believe in dance for all and imagine a future where barriers to participation are removed. This commitment is characterised by our approach which places diversity at its centre and uses the expertise of all our staff and partners to fuel new artistic collaborations and audience connections which reflect the complexities of the world around us.

Based in Camden, we’re home to a 288-seat theatre, an in-house producing team that supports the creation of national and international touring work, classes and courses for young people and adults, as well as pioneering participatory opportunities with our local communities. We offer professional development programmes for independent artists and deliver pre-Vocational training through our Centre for Advanced Training and Higher Education through the world-leading London Contemporary Dance School.



Candeco Dance Company, Photo by Ali Wright.

Strategic Objective	Key Deliverable	Progress
1. Create the conditions to leverage growth and ambition	– Exceed target cash position of £700k and target reserves position of £1m by 2024/25	– Exceeded – Cash position £2.4m. Unrestricted reserves £3.5m Supported by successful year as an independent Higher Education Provider
	– Secure future National Portfolio funding from Arts Council England	– Met - NPO funding secured 2023-2026
2. Support dance artists and dance makers to make dance happen	– Support no less than 150 artists per annum through Public and Education programmes in line with our Commissioning and Teaching strategy each year through to 2023	– Exceeded – 272 artists supported comprising 15 Choreodrome, 11 Work Place, 57 lead artists and over 170 collaborative artists in Resolution Festival and 19 commissions
3. Enable more young people and disadvantaged young people to make, perform, watch, and respond to dance	– Access and Participation Plan targets: POLAR4 Quintiles 1 and 2 25%, on target, Indices of Multiple Deprivation Quintiles 1 and 2 39%, ahead of target, Black Asian and Ethnic Minority 25%, on target	– Partially met – POLAR4 Q1&2 at 20% (reduced gap between Q1 and Q5 to 29pp, under APP target gap of 24pp), Indices of Multiple Deprivation Q1&2 at 33% (reduced gap between Q1 and Q5 to 9pp, exceeding APP target gap of 20pp), Black Asian and Ethnic Minority under target at 20% against a target of 25% (APP target was 26%)
	– Secure financial partnership to grow our work with Camden Primary Schools by June 2023	– Exceeded – John Lyons partnership investment secured to 2025
4. Be better known as world leaders in dance training, development, and presentation	– Assert our leadership responsibility by contributing to sectoral advocacy in partnership with no less than one local authority (Greater London Authority), one national network (Creative Industries Federation) and two governmental departments Department of Culture, Media and Sport and Arts Council England	– Exceeded – with GuildHE supported five Regulatory sector briefings, London Higher International Women’s Day contributor, Cultural Education Plan consultation with Department for Culture Media and Sport via Arts Council England, Creative UK, sponsor partnership with One Dance UK, cultural strategy group partner to Camden Council and new partner for National Saturday Club
	– Theatre audience: target on or above 63%	– Partially Met – theatre audiences 61%
5. Facilitate leading practice in dance learning and teaching	– Secure world-leading specialist provider funding from Office for Students	– Exceeded – funding secured 2023-2027
	– LCDS - 75 enrolments, 72 students retained	– Met – 75 students enrolled B3 conditions for student continuation and completion exceeded
	– Marketing and recruitment for two new MA programmes	– Met – successful marketing and applications for two new MA programmes
	– Achieve 300 attendances per week on new CYD programme	– Partially met – 232 participants attended on average per week. Plans in place to support growth in 2023 alongside other enterprises and earned income
	– Provide three CPD opportunities for 15 artists to deliver best practice in delivering creative dance in schools	– Exceeded – delivered four CPD sessions with 15 artists to develop creative practices in schools

GOAL 1 – CREATE THE CONDITIONS TO LEVERAGE GROWTH AND AMBITION

Leverage opportunities for growth and innovation through mission and vision

We have successfully navigated our first year as an Independent Higher Education Provider, and the new set of reporting requirements this involves.

Following the planned changes to our undergraduate education programme last year, we have invested in the development of our postgraduate provision, introducing two new programmes – MA Dance: Performance and MA Dance: Participation, Communities, Activism - and recruiting four new faculty members, each internationally renowned leaders in their respective fields.

In the pursuit of our mission, we set out ambitious goals to stabilise our core fundraising income, but have found fostering new connections amidst the current economic conditions challenging. We are proud of notable successes in our project-based fundraising endeavours, receiving generous contributions to fuel our programmes and amplify our impact. These meaningful partnerships drive our mission, creating spaces for creativity, innovation, and artistic excellence. A new 5-year plan allowing for increased investment in artistic creation, producing and touring has been developed and presented to the board.

Two successful funding outcomes this year – National Portfolio Organisation funding from Arts Council England and world-leading specialist provider funding from the Office for Students (OfS) - as well as Higher Education Innovation Funding (HEIF) for 2023/24 will be instrumental in ensuring The Place can maintain and develop its world class dance ecology. Our graduates are the next generation of changemakers and our strongest asset to achieve our vision for a world with more dance.

Accumulatively, the two multi-year funding programmes we have secured this year amount to £12.9m over the funding period. The Place presents itself at the end of this business planning period with our cash balances and reserves well in excess of the targets set.

Develop digital infrastructure and improve organisational knowledge

Digital confidence of our staff has been monitored through an all staff survey indicating good levels of staff confidence. Upskilling staff and the theatre recording provision has increased our live streaming capabilities with broadcasting now fully integrated in our theatre. Through this, BA3 performances in November 2022, February, March and July 2023 were livestreamed, making them accessible to audiences all over the world, including prospective future students.

Audience thirst for digital performance has ebbed post Covid, and accordingly we have prioritised the return to a varied and bold live theatre programme. However, we are eager to build on our global digital audience developed during Covid, and have used this year to consult with culture sector partners (Fest En Fest and FRINGE! Queer Film and Art Fest) to explore digital provision and develop our knowledge for the delivery of a digital programme, launched in September 2023 alongside the live theatre programme.

Ensure regular feedback and dialogue with beneficiaries is embedded in the public programmes to build leading service provision for dance

Within our Artist Development programmes, our cohort of Work Place artists has three annual meetings to offer feedback and check in on their projects and practice. Our Choreodrome 2022 artists were overall satisfied with the support available, and found it a transformative experience. We are recruiting for an Artist Associate role to co-design and co-create our programmes, to better reflect artists' needs and enable sustainable careers in dance. In support of this role, we spoke to 13 artists to seek their feedback and input. The first Associate Artist will commence in January 2024.

To evaluate our theatre programme, we have submitted the required Insight and Impact and Audience Agency surveys in line with ACE guidelines for NPOs. Going forward, we will transition to Illuminate, a new audience insight and benchmarking tool, but are not required to report before 2024/25.

At LCDS, 2022/23 saw the implementation of the Learning and Teaching strategy, with a strong emphasis on staff development, formalised inductions for guest faculty and de-brief conversations with visiting artists and guest teachers. University of the Arts London colleagues commended the reflective nature and detailed knowledge of the students evident in LCDS's Annual Course Monitoring Reports.

As part of our developing Classes & Courses programme, we share a termly survey with all participants who attend classes at The Place, which feeds into any changes to this provision alongside monitoring the quality of their experiences. We currently meet our Over 60's focus group twice a term to discuss current provision, potential artist collaborations and wider project opportunities.

Diversify leadership and workforce and put in place structures/mechanisms to ensure greater inclusivity

In support of our Equality and Diversity Action Plan and associated data returns for Arts Council England and the Higher Education Statistical Agency, all staff are invited to update their data annually via an online survey. Disaggregated data for the workforce for the period shows higher percentages of female, LGBTQ+, disabled and global majority staff, but there is still work to be done to secure greater diversity in the permanent staff body as well as the casual staff team and this continues to be an area of priority and focus.

At Board level, global majority representation is 20%. Following concerted efforts we now have global majority representation in the Senior Management Team. The Place is a female-led organisation with higher female than male representation across its workforce, and significantly more LGBTQ+ representation compared to the London population.

Further work to improve the representation of disabled people amongst our workforce is needed, however there is representation of neurodiverse people at Board level and across staff, with the majority of people who identified themselves as neurodiverse categorising their neurodiversity as Specific Learning Differences, representing 4% of our total workforce.

Staff turnover was higher than normal this year at 36% (compared to 24% in 2021/22), in line with a similar reshuffling observed across the entire arts sector post Covid. We advertised and filled 35 permanent roles. Our new applicant tracking system, Team Tailor has allowed us to simplify our recruitment processes and make them more accessible.

As part of a wider organisation HR strategy, we continue to run our bespoke management development programme and have now developed this into a new programme for our Producing team to build their skills. Presentations sharing our experiences and expertise have been made to our Board of Governors and externally with consultant Carrie Birmingham to the Arts HR Group with future sessions planned with GuildHE.



LCDS Graduation Show, Ella Mesma and Akeem Toussaint-Buck. Photo by Fotini Christofilopoulou.

Whilst we house 11 beautiful dance studios, and our building features both charm and character and has been maintained with care, many of the supporting facilities are woefully out of date, and there is insufficient circulation and communal space to meet the demands and support the well-being of the myriad of communities that use them.

In consultation with workplace design consultants Burt-Jones and Brewer, artists, participants, staff and students, we have spent time in 2022/23 planning for the creation of new changing, meeting, eating, performing and relaxation spaces.

The capital project will focus on replacing the inappropriate and outdated communal showers and changing facilities and redesigning the café area to meet modern day standards with a flexible catering offer taking account of different user needs whilst maximising the footprint to create newly designed meeting and relaxation spaces in the heart of the building.

Our vision is to create a holistic, modern, accessible international centre of dance which responds to the needs of our communities and ensures both environmental and financial sustainability, and we are considering both short and long-term options to achieve this.



LCDS Graduate(s)/Show, Shobana Jayasingh. Photo by Fotini Christofilippoulou.

GOAL 2 - SUPPORT DANCE ARTISTS AND DANCE MAKERS TO MAKE DANCE HAPPEN

This has been a year of extraordinary creativity in our studios, as artists have explored how movement can express the urgent issues of our time. Our role is to provide care, resource and support to enable artists and ideas to thrive, and to connect them to audiences across the UK and beyond. More than ever before, we worked with a huge network of partners, both longstanding and new – London International Mime Festival, Dance Umbrella, Robert Cohan Dance Legacy, Korean Cultural Centre UK, BOP Jazz Theatre and others - knowing that we can achieve so much more through collaboration.

Provide a home to a diverse community of artists to develop their craft

Our current cohort of 11 Work Place artists continue to receive bespoke support to develop their practice and careers. In 2022/23 we enabled Simone Mousset to attend the Aerowaves Festival in Dublin as an emerging curator, Sivan Rubinstein and Kesha Raithatha attended European Dancehouse Network meetings, and we supported four artists with Access to Work applications.

To ensure relevancy in our professional development opportunities, we launched a series of labs co-curated with artists on ideas or dance practices they want to share with the wider dance community. In the first four-day labs, cabaret artist Cleopantha hosted an exploration into cabaret movement styles, and tips on how to navigate the industry. The lab was hugely oversubscribed, with 80 applications for 30 free places.

This year, 57 artists and companies took part in Resolution, still the biggest festival of new choreography in the UK. Alongside the professional performance opportunity, Resolution artists have access to free workshops and development opportunities which this year included dramaturgy with Orrow Amy Bell, lighting design with Jo Palmer and producing with Luisa Hinchliff. We were pleased to see people return in greater numbers to the festival with audiences 18% higher than in 2022.

We continue to offer professional development opportunities online. Our Webinar Wednesday series this year included sessions on Social Media and Documentation with Lydia Cottrell, on Access and Care within Artistic Practice with Demi Nandhra, and Creating with Risk and Precarity with Elinor Lewis.



Joseph Toonga, Born To Exist, Photo by Karen Jenkins.

Commission, produce and present new dance productions, rooted in co-creation and collaboration

Professional artists and students have thrived this year in our unique ecology which supports co-development and shared learning. The year began with our third-year students developing a prototype of a new outdoor performance with Frauke Requardt and David Rosenberg, performed locally at Pancras Square. We have subsequently secured a grant from Croydon, London Borough of Culture, matched by Arts Council England, to develop a large-scale community participation work, including LCDS students, to premiere in January 2024.

In a similar way, we supported artists Akeim Toussaint Buck and Ella Mesma to develop new ideas for martial dances, through funded time in our studios, and through commissioning them to create a new piece with our graduating students, giving them the opportunity to experiment with a large group of dancers.

Many of the shows we produce are enriched through collaboration with the communities we make in and tour to. In autumn 2022, we premiered and toured the album, a show by Sarah Golding and Yukiko Masui (SAY) to nine venues, featuring a local musician in each venue. We worked with communities in London and the Midlands, to develop a model of community participation for Jamaal Burkmarr/Extended Play's new production, How To Build A Universe, which invites a guest participant to take part in each show drawn from workshops run locally.

LCDS offered creative opportunities and commissions to numerous choreographers and companies with a wide variety of practices. The BA1s worked with Seke Chimutengwende, Becky Namgauds and Sung Im Her and the BA2s worked with Boy Blue and Simple Cypher. Final year students had opportunities to perform and work with a wide range of choreographers including Igor x Moreno, Monique Jonas, James Cousins, Yolande Yorke, Fubonation, Alethia Antonia, Shobana Jeyasingh, and Kennedy Muntanga. Within the CAT programme the students worked with CAT and LCDS Alumni Emily Powell and Thomas Pages, and had masterclasses from a range of Vocational schools and dance universities for the October Intensive. The Easter and Summer Intensives provide the students with choreographic commissions with a variety of artists where the pieces are performed in sharings and performances. The students worked with New Adventures, Xzibit, Fubonation, Kesha Raithatha, Saju Hari and Amarnah Ufuoma Cleopatra.

In our theatre, we worked with new partners to diversify our programme and offer audiences an unparalleled range of provocations on what movement can be, and what it can say about the world we live in. We collaborated with Breakin' Convention to present new work from South Africa, and with Queer East Film Festival to present their first live programme with artists from the Netherlands and Singapore. Our new partnership with BOP Jazz Theatre invited a hugely diverse audience to The Place and a celebratory evening honouring the legacy of Sir Robert Cohan marked a special moment in the history of the organisation. We were privileged to be a partner on the last edition of the London International Mime Festival, with sold out shows by world class companies including Mossoux Bonte and Gandini Juggling.

We presented a rich programme of performances from artists based in the UK meeting curious audiences looking for bold and high quality dance. This included shows by: Sadiq Ali, Lea Tirabasso, Sarah Hopfinger, Tom Dale Company, National Dance Company Wales, Temitope Ajose Cutting, Si Rawlinson, Charlotte McLean, Anders Duckworth, Scottish Dance Theatre, Seke Chimutengwende, Nua Dance, Joseph Toonga, Alleyne Dance, Rhiannon Faith, ACE Dance and Music, and Emilyn Claid.



Korean Festival, KNCDC Double Bill, Photo by Joel C Field

Offer world class opportunities to artists through national and international partnerships

We have developed our international partnerships to support the ambitions of UK artists and provide opportunities for international artists to make work in residence in the UK.

For the first time, we are co-producing with international partners: Igor x Moreno's *Karrasekare* is a co-production between The Place, S'ALA (Italy), Theatre de la Ville (France), Bora Bora (Denmark), Fondazione Romaeuropa (Italy) and Spaziodanza (Italy). This year there were residencies in Denmark and Italy, and the show will premiere in Rome in November 2023.

We supported Requardt and Rosenberg to tour their work internationally for the first time: over 2,000 audiences at Barcelona's La Merce festival were dazzled by *Future Cargo's* alien invasion. The opportunity for our producing team to network with Catalonian presenters has led to a new partnership with Sismograf Festival in Olot. They have joined our Stomping Ground partnership, which commissions new outdoor dance, as the first international presentation partner, guaranteeing the 2023/24 commissioned work an international touring date, invaluable for independent artists who struggle to develop or maintain European partnerships in the wake of Brexit.

A new bilateral partnership between UK and Italian dance organisations allowed us, alongside South East Dance, FABRIC (UK) and S'ALA, Gorizia and Armunia (Italy), to support Akeim Toussaint Buck and Ella Mesma to develop their new work *OKAN* in residence in Tuscany in May 2023.

We continue to strengthen our partnerships in East Asia. This year, we have worked with Seoul Performing Arts Festival to co-commission a new piece by Sung Im Her, and we have secured funding from Taiwan Ministry of Culture to support residencies by *Shimmering Productions* and Pin-Wen Su in London in autumn 23.

We collaborated with UA Contemporary Dance Platform, Ukraine, to produce *Let The Body Speak*: Over 70 Ukrainian Artists were supported through online professional development workshops and the creation of a digital hub to collect dance videos from Ukrainian dancers and choreographers. The culmination of the project was an online international sharing, showcasing work available to tour by three Ukrainian artists.

For our annual summer residency programme, *Choreodrome*, we built new partnerships with East London Dance to support hip hop artist Chaldon Williams, and with AΦE, a Kent based company founded by Aoi Nakamura and Esteban Lecoq, who hosted Lydia Cottrell for a VR residency in their studio in Chatham, reflecting the current priorities and needs of dance makers.



Nua Dance, NOISE. Photo by Rocio Chacon.

Support the UK touring sector through strategic partnerships

We launched the third edition of the Rural Touring Dance Initiative (RTDI) in summer 2022. This significant national project has been awarded £450,000 from Arts Council England and £400,000 from Esmée Fairbairn Foundation in recognition of the ongoing impact of this vital work, connecting dance artists to tour to rural spaces. Alongside existing partners Take Art and National Rural Touring Forum, and new partners Highlights and Sonia Sabri Company, we will tour eight productions a year from 2023/24 to 2025/26, with over 200 performances expected.

In May 2023 we announced nine new associate venues for RTDI, including Kirkgate Centre, Cockermouth, Bishop Auckland Town Hall, Haverhill Arts Centre, Weston College and Thimbemill Library, Smethwick. These venues will receive programming and marketing support to develop their dance programmes across the three years of the project.

In spring 2023, we worked with the Korean Cultural Centre UK to plan and deliver the first UK tour of our popular annual Festival of Korean Dance. Three companies visited Warwick Arts Centre, Coventry; The Lowry, Salford; and The Dance Space, Brighton, in addition to performances at The Place. As part of our commitment to reduce the environmental impact of touring, it is a priority to find onward touring opportunities in the UK for international companies visiting London.

We have continued to tour shows that we have produced, notably a run of Donuts (Jamaal Burkmar/Extended Play) at the Edinburgh Fringe, performances of Future Cargo (Requardt and Rosenberg) at Coal Drops Yard, King's Cross in partnership with Argent, and a remount of Sivan Rubinstein's Dance No. 2 alongside a version suitable for smaller community and rural spaces, called No Land B. In total, tours of shows produced and co-produced by The Place reached audiences of 17,471 in 2022/23, through 74 performances in 59 venues.



SAY, the album. Photo by Daniel Phung.

GOAL 3 - ENABLE MORE PEOPLE, AND DISADVANTAGED YOUNG PEOPLE, TO MAKE, PERFORM, WATCH AND RESPOND TO DANCE

Through our programming and engagement work we have provided opportunities for thousands of young people to experience dance both in and around our London home and across the country, as audience and participants.

Local and National Learning Programmes

In Camden, over 700 children from our 15 Partner Primary Schools visited The Place for workshops, saw our Christmas show, experienced 10-week creative projects with professional artists and visited a performance by our BA2 students in their schools. The project culminated with 708 children performing for their families at the Camden Schools Dance Festival in our theatre in March 2023. Our annual Youth Dance Platform and Camden Youth Dance Festival saw a further 263 young people perform in our theatre in February, keenly watched by our Youth Focus Group who nominated one of the groups to perform in Camden Council's Summer Youth Celebration Event in July 2023. They also curated and hosted the Fresh 2022 platform in our theatre. We collaborated with Motion Dance Collective and 20 children from the Special Educational Needs Unit at Robson House School to create two wonderful dance films for them to keep and share with their teachers and families.

Our classes for children and young people at The Place saw almost 6,000 attendances at our Saturday morning classes for 3–18 year-olds, including a new Children and Grown Up's class for 3-5 year olds. To help provide access to these classes we offered bursaries to 50 families to enroll. In July we were able to bring 160 of our young dancers, their teachers and musicians together to perform in our theatre for the first time since 2019, watched by 500 of their families and friends. The Place's Youth Dance Companies, Shuffle and Shift performed at 10 platforms locally and nationally across 2022/23, including the U.Dance National Festival in Newcastle.

Our Centre for Advanced Training (CAT) received funding for 2022/23 via the Department for Education, Music and Dance Scheme to deliver high quality pre-vocational training to 126 students aged 11-18yrs. We offered funded places to 80 dancers ensuring there is wide access to this programme – 67% of these received a full grant to participate. Throughout the year the students have worked with many visiting professional dance artists including New Adventures, Xzibit Young Creatives, Fubunation, Keshia Raithatha, Amarnah Amuludun and Saju Hari. Our 20 graduating CAT students will pursue the next stage of their creative and life journeys at London Contemporary Dance School, Northern School of Contemporary Dance, Rambert, London Studio Centre, LMA, Central School of Speech and Drama, Oxford University, Cambridge University, University of Scotland, Canterbury Christ Church University and others.



Family Dance Day. Photo by Rob Greg.

Our commitment to access continues in our Higher Education programme. Through the work of the Head of Widening Participation and Recruitment, we have secured numerous new partnerships as well as strengthened already existing ones – working with ACE Dance and Music (Birmingham), Impington Village school (Cambridge), The Brit School (Croydon), Herne Bay High School (Kent) and Dance City CAT (Newcastle). Our partnership with Artistry Youth Dance led to our participation in their annual AYD100 where we offered six scholarships to the various Summer Schools on offer at The Place. We have also secured the privilege to host the next event in 2023.

Baptiste Bourgougnon, Director of Undergraduate Courses and International Development, and lecturer Omari Carter went to Mexico to take part in the Scouting Dance event, which aims to develop awareness of, and support access to, higher education dance for young dancers from Central and South America. They awarded four scholarships to the LCDS summer school.

Our Access and Participation Plan also focuses on the transition into higher education for young people who have been offered a place at LCDS, but face significant financial and pastoral challenges in accessing higher education.

We also continue to provide accessible and high-quality engagement opportunities for adults and 'lifelong' learners. Through our partnership with The Recovery College, and Camden and Islington NHS Trust we delivered two Introduction to Dance for Health and Wellbeing courses and supported weekly classes at the Islington Refugee Centre delivered by Protein Dance. In June 2023 we continued our work with Clean Break supporting dance artists Sara Dos Santos and Darinka Bojarquez Pavlovich and ten women to create a promenade performance on site at Clean Break, as part of their Members' Summer Event. We formed a new partnership with New Horizon Youth Centre in Somers Town which supports young homeless and vulnerable people also in London aged 18-25, and delivered four yoga classes for their women's group and eight monthly art workshops, in collaboration with the October Gallery.

Our programme of evening classes in our studios at The Place reached over 11, 500 adults. Within this, our Over 60's provision continues to thrive guided by its own focus group. This year we began rehearsals for Home from Home, a performance project bringing together for companies of over 60s community dancers from Ipswich, Norwich and London. Professional choreographers Alethia Antonia, Laura Anderson, Molly Wright, Lucy Birch and Alleyne Dance, under the creative direction of Luca Silvestrini (Protein Dance) have been creating a show touring in autumn 2023.



Family Performance Programme for Children and Young People at The Place and on Tour

We continue to support the creation and performance of high quality and engaging works for children both at The Place and through touring to a wide variety of spaces from schools' playgrounds to public libraries and large-scale family festivals, inspiring thousands of children across the country.

In October we hosted sell-out performances of Do Re Mi Ka Do by Jenia Kasatkina and De Stilte, touring with Dance Umbrella and the Orbital Touring Network. Shape It, our international project exploring new approaches to developing shows for young audiences, concluded with final performances in Finland and Italy.

Over the Christmas period, we hosted a fifteen-show run of Snowed In by Anatomical, drawing young audiences and their grown-ups into a magical winter world. We presented a day of performances and workshops for families at Easter, showing The Bull and the Moon by De Nada Dance Theatre and Choogh Choogh by Beeja Dance. Our summer programme closed with the return of Family Dance Day, hosted for the second time at Coram's Fields, a children's only park and playground near The Place.

SAY's piece the album: skool edition toured to another eight locations this year including a primary school in Battersea, a shopping centre in Basingstoke, and an outdoor dance festival taking over the city of Derby. It is now in its third year of touring and we are delighted to see more interest coming from new partners for 2023/24.

The Little Prince by Protein toured for three weeks with RTDI in Spring 2023, reaching new, young dance audiences in North Wales and Kent, Somerset and Norfolk which are considered Priority Places by Arts Council England. Some of the venues had never presented dance before but were keen to start their programming through family audiences.

Is This A Dance by LAVAELO premiered before coming to our own theatre. We also presented a Bengali version at the British Library in King's Cross and at The Egg, Theatre Royal Bath where families and children from Bengali heritage represent a significant percentage of the population.

Our flagship touring programme for outdoor children's work, The Playground Tour welcomed two new partners this year with Wandsworth Council and Stanley Arts in Croydon joining Dance Reading, The Egg, Applause, Outdoors 101 and The Place to present exciting new dance works in primary schools' playgrounds. Hip hop company BirdGang Ltd and disability-led theatre company Daryl and Co were commissioned to adapt an existing piece into a 20-minute show suitable for playgrounds. The Playground Tour visited nineteen locations across the country, including schools in areas of lower arts engagement in Croydon and Reading, reaching a total of 3,918 children during the summer term.



Photo by All Wright.

GOAL 4 - BE BETTER KNOWN AS WORLD LEADERS IN DANCE TRAINING, DEVELOPMENT, AND PRESENTATION

Increase audience and participant engagement and reach to connect with new audiences and participants

Through the breadth of programmed and produced work in the theatre, new and deeper partnerships, and increased accessibility, we have significantly increased audience engagement and reach this year.

We continued to attract new audiences in the theatre - 63% of bookers for our main theatre programme were booking for the first time, and 58% of those who booked for Resolution Festival had not booked before.

Through new and existing partnerships we reached wider audiences: in September we hosted seven sold out performances as part of the London International Mime Festival; in April we partnered with Queer East Festival for their first live performance strand, and hosted Breakin' Conventions as part of their 20th anniversary festival; and in May our annual Festival of Korean Dance went on its first ever UK tour. We also set up new collaborations with organisations including Queer Britain and The East Asian Ticket Club.

We increased access to contemporary dance by taking one of our new flagship productions outdoors. Over 1000 audience members experienced Requardt and Rosenberg's atmospheric, other-worldly Future Cargo when it premiered at Coal Drops Yard as part of the King's Cross Summer Sounds Festival for seven evenings in August. This was followed by performances at Barcelona's annual festival La Mercè in September – the first time the company, which has existed for 12 years, has performed outside the UK.

Our programme of contextual events, workshops, watching dance class opportunities and post-show talks, online, live and on tour continued to deepen audiences' experiences. This year, 21 out of 24 shows had post-show talks which were all BSL interpreted. On average, over 40% of audiences stayed to attend a post-show talk, demonstrating an unprecedented level of interest and in-depth audience engagement.

Our family production for the festive period, Snowed In by Anatomical, exceeded sales from the previous year reaching more young audiences. The show also exceeded its audience target by 105% and engaged over 1000 children, including almost 600 children from our 11 local partner schools. For many of them it was their first exposure to dance and to The Place, with 67% first time bookers.

"My little nephew was thrilled. He couldn't stop dancing afterwards. His first dance experience ever. Thank you."
Audience feedback for Snowed In.

Classes and courses participants attracted close to 11,500 adults and 900 children both in person and online across the year. A key focus this year has been to widen the range of dance styles offered to our local community. This has included spotlighting additional styles such as Waacking, Bharatanatyam and Ballroom and Latin as part of our Summer Intensives. To deepen our external partnerships and commitment to accessibility, we invited Candoco Dance Company to lead a week-long professional intensive led by Company Dancer Anna Seymour, supported by Sign Language Interpreters.



Raise the profile of The Place and its impact locally, nationally and internationally

The Place, its work, and its associated artists have been mentioned in the press nearly 700 times this year, with a relatively even split between press coverage for The Place (38%), LCDS (28%) and the activities of our Associated and Work Place Artists (32%). This equals a reach of approximately 359 mio OTS (Opportunities To See). We have achieved coverage in National Broadsheet press 57 times, including our most important outlets the Guardian (25 mentions), the Observer, Times, Financial Times, the I and the Daily Telegraph, and mentions in The Stage, the UK's most important industry news source (28 mentions).

The Financial Times chose the performance of Future Cargo at Coal Drops Yard as one of their "Reasons to love London", and news of LCDS student Janice Ho playing the Queen in the Platinum Jubilee Celebrations hit the headlines of many national newspapers. The most recent London International Mime Festival was a hot tip on many cultural platforms including the Londonist and the Guardian, with many of them mentioning the opening night of the festival at The Place. On the and..., our evening celebrating the late Sir Robert Cohan was widely reviewed by national and industry press, and for those publications who do star reviews, the most popular works this year came from Katherina Radeva (4 stars), LCDS alum Charlotte Mclean (4.5 stars) and Kakilang (5 stars). Our new partnership with BOP Jazz Arts, reviewed by First Night Magazine (4 stars) opened up The Place to a new West End focused publication as well as reaching a considerably more diverse audience.

Our international guests the Soweto Skeleton Movers talked to BBC News Africa and the teenager Nick Lee received a lot of press attention when he became one of the youngest students ever to be admitted to LCDS. His story of teaching himself how to dance in lockdown was covered by BBC News and Manchester Evening News.

Resolution, going strong for over 30 years, was reviewed by The Stage and the Observer, as well as other dance publications and blogs. This year, we have also started working increasingly with Instagram influencers People of Theatre to feature our artists and shows.



Anatomical, Snowed In, Photo by Zoe Manders.

National and International

- LCDS senior management were involved as judges and teachers in the International Ballet Grand Prix of Malaysia in May 2023 and the Philippines in July 2023 where we awarded eight scholarships to the LCDS Summer School.
- Dr Lise Uytterhoeven judged the Global Dance Open competition in Spain in July 2023.
- In November 2022, February, March and July 2023 performances by BA3 students were livestreamed, reaching audiences all over the world.
- Between July and October 2022 we delivered the first two phases of Let the Body Speak in partnership with Zelyonla Fest / Contemporary Dance Platform. This included launching a YouTube channel by Contemporary Dance Platform showcasing the work of Ukrainian dance artists and a programme of professional development webinars and workshops with a mix of UK based and Ukrainian facilitators. There were 15 online sessions over four days, and approximately 30 to 50 participants to each session, most of them attending multiple workshops and webinars in the programme.

Locally

- 12 students performed with Julia Pascal Theatre as part of the Bloomsbury festival.
- 15 BA1 students performed Festival of Church Music in which they were given newly composed pieces of church music on which they had to create choreographic work.



Provide sector leadership within education, culture and arts sectors by making our learning visible

Throughout the year, the team at The Place played a significant role in knowledge sharing in the dance sector nationally and internationally.

Chief Executive Clare Connor was appointed External Examiner for Middlesex University's first international PhD scholar from Beijing Dance Academy; joined the GuildHE Regulatory Briefing Advisory Committee; became Learning Committee Chair and Governance Committee member as trustee for Sadler's Wells; represented The Place at the Arts Council England roundtable in support of the Department of Education's consultation on the new Cultural Education Plan; was selected to contribute to London Higher's International Women's Day campaign and Leadership Event hosted by Professor Colin Bailey CBE, Vice Chancellor Queen Mary University; and joined the panel for the appointment of the new Principal of Rose Bruford College, Professor Randall Whittaker.

Director of Dance Studies Dr Lise Uytterhoeven gave a keynote speech on radical curriculum design at Beijing Dance Academy Dance Forum which was viewed by over 4 million people; presented on "New paradigms for participatory co-creative dance practices: communities and activism" at the Dance Studies Association annual conference in Vancouver; and spoke about Access at a symposium by Dachverband Tanz Deutschland. Lise was also appointed to the Teaching Excellence Framework (TEF) panel by the Office for Students (OfS); served as External Examiner at University of Chichester, Kingston University and Edinburgh College; and examined a Professional Doctorate in Education at the University of Bolton.

Artistic Director Eddie Nixon became chair of Pavillion Dance South West, joined the UK Dance Network Steering Committee and attended the Where To Land conference of 100 cultural leaders in Strasbourg.

Director of Postgraduate Courses and Research Dr Efrosini Protopapa represented LCDS at the CoDa (Cultures for Dance) Research Network for Dance Studies funded by the Research Foundation Flanders (FWO); and continued her role as External Examiner for MA/MFA programmes at Royal Central School of Speech and Drama.

Across the organisation, other representatives included:

Lecturer Dr Tom Hastings, who presented on the BA1 Protest Project at London Contemporary Dance School at the Dance Studies Association annual conference in Vancouver.

Course leader Jo Parkes, who presented on the new Dance Participation, Communities, Activism MA at Aktion Tanz Summer School and was invited as a speaker by People Dance for Letting The Light In, a connected conversation for a dis-united nation.

Creative Learning Producer Maria Ryan, who joined a Research Cluster at Middlesex University to address Equity, Diversity and Inclusion in Dance, Education and Digital Society; and presented on Creative Learning for MA students at London Studio Centre.

There were also a number of notable publications throughout the year:

Vicky Mantey published an article in Race Today, in conversation with other key Black women in Hip Hop dance and culture, with plans to publish this as an e-book.

Dr Lise Uytterhoeven was interviewed for an article in Dance Education in Practice on 'COVID-19 Pandemic and Online Dance Education: Issues, Opportunities, and New Pedagogies'.

Tom Hastings published a book review and article entitled 'Shut Up and Dance' in the Performance Research: *On Protest* issue.

Jo Parkes published a guest blog on the People Dancing website to celebrate the launch of MA Dance: Participation, Communities, Activism.

Steph De'Ath led a workshop with the dancers of Shechter II on dance science and wellbeing for dancers, which will be developed into a further knowledge exchange project for 2023/24.

Demonstrate the relevance of dance in everyday life through creative practice and cultural activism

The Place continues to support its community, students and artists to run initiatives of cultural leadership and activism.

FRESH, an event curated by The Place's Youth Focus Group, returned to The Place in November for the first time since 2019. The vibrant evening included mixed-bills of bite-sized performances alongside works by Khronos Company (Brit School) and The Place's resident youth company Shift. We received some brilliant feedback from audience members including Protima Chatterjee who runs Abundant Art: *"I watched Fresh and I loved the event and the concept. What an amazing platform for young budding dancers. Congratulations to the team for putting up a brilliant line up. It's eye opening for the young participants to see all the various forms and know about a wider network of performers."*

Student Voice has continued to be a strong theme across 2022/23. 10% of all students across undergraduate and postgraduate got involved as student representatives, and an average of eight student representatives attended each Academic Board meeting. Their voice at these meetings is crucial to ensuring the student voice is fed into key conversations, particularly around elements of teaching and learning which impact them directly. The student representatives also played a key role in the Teaching Excellence Framework by submitting their own Student Submission.

CAT students curated, choreographed and presented work at their own CAT Leavers Ceremony in July. Five BA2 students were part of the panel that commissioned the Community Co-Creations for their Unit 6 alongside LCDS and Creative Learning staff, a process that taught them new insights about selective and competitive processes shared more widely with their cohort. The lead graduating student reps Ellie Peacock and Megan Bader gave a lively and captivating farewell speech at their Leavers Ceremony in July.



CAT Summer Show 2023. Photo by Stephen Berkeley-White.

GOAL 5 - FACILITATE LEADING PRACTICE IN DANCE LEARNING AND TEACHING

A move from the Conservatoire model to a new paradigm - to foster student wellbeing and develop students' creative potential and connectivity to audiences

We continued the implementation of the new undergraduate degree validated by University of the Arts London, with the second year of the course running for the first time, developing the new units of study.

Unit 5: Continued Encounters with Dance Practices, led by Chisato Ohno, enabled students to encounter dance and movement practices including capoeira, flying low, ballet, authentic jazz, krump and voguing, working with expert practitioners. The students reflected on their experiences through the creation of an autoethnographic film.

The new Unit 6: Outside Encounters, led by Jo Parkes, saw LCDS commission nine artists to lead community co-creative projects with our students and their participants. These projects were led by cutting-edge community dance artists, such as Lucinda Jarrett and Rosetta Life, working with the Brain Odysseys stroke survivors; Jonathan Ben-Shaul, working with members of the youth club at the Alexandra and Ainsworth estate in north London; and Luca Silvestrini and Protein, working with women from Common Ground and Islington Centre for Refugees and Migrants. At the end of the Unit, students organised a festival sharing the creative outcomes, performances, experiences and reflections emerging from the projects.

The course team also implemented ongoing enhancements to the first year of the course, for which we welcomed our second student intake. Vicky Mantey led the development of Groove-based foundational skills, as a systematic precursor for the polyrhythmic movement patterns explored by students in popping, locking and jazz funk. Arran Green and Lewis Wilkins developed the students' Ground-based foundations, alongside the work on vertical alignment developed by Anna Helsby, Jeannie Steele and Stephanie De'Ath.

LCDS validated a new MA Dance: Performance with University of the Arts London, led by alum Tom Afiyan-English. The validation panel commended the 'uniqueness and approach to independent dance performance, which builds on the strength of LCDS' alongside how the team responded to the professional environment: 'the course will foster flexible, resilient, autonomous collaborators who will be equipped with the right skills to practically support their work'. The admissions process has been highly competitive, with strong application numbers. The first international cohort of 25 students, including several LCDS graduates, is poised to start this September.

In March, the Senior Management Team considered the outcomes from the ongoing wellbeing monitoring, based on termly data collection since 2019. In contrast to previous years' data where BA2 students' wellbeing significantly dipped in the winter months, there was no discernible dip in student wellbeing in Term 2, which may be an early indication of a correlation with the enhancements implemented through the new course, although this data is not yet conclusive.



Strengthen existing and develop new international partnerships for innovation and growth

During the year, 15 BA students went on Exchange to our partners in the United States of America, Brazil, France, Taiwan and South Korea; and LCDS welcomed a total of eleven students from our partners. The international exchange programme is oversubscribed, with student demand outstripping places available.

The LCDS faculty visited Dublin, Singapore, North Carolina, New York, Mexico and Brussels for international recruitment for both undergraduate and postgraduate courses, and Baptiste Bourgougnon taught a series of contemporary dance workshops at Beijing Dance Academy online.

In July 2023 LCDS and the LASALLE College of the Arts in Singapore fully validated a new co-delivered BA in International Contemporary Dance. The collaboration is the first of its kind in Dance Higher Education. It will give a cohort of 25 international students the unique opportunity to live and learn in two extraordinary cultures and cities, spending their first year studying at LCDS and their second and third year at LASALLE. Student recruitment will begin in autumn 2023, with the first cohort starting in September 2024. The course is validated by the newly formed University of the Arts Singapore.

LCDS launched its new and unique Exploring Cunningham Technique® Fundamentals continuing professional development course. This short studio-based course was taught by Jeannie Steele and fully endorsed by the Merce Cunningham Trust. Feedback from the six international participants was overwhelmingly positive, particularly about strategies for giving feedback to students and working with live musicians in the classroom. This course forms part of a wider, globally accessible Continuing Professional Development for Dance Teachers short course offer that LCDS is developing further for 2023/24, with a vision to celebrate and share innovative practices and promote accessibility, inclusivity, and cultural exchange in professional development for dance practitioners.



LCDS student Mixed Bill 2023. Photo by Camilla Greenwell.

Improve student outcomes by continuously seeking to enhance the quality of learning and teaching

LCDS's student continuation data is strong and has risen from 91.6% in 2022 to 94.1% in 2023. Last year we noted the low continuation rate for male students, which this year has significantly risen by 8.1 percentage points from 82.6% to 90.7%. The completion data has also risen slightly, from 88.5% to 89.1%. For progression, LCDS's indicator is currently 77.4%, which is 6% above the benchmark value.

LCDS has conducted targeted work on Educational Gains, which are clearly articulated in the undergraduate Course Aims and Outcomes and thoroughly supported through the curricular learning activities in the University of the Arts London-validated course. We have developed a new evaluation framework through the Academic Board ready for implementation this September.

In the 2023 National Student Survey, the theme 'Teaching on my course' scored a 91.25% positivity rating, which is 6% higher than the sector average at 84.88%. The individual questions of 'How good are teaching staff at explaining things?' and 'How often do teaching staff make the subject engaging?' both scored 97.5% positivity, well above sector average and LCDS's benchmark value. In addition, the themes of Learning Opportunities at 90%, and Academic Support at 85% were both above the sector average.



Innovation in digital content and online learning

As part of rolling out the second year of the new University of the Arts London-validated undergraduate course, LCDS has implemented Unit 4: Collaborative Creative Practices for the first time, creating new learning opportunities to creatively explore cutting-edge digital technologies. This included a collaboration with UAL students on the BA Immersive Media and Mixed Reality. By invitation of faculty member Omari Carter, our second-year students worked with award-winning multimedia artist Antoine Marc and Art Director, Animator and CG Artist Manos Kanellos on a project that merged dance with immersive media, with hands-on explorations of cross-field collaborations, AI tools such as Rokoko Video AI tool, UX in Hybrid performance and more.

LCDS worked with Motion Dance Collective to film the Unit 4: Introduction to Body Percussion on location in Studio 9 in March. In this sharing, the students were introduced to binaural sound recording, and a professional film crew were hired to capture the performance. The film has been recorded with a special microphone which can capture sound in the round. Audiences got an opportunity to experience the film and the spatialised musical-movement scores in-person with headphones in the Theatre Bar during the Graduation Performances.

Building on the learning during the Covid-19 lockdowns, the MA Dance: Participation, Communities, Activism recruited its first cohort to start this September. This will be LCDS's first low-residency course, delivered through 2-week on-site intensives and online distance learning and embedded placements. It is specifically designed to enable mature learners to combine online study with existing commitments, such as work or caring, through a part-time mode of study and does not require students to relocate to London. During the validation process with University of the Arts London, the panel commended the team on the 'ambition of the course', noting how by bringing together the professional sector and the community dance and activist values as 'both relevant and important'.



LCDS Studio Images 2023. Photo by James Keats.

PRIDE IN OUR PEOPLE

Awards

- Alumni BirdGang Ltd and Eliot Smith won One Dance UK Awards for Artistic Innovation in Dance and the Green Dance Award. LCDS alum and faculty member Omari Carter was also shortlisted (October 2022)
- Work Place Artist Kloe Dean won Choreographer of the Year at Dance Awards UK (November 2022)
- MA Screendance course leader Katrina McPherson won an honorary award at the Choreoscope Barcelona Dance Film Festival (November 2022)
- Former Director of Postgraduate Programmes, Dr Mary Evelyn, was awarded a MBE for services to Contemporary Dance and to Higher Education in the King’s New Year Honours. (January 2023)
- Associate artist Luca Silvestrini and his company Protein Dance won the Stage Awards’ Community Project of the Year for their work There and Here which was performed at The Place and a documentary film about the process premiered at Woolwich Works as part of #RefugeeWeek2022 (January 2023)
- Alumni Ivan Blackstock and Dickson Mbi won Olivier awards for Best New Dance Production and Outstanding Achievement in Dance. Alumni Lynne Page and Raquel Meseguer Zafe were also nominated (April 2023)
- At the National Dance Awards The Place Associate Artist Ben Dukes won two awards for Best Modern Choreography for Ruination and for Best mid-scale Company with Lost Dog; alumna Morgann Runacre-Temple, one half of the Director and Choreographer duo Jess and Morgs, won Best Classical Choreography for Coppelia for Scottish Ballet; and Jonzi D won the De Valois Award for Outstanding Achievement in Dance. Other alumni nominated were Jemima Brown, Anthony Matsena and Ivan Blackstock (June 2023)
- Lighting Designer Michael Hulls, an Associate Artist in the 90s and early 00s at The Place, was awarded an OBE in the 2023 King’s Birthday Honours List for his services to Dance and to the Arts (June 2023)

Achievements

- LCDS alum Reece McMahon was appointed Executive Director of Chisenhale Dance Space (August 2022)
- LCDS alumni Greta Gauhe, Hannah Adams and Flavien Cornilleau shared their work at Nordart Gallery in Germany (September 2022)
- LCDS alumni Joseph Toonga premiered his work See Us!! as part of The Royal Ballet: A Diamond Celebration event (November 2022)
- LCDS alum and associate artist Ben Duke premiered Ruination at the Royal Opera House’s Linbury Theatre (December 2022)
- LCDS alum James Cousins choreographed a new immersive production of Guys and Dolls with Arlene Phillips, directed by Sir Nicholas Hytner at the Bridge Theatre (March 2023)
- LCDS third year students performed on the National Theatre River Stage as part of a weekend curated by choreographer and LCDS alumn James Cousins (June 2023)
- LCDS second year students performed at the Southbank Centre, as part of Christine and the Queens’ Meltdown Festival, in Bodies Tilted, an immersive multi-sensory piece created by BitterSuite, with choreography by LCDS alum Eileih Muir (June 2023)
- Katrina McPherson was awarded a PhD by publication at the Edinburgh Napier University (July 2023)
- Thea Stanton was selected to participate in the Summer School ‘Performance Epistemologies of the Global South’ at the Royal Central School of Speech and Drama (July 2023)

FINANCIAL REVIEW

For the year ended 31 July 2023, The Place recorded a surplus on general unrestricted funds after taxation of £1,065,174 (£433,301 in 2021/22). The net movement of the restricted funds amounted to a deficit of £167,142 (£421,889 in 2021/22) as costs were allocated to grants received and recognised in previous years as well as the depreciation allocation to the Place for the Future Fund that was created in 2010.

The surplus on unrestricted funds is in line with the budget set by management and is as a result of several measures and decisions taken by the management team in order to secure the organisation's future.

In autumn 2022 we received the very welcome news that we would be in receipt of world-leading specialist provider funding for five years from 1 August 2022 and Arts Council England National Portfolio Organisation grant income for three years from 1 April 2023. This has given us some financial security for the next few years; however, neither source of funding is subject to increases due to inflation, and UK undergraduate student fees have not increased since 2017. Conversely, all of our costs are subject to the high inflation rates we are experiencing and therefore we anticipate that it will become financially challenging for us if no inflationary increases to income are received, which would have a negative impact on our levels of unrestricted reserves in future years.

Total income in 2022/23 was £9,363,886 (£7,461,685 in 2021/22), £6,864,360 of which was unrestricted. This is a large increase in income from the prior year, being primarily driven by additional grant income and an increase in total student fee income. Income has grown considerably over the past five years from £6,912,641 in the year ending 31 July 2018, an increase of 35%. Grant income has increased by 49% in that period and fee income by 41%.

Grant income in 2022/23 was £4,577,757 (£3,197,835 in 2021/22). In October 2022, following our registration as an independent Higher Education Provider we were awarded world-leading specialist provider funding of £1.6m which was an increase on the share received via the Conservatoire for Dance and Drama in the prior year of £796,723. In addition, our ACE NPO funding was renewed for a further three years, from 1 April 2023 at the same level as the prior NPO grant. A one-off payment from the Conservatoire of Dance and Drama of £271,008 was received on the wind up of the Conservatoire. Also, in the year we have received through funding applications with artists several additional grants to fund artistic activities. Lastly, we have a new 4.5 year Rural Touring Dance Initiative project, which is jointly funded by Esmée Fairbairn and ACE. In this financial year we received £140,000 from Esmée Fairbairn.

Student fees income was £3,602,318 (£2,988,356 in 2021/22) with increases in undergraduate income driven by the increases in undergraduate numbers and international recruitment as per our strategy as well as an increase in classes and courses income, although this particular income is still not back to pre-Covid levels.

Performance income (£275,686; £3,299,076 in 2021/22), and earned income (£311,814; £231,040 in 2021/22) have again increased in the year and are now recovering back to pre-Covid levels.

Fundraising income of £415,842 (£376,781 in 2021/22) included funds donated to specifically support students and artistic programming.

Total Income (Restricted and Unrestricted)	Year Ended July 2023		Year Ended July 2022	
	£000s	%	£000s	%
Grants	4,578	61%	3,198	43%
Donations and Legacies	416	6%	377	5%
School Fees and Education	3,602	48%	3,299	44%
Performances	276	4%	252	3%
Other Charitable income	127	2%	100	1%
Earned income	312	4%	231	3%
Investments	53	1%	6	0%
Total Income	9,364	100%	7,462	100%

Total expenditure in 2022/23 was £8,632,580 (£7,586,779 in 2021/22), with increases in all areas driven by inflationary increases and more activity in all areas of the organisation.

Total Expenditure (Restricted and Unrestricted)	Year Ended July 2023		Year Ended July 2022	
	£000s	%	£000s	%
Cost of Raising funds				
Fundraising	120	2%	107	1%
Premises relating to lettings and grants	598	8%	541	7%
Cost of Charitable Activities				
School and Education	4,835	64%	3,809	50%
Theatre Productions	3,079	41%	3,130	41%
Total Expenditure	8,633	100%	7,587	100%

RESERVES

At the end of the financial year, the retained reserves of the charity were as follows:

	2022/23 £000s	2021/22 £000s
Unrestricted Funds	3,452	2,387
Restricted Funds	4,777	4,944
Total Reserves	8,229	7,331

Restricted funds include funds donated for a project to improve the building in 2000, funds raised for educational purposes as well as to fund creative and artistic risks and support ground-breaking initiatives.

Further information concerning the amounts and purposes of the remaining restricted funds are contained within Note 14 of the Financial Statements.

RESERVES POLICY

In accordance with Charity Commission guidance and best practice, The Place maintains reserves in order to provide for contingencies that may arise in the future. This has been particularly necessary given the continuing challenges within the current funding environment and was heightened further throughout the COVID-19 pandemic.

The Board reviewed its reserves policy in September 2022, and it was agreed that it was important that a realistic policy was set based on the five year plan, taking into account uncertainties relating to specialist funding and fee income in Higher Education and the future levels of Arts Council England funding.

To ensure The Place can meet liabilities, if income was to be significantly reduced or delayed and also to allow for appropriate decision making regarding investment and growth during the budget setting process, the policy of a minimum of 2.5 month's unrestricted expenditure (approx. £1.2m) being retained has been set.

The unrestricted reserves at 31 July 2023 are £3,451,832, which comfortably exceeds this level. Free reserves (unrestricted reserves excluding fixed assets) total £2,651,232 (£1,552,185 in 2022).

While the reserve levels exceed the minimum level set by the reserve policy, they are in line with the budget set for 2022/23 and five year plan projections which show reserves falling over the five year period due to flat income and increasing costs. The level of reserves we are holding at 31 July 2023 will allow us to comfortably maintain the reserves at a level above the minimum requirement for the next three financial years enabling the organisation to respond to any unexpected events and inflationary increases.

GOING CONCERN

The activities of The Place together with the factors likely to affect its future development are set out within this report. The financial position of The Place, its cashflow and its liquidity, are described in the Financial Statements and the supporting notes.

Having made enquiries, the Board of Governors believe that it is appropriate to prepare the financial statements on a going concern basis. The Board consider The Place's current and forecast cash resources to be sufficient to cover the working capital requirements of the charity for at least 12 months from the date of signing this report and financial statements. Cash flow forecasts are carried out monthly as are budget reviews by senior management and reforecasts take place to allow activity to be adjusted to respond to any unknown variations.

The budgets and forecasts have been prepared recognising future uncertainty of significant funding decisions as well as fixed UK undergraduate student fees along with increasing higher than normal inflation. A number of scenarios were considered by management and budgets have been set reflecting the most certain outcomes.

Having considered these budgets and forecasts, the Board of Governors remain satisfied that it is appropriate to prepare the financial statements on the going concern basis.

PRINCIPAL FUNDING SOURCES

The income of The Place is derived from grants from Arts Council England; grants from the Office for Students; grants from the Department for Education through the Music and Dance Scheme; grants from regional funding bodies; and sponsorship, grants and donations from trusts, companies and private individuals.

Income is also derived from student fees paid to London Contemporary Dance School; performances in our theatre; running courses and classes in dance; and letting space in our premises to other bodies engaged in the arts and consultation services.

INVESTMENT

As at 31 July 2023 The Place held an investment comprising of 6,431 units in a unit trust (6,263 units in 2022) with a market value of £181,852 (£182,973 in 2022).

The investment is managed by McInroy and Wood and held within their income fund.

The investment objective of the Income Fund is to preserve and to grow the real value of investors' capital and income, with an emphasis on the generation of income. All income received is reinvested into the unit trust.

The fund was initially set up with money received from a legacy donation made in support of postgraduate students and a capital donation made in support of artistic commissions. Income and gains earned in the year are allocated to the restricted Student's Hardship Fund and Pioneering Fund.

DATA QUALITY

The Place is required to operate in accordance with the guidance of Office for Students on the management of data.

In 2022/23 Kingston City Group (KCG), a specialist risk assessment and internal auditor to the Higher Education sector in England, conducted their annual review focusing on areas highlighted and prioritized by the Audit Committee.

The Audit Committee oversees the adequacy and effectiveness of The Place's arrangements for the management and assurance of data submitted to the Office for Students, the Student Loan Company, the Higher Education Statistics Agency and other bodies. The Board has overall responsibility for the fulfilment of the legal and regulatory obligations.

FUNDRAISING

As a registered charity, The Place seeks support from statutory organisations, trusts and foundations, individuals and companies in a variety of ways ranging from small online donations, through to significant restricted grants and partnerships. We communicate with supporters and potential supporters through email, telephone and by post, where we have permission to do so. We do not cold-call or collect money in the street. We have a dedicated team of fundraisers who work directly with supporters and potential supporters to raise funds for our work, and we do not currently work with any third-party or professional fundraisers. We respect the privacy of the individuals we have relationships with and never swap details without explicit permission. We never put pressure on individuals to donate.

The Place is registered with the Fundraising Regulator and has subscribed to its Fundraising Code of Practice. Our Board has overall responsibility for our fundraising strategies and plans. Our designated Data Protection Officer has overall responsibility for ensuring that The Place complies with the requirements of the relevant data protection legislation. We received no complaints about our fundraising practices in 2022/23 (nor in 2021/22).

The Board take their responsibilities under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications on our fundraising activities.

MEMBERSHIP

The introduction of our Membership scheme in 2021 marked an exciting step in fostering a stronger connection with our community and inviting individuals to commit to support us. We are thrilled to have received the trust of a number of individuals during the first two years of this scheme, with a 30% growth in numbers this year alongside a renewal rate of almost 100%. We have been delighted to have been able to welcome many of our members to The Place, whether it was in the theatre, or studios or for an event, for more than one occasion over the last year and look forward to doing so again next year.



Adult Dance Classes. Photo by Ely Weirford.

OUR HEARTFELT THANKS

We would like to take this opportunity to thank every single person and organisation that has supported The Place in 2022/23. Our supporters are an integral part of The Place's journey, and every contribution helps us to enable dance artists to unlock their potential, support the creation of new work and give the widest possible access to opportunities for everyone to enjoy dance, regardless of age, background or experience. Thank you.

While it is not possible to mention each supporter here, we wish to give special recognition to those whose contributions exceeded £5,000:

Cockayne – Grants for the Arts

Esmée Fairbairn Foundation

John Ellerman Foundation

John Lyon's Charity

Lord Marks of Broughton

Phoenix Court Works

The Headley Trust

The Leverhulme Trust

The Taylor Family Foundation

The South Square Trust

John G Stewart and Margaret Ford

Anthony Van Laast CBE

PATRONS

We are extremely fortunate to have a loyal group of Patrons who support our work, primarily through advocacy, fundraising, lobbying and student engagement. We are truly grateful for the ongoing support of this noteworthy group.

2022/23 Patrons:

Farooq Chaudhry OBE

Paloma Faith Blomfield

Bonnie Greer OBE

Lord Hall of Birkenhead CBE

Dr Haruhisa Handa

Sir Tim Lankester

Wayne McGregor CBE

Kenneth Olumuyiwa Tharp CBE

Lord and Lady Russell of Liverpool

Anthony Van Laast CBE

CORPORATE GOVERNANCE AND INTERNAL CONTROL

CHARITABLE OBJECTIVES

The charitable objectives of The Place identified in the Articles of Association are:

To foster, promote and increase the interest of the public in the knowledge, understanding and practice of the art of contemporary dance and to promote and assist presentation of contemporary dance and the training of contemporary dance practitioners.

PRINCIPAL OBJECTIVES AND ACTIVITY OF THE CHARITY

The principal objective of The Place is to be of service to and through dance. The Place seeks to transform and enrich the lives of dance artists, students, young people, audiences and the public through training, creating, performing and sharing contemporary dance.

The principal activity of The Place is the development of contemporary dance through a higher education establishment, producing and touring work, a theatre and other artistic and educational activities.

In considering the strategies and policies of the charity, the charity trustees (who are also the Board of Governors) have had due regard to the public benefit guidance published by the Charity Commission, in accordance with the Charities Act 2011. The core elements of public benefit are:

- producing exceptional artists who shape the future of dance
- fostering talent and creativity through world-class vocational training
- finding and nurturing the finest talent
- supporting the cultural infrastructure
- fueling development in the creative industries
- international leadership in dance



LODS Graduate(s) Show, Ella Mearns and Aleim Toussaint Black. Photo by Feteal Christoforopolou.

LEGAL STRUCTURE

The Place, a company limited by guarantee (company number: 883094), is governed as described in the Articles of Association and is a charity registered in England and Wales (charity number: 250216). The Board of Governors are the directors for the purposes of company law and charity trustees for the purpose of charity law. All Governors are non-executive and considered to be independent.

Following a successful application for the period 2023-26, The Place continues to be a National Portfolio Organisation for Arts Council England. The Place Business Plan has been created in accordance with the Arts Council England Let's Create Strategy, and with the four new Investment Principles, Ambition and Quality, Dynamism, Inclusivity and Relevance, and Environmental Responsibility.

Since 9 June 2022, The Place has been a Higher Education Provider directly registered with the Office for Students and reports directly to the OfS regarding all ongoing conditions of registration.

The final students to graduate with University of Kent as the awarding institution are the undergraduate class of 2022/23 with their ceremony scheduled to take place at Rochester Cathedral in November 2023. A new validation partnership with University of the Arts London (UAL) began in the 2021/22 academic year, and our first cohort of postgraduate students graduated with UAL in July 2023 at the Royal Festival Hall at Southbank Centre. Our first undergraduate cohort will graduate with UAL as the awarding institution next year.



Simone Moussat, Empire of a Faun Imaginary, Photo by Sven Becker.

RESPONSIBILITIES AND DELEGATED AUTHORITY

The primary responsibility for The Place is vested in the Board of Governors, in accordance with the Articles of Association. Governors:

- Support the Chair and the Board to ensure that The Place is continuously driving the next era of innovation in dance by approving strategy, policy and procedures and overseeing their implementation
- Provide leadership experience to input into Board deliberations and offer advice, guidance and support to the senior leadership team
- Ensure that The Place meets its legal and financial responsibilities as a registered charity, Arts Council England client and a registered higher education provider with the Office for Students
- Act as passionate advocates for the work of The Place in all its diversity and contribute to successful relationships with stakeholders
- Help to attract funding, individual support and sponsorship to support The Place and its work
- Appoint and set pay and conditions for the Chief Executive

The Board meets at least four times a year to monitor the operations of The Place. The Board delegates specific authority to committees as determined in the approved Scheme of Delegation and each committee's Terms of Reference. To aid transparency, key governing documents including Terms of Reference for all committees, are made publicly available on The Place's website.

Each Committee (other than the Academic Board) is chaired by an independent board member. The committees comprise

- Academic Board (chaired by Chief Executive with membership including staff and students)
- Audit Committee
- Equality, Diversity and Inclusion Committee (co-chaired by Governors with representation from across the organisation)
- Finance and General Purposes Committee
- Nominations Committee
- Remuneration Committee

In addition, effective use has been made of smaller Board Working Groups, established to address specific issues, enabling rapid decision making. In 2022/23 this has included a Capital Working Group, established to provide strategic oversight of planned or proposed future capital developments.

The Head of Governance works closely with the Chief Executive, the Chair, the Vice Chair and the Committee Chairs to provide effective administrative support and advice, ensuring the Board and Committees are properly constituted and that information is managed in accordance with legal requirements, including maintaining a corporate workplan and register of Board of Governors' interests. Governors' attendance at The Board and at its committees is indicated in the table on page 41.

Day to day management of The Place has been delegated to the Chief Executive, Clare Connor. Clare is the designated Accountable Officer for (and reports to) the Office for Students, Department for Education and Arts Council England. As Chief Executive, Clare is also responsible for managing the partnership with the validating institution, the University of the Arts London (UAL). Clare is supported by her Senior Leadership Team comprised of the Chief Financial Officer, the Artistic Director and the Director of Dance Studies.

ANNUAL REMUNERATION STATEMENT

Remuneration of the Chief Executive and other members of the Senior Leadership Team is reviewed annually. In the 12 months to July 2023 the Chief Executive's (Head of Institution) basic salary was £92,150 (£90,000 in 2021/22) which is 2.67 times the median pay of staff (2.78 in 2021/22). The Chief Executive's total remuneration was £107,756 including pension (£105,300 in 2021/22), which is 2.95 times the median remuneration of staff (3.25 in 2021/22) (page 57).

The Chief Executive's performance is reviewed annually through an appraisal. The Chief Executive's remuneration is considered fair in consideration of the hybrid nature of The Place as both an arts organisation and a higher education provider. In comparison to other small and specialist Higher Education Providers in London it is below average. Due regard is given to good practice as set out in relevant guidance, including the Committee of University Chairs Higher Education Senior Staff Remuneration Code.

In relation to income derived from external sources, The Place's Secondary Employment Policy states that where the work is related to a staff member's role at The Place and occurring in normal working time, any income should be received directly by The Place.

The Remuneration Committee is required to approve any individual changes in remuneration that represent more than a 5% increase in salary rate unless the change is required by a statutory requirement.

Non-contractual salary increases for all staff are considered annually by the Remuneration Committee. The principal factors that are considered are affordability, inflation and relevant industry guidelines. In autumn 2022, The Place participated in a benchmarking exercise run by pay and reward consultants, QCG, consisting of 27 arts organisations and this informed relevant salary adjustments.

As of August 2022, all permanent staff and trainees were paid at least to the London Living Wage. A change to the structure of our casual teams meant we were also able to move all casual staff to the London Living Wage from 1 December 2022.

In August 2022 all casual and permanent staff received a 2% increase (1% in 2021/22). Following internal and external benchmarking, a further increase of on average 6% was paid to all permanent staff in November 2022. In December 2022 all staff received a one-off cost of living payment.

An increase of 5% was agreed for all salaries and hourly rates from 1 August 2023.

Governors are not remunerated but are entitled to recover expenses as outlined in the notes to the Financial Statements. In 2022/23 £0 was paid to Governors in expenses (£0 in 2021/22).



Summer Dance Classes. Photo by Ali Wright.

RETIREMENTS FROM AND APPOINTMENTS TO THE BOARD OF GOVERNORS

The members of the Board of Governors who served during the year and up to the date of the report are listed on page 41.

The policy on the Appointment and Retirement of Governors states that Governors are elected to serve on the Board for a period of three years and that this may be extended by re-election every three years, usually to a maximum of nine years. The term of the Chair is limited to a maximum of six years. The maximum number of Governors is 15. As of 1 August 2023, there were 15 Governors. Following a recruitment campaign, Dr Helen Bailey and David Blackburn were appointed to the Board of Governors in March 2023, and Lisa Baglin was appointed in June 2023, bringing the total number of Governors to 15.

Governor Chris Rowland is due to step down as a governor, and as Chair of the Finance and General Purposes and Remuneration Committees, in autumn 2023 following the maximum nine years of service. Lisa Baglin will take over as Chair of the two committees following the November 2023 board meeting. Catherine Ward will also be due to leave the Board of Governors in March 2024 after nine years' service, at which time she will also step down as Co-Chair of the Equality, Diversity and Inclusion Committee; a new Co-Chair for the EDI committee is currently under discussion.

Naomi Thomas worked at The Place for 10 years, from March 2013 to April 2023, first running the School Office and from 2017 serving as Head of Governance and Clerk to the Board of Governors, and we would like to warmly thank Naomi for her long and much-valued service to The Place. Lise Smith was appointed Head of Governance from May 2023 onwards, joining us from Russell Maliphant Dance Company and having previously worked with cultural organisations including Sadler's Wells, Akademi South Asian Dance and Shobana Jeyasingh Dance.

As of 1 August 2023, the composition of the Board was 60% female and 40% male (45/55 in 2021/22). At the time of survey, no Board members identified themselves as disabled or neurodiverse (0 in 2021/22) but it is an ongoing priority for new appointments to represent diversity of lived experiences. The Board comprised 20% global majority representation (25% in 2021/22) and the average age was 50-64 years (35-59 in 2021/22).

GOVERNOR INDUCTION

The Nominations Committee is responsible for reviewing the process of inducting new Governors as well as seeking feedback from those who have experienced the process first-hand. An induction pack is shared which includes the Committee of University Chairs and Charity Commission Governance Codes, Articles of Association, Terms of Reference and minutes for Committees, previous Annual Report and Financial Statements as well as other useful information. A series of meetings to explain the role of a Governor and introducing the work of The Place is arranged, and new Governors are appointed a mentor (a more experienced member of the Board of Governors) who can be approached with any questions. The three new Governors will complete their induction before the end of the calendar year 2023, and will be invited to offer feedback on the process.



GOVERNOR ATTENDANCE AT COMMITTEE MEETINGS (1 AUGUST 2022 – 31 JULY 2023)

	Board (includes Away Day)	Audit	Equality, Diversity & Inclusion	Finance & General Purposes	Nominations	Remuneration Committee
Alan Bishop (Chair)	4/4			3/4	2/2	2/3
Jane Alexander (Vice Chair)	3/4	3/3			2/2	
Michael 'Mikey J' Asante	2/4		3/3			
Lisa Baglin*	1/1	1/1 Observer		1/1		
Helen Bailey*	2/2					
David Blackburn*	2/2			0/1		0/1
Derek Hicks	3/4					
Shaparak Rahimi	4/4			4/4		3/3
Chris Rowland	4/4	3/3 Observer		4/4		
Eva Sarma***	4/4	2/3		1/2 Observer		
John G Stewart****	4/4	2/3		1/1 Observer	2/2	
Elizabeth Varley	3/4			4/4		3/3
Catherine Ward	4/4		3/3	2/4	2/2	2/3
Liz Wilson	3/4	3/3				
Rosalind Wynn	3/4	2/3				

* appointed 22 March 2023

** appointed 1 June 2023

*** served as interim chair of Audit Committee 1 August – 31 December 2022

**** away from UK 1 August – 31 December 2022



Look Mum, No Hands... Playground Edition Dany & Co and Mimbire. Photo by Henry Curtis.

THE PLACE KEY RISKS AND MITIGATIONS

Key Risk	Timeframe	Mitigation
High inflation and the cost of living is affecting our costs including salaries and makes living in London increasingly prohibitive for students	Short to medium term	Careful monitoring of budgets and prudent budget setting and contingency for unplanned increase. Created a five-year plan with capacity to pay staff increases. Working with development team to raise funds for student hardship.
Student Recruitment not sufficient to secure a three form entry and overseas intake, necessary to help mitigate standstill UK student fee income	On-going	Head of Widening Participation and Recruitment working in collaboration with the marketing and school management team to maximise recruitment options. Implementation and review of Student Recruitment strategy. Sustained efforts to manage and develop effective partnerships with feeder schools, including HE for PG. Pilot LCDS short courses spring 2023 to attract mature students alongside postgraduate provision
Insufficient space in our building impacting our ability to increase revenues	Medium to long term	Hire of external space for 2023/24 and review of options for more space for following years to accommodate growth plans.
Reputational risk of working with artists and individuals whose behaviours do not align with our values (past and present)	On-going	Ensure due diligence as part of the recruitment process. Contracts are issued in a timely manner. Risk registers shared across team and monitored quarterly. In the event of a complaint, implement investigation/complaints/grievance procedures as appropriate. Use communications crisis playbook to manage internal as well as public communication as appropriate. Maintain organisation risk register for relevant staff, Board and inform stakeholders. Annual Review of complaints added to Audit Terms of Reference to review trends.
Malware; Ransomware; Virus attack	On-going	IT managed services are outsourced to ensure best practice is adopted. Email activity monitored, Virus software in place and cyber security training for all staff in place. Cyber security review planned with a new outsourced IT provider.

RISK MANAGEMENT

The Board recognises that the identifying and managing of risk assists the organisation in achieving its objectives. The following processes have been established in respect of risk management:

- a risk management policy and strategy have been effectively implemented and includes an evaluation of the likelihood and impact of risks
- a risk appetite statement has been approved by the Board of Governors and the organisation's performance against this statement is reviewed annually
- a control strategy is determined for each of the significant risks and opportunities
- The Place's Senior Leadership Team is charged with overseeing the management of risk
- risk management reports are received by the Senior Leadership Team and the Audit Committee which provide advice to the Board on the effectiveness of the establishment and implementation of risk management

The schedule of business provides for risk management and internal control to be considered on a regular basis during the year. Risk management has been incorporated fully into the corporate planning and decision-making processes of the organisation.

The Board receives periodic reports from the Audit Committee concerning internal control and regular reports are received from managers on the steps they are taking to manage risks in their areas of responsibility, including progress reports on key projects.



Center for Advanced Training. Photo by Henry Curtis.

INTERNAL CONTROL

The Board of Governors acknowledges that it is responsible for ensuring that a sound system of internal control, supporting the achievement of policies, aims and objectives, while safeguarding the public and other funds and assets of the organisation is maintained and confirms that it has reviewed the effectiveness of these arrangements. The system of internal control is designed to manage rather than eliminate the risk of failure to achieve policies, aims and objectives. It can only provide reasonable and not absolute assurance of effectiveness.

The Board of Governors has taken reasonable steps in the period 1 August 2022 to the date of signing these financial statements to:

- ensure that funds from Arts Council England, direct funds from the Office for Students, world-leading specialist provider funding, and funds from the Department for Education Music and Dance Scheme are used only for the purposes for which they have been given and in accordance with the conditions which these bodies may from time to time prescribe
- ensure that there are appropriate financial and management controls in place to safeguard public funds and funds from other sources
- ensure that The Place has a robust and comprehensive system of risk management, control and corporate governance, which includes the prevention and detection of corruption, fraud, bribery and irregularities and safeguard the assets of The Place
- secure the economical, efficient and effective management of The Place's resources and expenditure; and
- ensure that the activity of The Place delivers a broad public benefit in line with the organisation's charitable objects.

The key elements of The Place's system of internal control, which is designed to discharge the responsibilities set out above, include the following:

- clear definitions of the responsibilities of, and the authority delegated to, budget holders
- a comprehensive medium and short-term planning process, supplemented by detailed annual income, expenditure, capital and cash flow budgets
- quarterly reviews of key performance indicators, business risks and financial results
- clearly defined and formalised requirements for approval and control of expenditure, with investment decisions involving capital or revenue expenditure being subject to formal detailed appraisal and review according to approval levels set by the Board
- comprehensive Financial Regulations including procurement, detailing financial controls and procedures, approved by the Audit Committee and the Finance and General Purposes Committee
- a professional internal audit service, whose annual programme has been tailored in such a way that their audit conforms to the latest professional standards reflecting the adoption of risk management, is approved by the Audit Committee with a remit to promote economy, efficient and effectiveness (value for money). In 2022/23 the Internal Audit service was provided by Kingston City Group. A re-tender for the internal audit function is scheduled and a new company will be appointed for the financial year 2023/24 onwards.
- Defined Terms of Reference for Audit regarding the recommendation to the Board for the appointment of External Auditors, including the approval of fees and the commissioning of any non-audit services by the External Auditors, and in line with good practice ensure that the audit retender process is scheduled on a regular basis.

STATEMENT OF RESPONSIBILITIES OF THE BOARD OF GOVERNORS

The Governors are responsible for preparing the report of the Governors and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the Board of Governors to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company at the end of the financial year and of the incoming resources and application of resources, including income and expenditure, of the charitable company for that year. In preparing these financial statements, the Governors are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- prepare financial statements that comply with the Accounts Direction issued by the Office for Students (OfS 2019.41)
- make judgements and estimates that are reasonable and prudent; state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable group will continue in business.

The Governors are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company, and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Governors are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Governors have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Report of the Board of Governors, incorporating the Strategic Report, was approved by the Board on 22 November 2023.



22 November 2023

Signed on behalf of the Board of Governors by **Alan Bishop**, Chair

Date



INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS

OPINION

We have audited the financial statements of Contemporary Dance Trust Limited (operating as The Place) for the year ended 31 July 2023 which comprise the statement of financial activities, the balance sheet, the cash flow statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 July 2023 and of the charitable company's net movement in funds, including the income and expenditure, for the year then ended; and
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Office for Students Accounts Direction.

BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

CONCLUSIONS RELATING TO GOING CONCERN

In auditing the financial statements, we have concluded that the Governors' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Governors with respect to going concern are described in the relevant sections of this report.

OTHER INFORMATION

The Governors are responsible for the other information. The other information comprises the information included in the Governors' Report (incorporating the strategic report). Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Governors' Report (incorporating the strategic report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and directors' report included within the Governors' Report has been prepared in accordance with applicable legal requirements.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Governors' Report (which incorporates the strategic report and directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company; or
- the charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Governors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT IN RESPECT OF THE OFFICE FOR STUDENTS

In our opinion, in all material respects:

- funds administered by the charitable company for specific purposes during the year ended 31 July 2023 have been applied to those purposes and managed in accordance with relevant legislation;
- funds provided by the OfS and Department for Education have been applied in accordance with the terms and conditions attached to them during the year ended 31 July 2023; and

We have nothing to report in respect of the following matter in relation to which the Office for Students requires us to report where:

- grant and fee income, as disclosed in the note 3 and 4 to the accounts, has been materially misstated;
- expenditure on access and participation activities for the financial year has been materially misstated.

RESPONSIBILITIES OF GOVERNORS FOR THE FINANCIAL STATEMENTS

As explained more fully in the Statement of Governors' Responsibilities statement set out on page 45, the Governors (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Governors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Governors are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Governors either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the charitable company and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory requirements of the Office for Students and the Charity Commission, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006 and the Charities Act 2011.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to the potential for management to post inappropriate journal entries and to manipulate accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing journals, using data analytics to focus on higher risk entries; and
- Challenging assumptions and judgements made by management in their critical accounting estimates

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

USE OF OUR REPORT

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Richard Weaver
Senior Statutory Auditor

29 November 2023

Date

For and on behalf of Haysmacintyre LLP, Statutory Auditors
10 Queen Street Place
London
EC4R 1AG



Center for Advanced Training. Photo by Henry Curtis.

FINANCIAL STATEMENTS

STATEMENT OF FINANCIAL ACTIVITIES

(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 JULY 2023

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Income from:					
Donations and legacies	2	140,350	275,492	415,842	376,781
Charitable activities					
Grants	3	2,357,698	2,220,059	4,577,757	3,197,835
School fees and education	4	3,602,318	-	3,602,318	3,299,076
Performances		275,586	-	275,586	251,815
Other		127,410	-	127,410	99,543
Other trading activities					
Lettings		248,845	-	248,845	190,493
Other		62,969	-	62,969	40,547
Investments		49,184	3,975	53,159	5,595
Total income		6,864,360	2,499,526	9,363,886	7,461,685
Expenditure on:					
Raising funds					
Donations and sponsorships		119,882	-	119,882	106,637
Costs of premises maintenance relating to lettings and grants		359,769	238,725	598,494	540,887
		479,651	238,725	718,376	647,524
Charitable activities					
School and education	8	4,599,857	235,005	4,834,862	3,808,914
Theatre productions		891,500	2,187,842	3,079,342	3,130,341
		5,491,357	2,422,847	7,914,204	6,939,255
Total expenditure	5	5,971,008	2,661,572	8,632,580	7,586,779
Net income/(expenditure) before investment loss		893,352	(162,046)	731,306	(125,094)
Net gain on investments		-	(5,096)	(5,096)	4,138
Net income/(expenditure)		893,352	(167,142)	726,210	(120,956)
Taxation	14	171,822	-	171,822	132,368
Net income/(expenditure) and net movement in funds for the year after taxation		1,065,174	(167,142)	898,032	11,412
Transfer of Funds		-	-	-	-
Net movement in funds		1,065,174	(167,142)	898,032	11,412
Total funds at 1 August 2022		2,386,658	4,944,552	7,331,210	7,319,798
Total funds at 31 July 2023	14	3,451,832	4,777,410	8,229,242	7,331,210

There were no recognised gains or losses other than those reflected above.
The notes on pages 53 to 65 form part of these financial statements.

BALANCE SHEET AS AT 31 JULY 2023

	Notes	2023 £	2022 £
Fixed assets			
Tangible assets	9	5,288,557	5,521,431
Intangible assets	9	131,730	157,533
Investments	10	1,701,155	182,973
Total fixed assets		7,121,442	5,861,937
Current assets			
Debtors	11	676,812	593,500
Cash at bank and in hand		1,614,166	2,004,377
Total current assets		2,290,978	2,597,877
Liabilities			
Creditors: amounts falling due within one year	12	1,183,178	1,128,604
Total current liabilities		1,183,178	1,128,604
Net current assets		1,107,800	1,469,273
Creditors: amounts falling due in more than one year	12	-	-
Net assets		8,229,242	7,331,210
Financed by:			
Income Funds			
Restricted	14	4,777,410	4,944,552
Unrestricted	14	3,451,832	2,386,658
		8,229,242	7,331,210
Total charity funds		8,229,242	7,331,210

The notes on pages 53 to 65 form part of these financial statements.

Approved and authorised for issue by the Board of Governors on 22 November, 2023 and signed on its behalf by



Alan Bishop
Chair, The Place



Clare Connor
Chief Executive, The Place

CONTEMPORARY DANCE TRUST LIMITED.
A COMPANY LIMITED BY GUARANTEE.

Company Number: 883094
Charity Number: 250216

CASH FLOW STATEMENT FOR THE YEAR ENDED 31 JULY 2023

	Note	2023 £	2022 £
Net cash inflow from operating activities	1	1,170,113	584,029
Cash flows from Investing activities			
Bank interest		49,184	1,388
Investment in bank deposit		(1,500,000)	-
Purchase of tangible fixed assets		(109,508)	(78,984)
Purchase of intangible fixed assets		-	(13,060)
Cash outflow from investing activities		(1,560,324)	(90,656)
Increase/(decrease) in cash and cash equivalent in the year		(390,211)	493,373
Cash and cash equivalents at the beginning of the year		2,004,377	1,511,004
Cash and cash equivalents at the end of the year		1,614,166	2,004,377

Notes to the Cash flow statement

Reconciliation of net incoming resources to net cash flow from operating activities			
Net movement in funds		898,032	11,412
Depreciation charges		368,185	369,581
Bank interest		(49,184)	(1,388)
Investment income		(23,278)	(4,207)
(Increase)/decrease in fair value of investments		5,096	(4,138)
(Increase)/decrease in debtors		(83,312)	81,807
Increase/(decrease) in creditors		54,574	130,962
Net cash inflow from operating activities		1,170,113	584,029

The notes on pages 53 to 65 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

1. ACCOUNTING POLICIES

BASIS OF PREPARATION

The financial statements are prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (Charities SORP (FRS 102), second edition effective from 1 January 2019); the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102); the Companies Act 2006; and the Accounts Direction issued by the Office for Students (OfS). Contemporary Dance Trust Limited ("The Place") meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Having made due enquiries, the Board of Governors (the Board) believes that it is appropriate to prepare the financial statements on a going concern basis. This view is based on the review of the reserves position referred to in the Financial Review section of the Annual Report, and also an examination of the budget for the current year and the business plan and forecast cashflows for future years.

The preparation of the financial statements in accordance with FRS 102 requires the Board to make estimates and assumptions concerning the future. The estimates and assumptions that could have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year include accruals, depreciation, revenue recognition and debtor recovery. Accounting in these areas requires management to use judgement. In relation to accruals this is with regards to a best estimate of costs that will be incurred based on contractual requirements. For depreciation these estimates are driven by the useful economic life of the associated assets. For revenue recognition management apply judgements in concluding on the point at which revenue should be recognised. Debtors are provided for when it is more likely than not that the payment will not be received.

TANGIBLE FIXED ASSETS AND DEPRECIATION

All assets costing more than £750 are capitalised at historical cost and stated at cost less depreciation. Assets with a value of less than £750 are written off in the financial statements in the year of purchase.

No depreciation is provided on freehold land.

Depreciation is provided on freehold buildings at a rate calculated to write off this cost over fifty years on a straightline basis. Capital expenditure on building improvement is written off over ten years.

Furniture, IT hardware and equipment assets are depreciated over a three-year period.

INTANGIBLE FIXED ASSETS

Major IT systems and software development are classed as intangible fixed assets and are depreciated over a ten-year period.

FIXED ASSET INVESTMENTS

Investments are a form of financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. The Statement of Financial Activities (SOFA) includes the net gains and losses arising on revaluation and disposals throughout the year.

CASH AT BANK AND IN HAND

Cash at bank and in hand includes cash and short-term deposits with a maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

INCOME

All income is recognised once the charity has entitlement to the income, when it is more likely than not that the income will be received, and the amount of the income receivable can be measured reliably.

Grants and donations are, where appropriate, brought into the financial statements in the year in which they are receivable.

Donated services and facilities are recognised when received, based on the estimated value of the donation to the charity. An equivalent amount of expenditure is also recognised.

GRANTS PAYABLE

Grants payable are recognised in the financial statements in the year in which they are paid.

EXPENDITURE

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required, and the amount of the obligation can be measured reliably. All expenses including support costs and governance costs are allocated or apportioned to the applicable expenditure headings. Irrecoverable Value Added Tax (VAT) is charged as a cost against the activity for which the expenditure was incurred.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include administration, finance, premises and communications departments, which support The Place's artistic programmes and educational activities. Support costs are allocated based on space used, to fairly recognise the demands on the building and support costs.

Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice.

TAXATION

Contemporary Dance Trust Limited is a charity registered in England and Wales and is not liable to United Kingdom income tax or corporation tax on its charitable activities. The charity claims theatre tax relief in respect of its productions, the benefit of which is recorded in the SOFA. The charity is unable to recover all of its Value Added Tax (see note 7).

FOREIGN CURRENCIES

Assets and liabilities in foreign currencies are translated into sterling at the rate of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the rate ruling in the month the transaction takes place. All differences are taken to the SOFA.

PENSION FUNDING

The charity has a stakeholder pension scheme in place for all staff, which makes provision for an employer contribution. The annual cost of the pension scheme is charged to the SOFA.

FUND ACCOUNTING

Restricted funds are created where a donor specifies the intended future use of their donation. These are spent in accordance with the donor's wishes. Unrestricted funds are available for use at the discretion of the Board in furtherance of the general objects of the charity.

FINANCIAL INSTRUMENTS

Basic financial assets, including trade and other receivables, cash and bank balances, are recognised at the transaction price less any provision for non-recoverability. Investments, which are a form of financial instrument, are initially recognised at their transaction value and subsequently at fair value as explained above. Basic financial liabilities, including trade and other payable, are recognised at the transaction price.

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Unrestricted Funds £	Restricted Funds £	Total 2022 £
Donations and legacies	63,791	275,492	339,283	64,261	233,605	297,866
Donated services	76,559	-	76,559	78,915	-	78,915
Total	140,350	275,492	415,842	143,176	233,605	376,781

3. GRANT AND FUNDRAISING INCOME

	Unrestricted 2023 £	Restricted 2023 £	Total funds 2023 £	Unrestricted 2022 £	Restricted 2022 £	Total funds 2022 £
Grant Income						
Office for Students	1,787,475	39,422	1,826,897	-	-	-
Arts Council England Grant	-	1,827,000	1,827,000	-	1,826,992	1,826,992
Arts Council England Other Grants	-	178,151	178,151	-	5,000	5,000
Department for Education Grant	263,557	-	263,557	275,884	-	275,884
Conservatoire for Dance and Drama	271,008	-	271,008	961,281	5,000	966,281
Other Grants and Fundraising	35,658	35,486	71,144	-	123,678	123,678
Esmée Fairbairn Foundation	-	140,000	140,000	-	-	-
Total	2,357,698	2,220,059	4,577,757	1,237,165	1,960,670	3,197,835

4. FEE INCOME BREAKDOWN

	2023 £	2022 £
UK Undergraduates	1,291,755	1,245,513
Overseas Undergraduates	1,091,750	939,824
UK Postgraduates	69,483	79,530
Overseas Postgraduates	219,610	168,604
Part-time students	-	44,540
Short classes and courses	429,766	325,592
Centre for Advanced Training	499,954	489,023
Other fee income (including Audition fees)	-	6,450
Total paid by or on behalf of individual students	3,602,318	3,299,076

5. EXPENDITURE

	Staff costs £	Other direct costs £	Support costs £	Allocation of other costs £	Total 2023 £
Raising funds					
Donations and sponsorships	114,412	5,470	-	-	119,882
Costs of premises maintenance relating to lettings	307,391	238,725	52,378	-	598,494
	421,803	244,195	52,378	-	718,376
Charitable activities					
School and education	1,845,854	1,024,215	250,223	1,714,570	4,834,862
Theatre productions	1,155,883	987,097	53,099	883,263	3,079,342
Other costs of premises maintenance	1,090,238	1,507,595	-	(2,597,833)	-
	4,091,975	3,518,907	303,322	-	7,914,204
Total expenditure	4,513,778	3,763,102	355,700	-	8,632,580

Prior Year Comparative - Expenditure 2021/22

	Staff costs £	Other direct costs £	Support costs £	Allocation of other costs £	Total 2022 £
Raising funds					
Donations and sponsorships	95,594	11,043	-	-	106,637
Costs of premises maintenance relating to lettings	266,249	244,188	30,450	-	540,887
	361,843	255,231	30,450	-	647,524
Charitable activities					
School and education	1,632,908	840,700	279,765	1,055,541	3,808,914
Theatre productions	1,073,505	774,531	43,191	1,239,114	3,130,341
Other costs of premises maintenance	1,060,782	1,233,873	-	(2,294,655)	-
	3,767,195	2,849,104	322,956	-	6,939,255
Total expenditure	4,129,038	3,104,335	353,406	-	7,586,779

Other costs of premises maintenance staff cost figure includes support staff costs of £724,831 (£731,053 in 2022).

6. PARTICULARS OF STAFF AND THE COST OF KEY MANAGEMENT PERSONNEL

The average number of employees employed during the year was 275 (2022: 268). This includes full-time and part-time employees and casual staff.

Full time equivalent	2023 No.	2022 No.
Administration	23	26
Services	11	12
Educational	44	40
Theatre	20	22
Total	98	100
Total staff costs were:	£	£
Wages and salaries	3,886,491	3,537,538
Social security costs	322,025	296,902
Other pension costs	226,353	217,701
Total	4,434,869	4,052,141

The key management personnel comprise the Directors

The total employee benefits of the key management personnel were £651,885 (£616,591 in 2022).

During the year the following employees were paid in the following bands:

	12 months to July 2023	12 months to July 2022
£60,001 - £70,000	3	2
£70,001 - £80,000	0	0
£80,001 - £90,000	1	1
£90,001 - £100,000	1	0

The Chief Executive (Head of the Institution) was paid:

	12 months to July 2023	12 months to July 2022
Salary	92,150	90,000
Pension Contributions	15,606	15,300
Total	107,756	105,300

The Chief Executive's basic salary is 2.67 (2.78 in 2022) times the median pay of staff, where the median pay is calculated on a fulltime equivalent basis for the salaries paid by the charity to its staff.

The Chief Executive's total remuneration is 2.95 (3.25 in 2022) times the median total remuneration of staff, where the median total remuneration is calculated on a full-time equivalent basis for the total remuneration paid by the charity to its staff.

7. NET INCOME

	2023 £	2022 £
This is stated after charging:		
Depreciation	368,185	369,581
Remuneration:		
– Current year audit	39,400	34,000
– Prior year audit	-	1,900
– Non-audit services	21,600	12,530
Irrecoverable VAT	198,312	152,666
Total	627,497	570,677

8. ACCESS AND PARTICIPATION EXPENDITURE

	2023 £	2022 £
Access Investment	154,323	74,547
Financial Support	100,845	100,365
Support for disabled students	21,216	7,836
Research and Evaluation	15,600	15,300
Total	291,984	198,048

Included in the above are costs of £77,800 (2022: £29,193) relating to staff who were intrinsic to the delivery of the charity's access and participation activities during the year.



9. TANGIBLE AND INTANGIBLE FIXED ASSETS FOR CHARITY USE

	Freehold land and buildings £	Plant replacement and IT equipment £	Furniture and equipment £	Building improvements, fixtures and fittings £	Total tangible fixed assets £	Intangible fixed assets £
Cost						
At Cost 31 July 2022	8,766,737	262,619	471,286	862,262	10,362,904	248,037
Additions	-	6,688	78,591	24,229	109,508	-
Disposals	-	-	(12,486)	-	(12,486)	-
Transfers	-	-	-	-	-	-
At 31 July 2023	8,766,737	269,307	537,391	886,491	10,459,926	248,037
Depreciation						
At Cost 31 July 2022	3,572,361	180,092	431,463	657,557	4,841,473	90,504
Provided this year	170,307	46,025	39,454	86,596	342,382	25,803
Depreciation on Disposals	-	-	(12,486)	-	(12,486)	-
Transfers	-	-	-	-	-	-
At 31 July 2023	3,742,668	226,117	458,431	744,153	5,171,369	116,307
Net Book Value						
At 31 July 2022	5,194,376	82,527	39,823	204,705	5,521,431	157,533
At 31 July 2023	5,024,069	43,190	78,960	142,338	5,288,557	131,730

All fixed assets are used for direct charitable purposes.

A deed of covenant signed by the Board in 2014/15 in respect of the capital grant of £581,518 from Arts Council England contracts The Place to register a further charge and not, without written consent of Arts Council England, to assign, transfer or charge the land that is covered by the charge.

With consent from Arts Council England, a debenture was granted to Barclays Bank PLC to secure the overdraft facility of £150,000 in May 2018. This overdraft was further increased to £450,000 in May 2020. In October 2023, the overdraft facility was removed and charge was satisfied.

10. INVESTMENTS

At the year ending 31 July 2022, the charity had one subsidiary company, Place Productions Limited. Place Productions Limited has now been dissolved.

Key information relating to Place Productions Limited for the year:

	2023 £	2022 £
Turnover	-	-
Operating profit (loss)	-	-
Tax credit on ordinary activities	-	-
Profit/(Loss) after tax for the year	-	-

	£
Fund Value as at 31 July 2022	182,973
Investment Income: re-invested in fund	3,975
Increase/(decrease in investment value)	(5,096)
Fund Value as at 31 July 2023	181,852
95 day deposit account	1,519,303
Total investment valuation at 31 July 2023	1,701,155

11. DEBTORS

	2023 £	2022 £
Trade debtors	166,648	174,329
Other debtors	9,893	6,588
Prepayments and accrued income	500,271	412,583
Total	676,812	593,500

12. CREDITORS

	2023 £	2022 £
Amounts falling due within one year:		
Trade creditors	85,379	232,285
Other taxes and social security	100,255	91,688
Accruals and deferred income	997,544	804,631
Total	1,183,178	1,128,604

Deferred income

Deferred income comprises fees receivable in advance

	2023 £	2022 £
Opening balance	150,467	96,440
Amount released to income	(150,467)	(93,945)
Amount deferred in period	182,904	147,972
Closing Balance	182,904	150,467



13. MEMBERS' GUARANTEES

The charity is a company limited by a guarantee not exceeding £5 per member. The number of members as at 31 July 2023 was 15 (12 in 2022) and the total of such guarantees amounted to £75 (£60 in 2022). The Governors are the members of the charity.

14. FUNDS

a) Fund movements

	Balance as at 31 July 2022 £	Movements in		Taxation £	Transfers in/(out) £	Balance as at 31 July 2023 £
		Income/ Investment gains £	Expenditure £			
Unrestricted funds	2,386,658	6,864,360	(5,971,008)	171,822	-	3,451,832
Total unrestricted funds	2,386,658	6,864,360	(5,971,008)	171,822	-	3,451,832
Restricted funds						
Student Hardship Fund	51,037	226,987	(215,510)	-	-	62,514
Pioneering Fund	18,647	51,449	(33,050)	-	-	37,046
Place for the Future	4,826,365	-	(238,725)	-	-	4,587,640
Other Theatre Grants	34,618	211,337	(244,340)	-	-	1,615
Other Educational Grants	13,885	37,657	(19,495)	-	-	32,047
Arts Council of England	-	1,827,000	(1,827,000)	-	-	-
Rural Touring Dance Initiative	-	140,000	(83,452)	-	-	56,548
Total restricted funds	4,944,552	2,494,430	(2,661,572)	-	-	4,777,410
TOTAL funds (2023)	7,331,210	9,358,790	(8,632,580)	171,822	-	8,229,242

	Balance as at 31 July 2021 £	Movements in		Taxation £	Transfers in/(out) £	Balance as at 31 July 2022 £
		Income/ Investment gains £	Expenditure/ Investment losses £			
Unrestricted funds	1,953,357	5,261,815	(4,960,882)	132,368	-	2,386,658
Total unrestricted funds	1,953,357	5,261,815	(4,960,882)	132,368	-	2,386,658
Restricted funds						
Student Hardship Fund	120,374	184,551	(253,888)	-	-	51,037
Pioneering Fund	11,596	39,551	(32,500)	-	-	18,647
Place for the Future	5,070,553	-	(244,188)	-	-	4,826,365
Other Theatre Grants	37,299	142,914	(145,595)	-	-	34,618
Other Educational Grants	18,126	5,000	(9,241)	-	-	13,885
Arts Council of England	108,493	1,831,992	(1,940,485)	-	-	-
Total restricted funds	5,366,441	2,204,008	(2,625,897)	-	-	4,944,552
TOTAL funds (2022)	7,319,798	7,465,823	(7,586,779)	132,368	-	7,331,210

Student Hardship Fund

Funds raised that are to be used for educational purposes are held in this fund. The fund is used to encourage and support current students at the Board's discretion.

Pioneering Fund

The Pioneering Fund has been established to help provide The Place with the financial resources necessary to allow it to take creative and artistic risks and support ground-breaking initiatives, and to support those ideas which push contemporary dance into previously unexplored territory.

The Place for the Future Fund

This fund represents the income and expenditure on the Lottery and King's Cross Partnership funded project to undertake the rebuilding and improvement of The Place in 2000 and additional capital works completed with the aid of further grant income. Depreciation is charged against this fund every year.

Other Educational Grants

This fund represents the income and expenditure relating to educational projects for which specific grants have been received.

Arts Council England

This fund represents funding received from the Arts Council England relating to non-school activities which they fund. Included within this are two grants from the Cultural Recovery Fund received in 2020/21. These grants have been treated as restricted expenditure for activity and unrestricted for support towards lost income and replenishment of unrestricted reserves.

Rural Touring Dance Initiative

The Rural Dance Touring Initiative is a national dance project working in rural areas funded by Esmée Fairbairn Foundation and Arts Council England over 4.5 years.

b) Analysis of net assets between funds

	2023		
	Unrestricted Funds £	Restricted Funds £	Total Funds £

Fund balances at 31 July 2023 are represented by:

Intangible fixed assets	131,730	-	131,730
Tangible fixed assets	668,870	4,619,687	5,288,557
Investments	1,690,246	10,909	1,701,155
Current assets	2,141,747	149,231	2,290,978
Current liabilities	(1,183,178)	-	(1,183,178)
Total	3,451,832	4,777,410	8,229,242

	2022		
	Unrestricted Funds £	Restricted Funds £	Total Funds £

Fund balances at 31 July 2022 are represented by:

Intangible fixed assets	157,533	-	157,533
Tangible fixed assets	681,181	4,840,250	5,521,431
Investments	151,390	31,583	182,973
Current assets	2,525,158	72,719	2,597,877
Current liabilities	(1,128,604)	-	(1,128,604)
Total	2,386,658	4,944,552	7,331,210

15. OPERATING LEASE COMMITMENTS

	2023 £	2022 £
In 1 year	5,639	5,639
In 2 to 5 years	3,733	9,373
Outstanding Leasing commitments	9,372	15,012

16. RELATED PARTY TRANSACTIONS

The charity received donations without conditions or restrictions from members of the Board during the year of £11,600 (£4,150 in 2022).

Michael Asante, who served as a Governor (charity trustee) in the year, was employed as Artistic Director of Boy Blue Entertainment Ltd. The company provided dance artists as part of the Centre for Advanced Training's Easter programme and the BA2 Collaborative Collaboration totalling £3,878 for the year. All amounts due to Boy Blue Entertainment Ltd were fully paid during the year.

Clare Connor, who served as Chief Executive Officer in the year, is also a trustee of Dance Umbrella. The charity paid £3,500 to Dance Umbrella Ltd during the year for services rendered. Income from performances by Dance Umbrella came to £4,064.



16. STATEMENT OF FINANCIAL ACTIVITIES FOR THE PREVIOUS PERIOD (31 JULY 2022)

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Income from:					
Donations and legacies	2	143,176	233,605	376,781	320,403
Charitable activities					
Grants	3	1,237,165	1,960,670	3,197,835	4,111,899
School fees and education	4	3,299,076	-	3,299,076	2,703,778
Performances		251,815	-	251,815	117,930
Other		99,543	-	99,543	48,422
Other trading activities					
Lettings		190,493	-	190,493	47,246
Other		40,547	-	40,547	-
Investments		-	5,595	5,595	3,951
Total income		5,261,815	2,199,870	7,461,685	7,353,629
Expenditure on:					
Raising funds					
Donations and sponsorships		106,637	-	106,637	104,824
Costs of premises maintenance relating to lettings and grants		296,699	244,188	540,887	430,286
		403,336	244,188	647,524	535,110
Charitable activities					
School and education		3,545,785	263,129	3,808,914	3,747,511
Theatre productions		1,011,761	2,118,580	3,130,341	2,490,760
		4,557,546	2,381,709	6,939,255	6,238,271
Total expenditure	5	4,960,882	2,625,897	7,586,779	6,773,381
Net expenditure before investment loss		300,933	(426,027)	(125,094)	580,248
Net loss on investments		-	4,138	4,138	15,297
Net expenditure		300,933	(421,889)	(120,956)	595,545
Taxation	13	132,368	-	132,368	71,538
Net expenditure and net movement in funds for the year after taxation		433,301	(421,889)	11,412	667,083
Transfer of Funds		-	-	-	-
Net movement in funds		433,301	(421,889)	11,412	667,083
Total funds at 1 August 2021		1,953,357	5,366,441	7,319,798	6,652,715
Total funds at 31 July 2022	13	2,386,658	4,944,552	7,331,210	7,319,798

THE PLACE

DANCING
FOR LIFE



CONTEMPORARY DANCE TRUST LIMITED.
A COMPANY LIMITED BY GUARANTEE.

Company Number: 883094
Charity Number: 250216

LONDON CONTEMPORARY DANCE (THE PLACE) LIMITED

England & Wales - Charity number 250216

Accounts

**THE
PLACE**
DANCING
FOR LIFE

CONTEMPORARY DANCE TRUST LIMITED

**ANNUAL REPORT AND
FINANCIAL STATEMENTS
31 JULY 2022**



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COMPANY INFORMATION

The Board of Governors present their Annual Report, incorporating the Strategic Report and Financial Statements, for the year ended 31 July 2022.

Contemporary Dance Trust Limited is the legal name of The Place. Throughout this document the organisation is referred to as The Place.

Board of Governors The Board of Governors who served during the period and to the date of approval were:
Alan Bishop (Chair)
Jane Alexander (Vice Chair)
Dr Tzo Zen Ang (resigned 14 January 2022)
Michael 'Mikey J' Asante MBE
Derek Hicks
Shaparak Rahimi (appointed 1 June 2022)
Chris Rowland
Eva Sarma
John G Stewart
Elizabeth Varley (appointed 25 March 2022)
Catherine Ward
Liz Wilson (appointed 25 March 2022)
Rosalind Wynn

Chief Executive Clare Connor

Company Clerk Naomi Thomas

Senior Staff: Artistic Eddie Nixon, Artistic Director

Senior Staff: Education Baptiste Bourgougnon, Director of Undergraduate Courses and International Development
Dr Martin Hargreaves, Director of Research and Postgraduate Courses
Anna Helsby, Director of Registry and Student Wellbeing
Dr Lise Uytterhoeven, Director of Dance Studies

Senior Staff: Administration Caroline Busby, Chief Financial Officer (appointed 28 September 2021)
Anna Cassidy, Director of Development
Helen Keall, Director of Operations and Strategic Projects (left 11 August 2021)
Kathryn Martindale, Director of Finance and Resources (left 27 October 2021)
Caroline Schreiber, Director of Communications

Registered Office The Place, 17 Duke's Road, London WC1H 9PY

Company Registered Number 883094

Charity Registered Number 250216

Auditors Haysmacintyre LLP, 10 Queen Street Place, London EC4R 1AG

Bank Barclays Bank Plc, Hanover Square Corporate Banking Group, PO Box 15163H, London SW1A 1QD

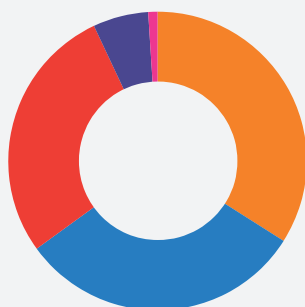
Solicitor CMS Cameron McKenna Nabarro Olswang LLP, 78 Cannon Street, London EC4N 6AF

Investment Advisors McInroy & Wood, 53 Davies Street, London W1K 5JH

THE PLACE AT A GLANCE

INCOME AND EXPENDITURE

SCHOOL INCOME



34% HOME UK FEES

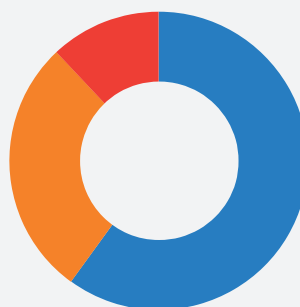
31% GRANTS

28% INTERNATIONAL FEES

6% CENTRE FOR
ADVANCED TRAINING

1% OTHER

PUBLIC PROGRAMME INCOME

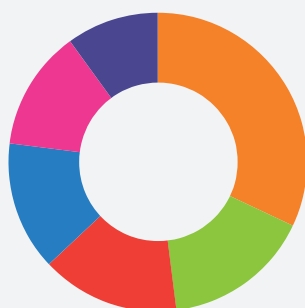


60% GRANTS

28% EARNED INCOME

12% FUNDRAISING

SCHOOL EXPENDITURE



32% TEACHING AND
LEARNING

16% ADMINISTRATION

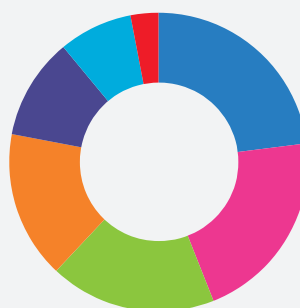
15% ACADEMIC COSTS

14% LEARNING RESOURCES

13% PREMISES AND
DEPRECIATION

10% SCHOLARSHIP AND
BURSARY FUNDING

PUBLIC PROGRAMME EXPENDITURE



23% THEATRE AND
ARTIST DEVELOPMENT

21% PREMISES AND
DEPRECIATION

18% ADMINISTRATION

16% PRODUCING AND
TOURING

11% COSTS OF
RAISING FUNDS

8% CLASSES AND
COURSES

3% CREATIVE LEARNING

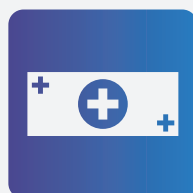
WHY DOES THE PLACE MAKE AN OPERATING SURPLUS?



TO ENSURE OUR ACTIVITIES
REMAIN FINANCIALLY
SUSTAINABLE IN THE
LONG TERM



TO ENSURE WE CAN
MAINTAIN AND UPDATE
OUR BUILDING AND
EQUIPMENT



TO PROTECT US AGAINST
EVENTS WHICH MIGHT
DAMAGE OUR FINANCIAL
HEALTH



TO ENABLE US TO TAKE
CREATIVE RISKS AND REMAIN
AT THE LEADING EDGE OF
CONTEMPORARY DANCE
WORLDWIDE

AUDIENCE AND PARTICIPATION

OUR STUDENTS AND YOUNG PEOPLE CONTINUED TO ENGAGE AND EXCEL



97% OF BA GRADUATES RECEIVED 2:1 AND ABOVE



CONTINUATION RATE 93% UNDERGRADUATES



CONTINUATION RATE 100% POSTGRADUATES



WE AWARDED **86** STUDENTS GRANT FUNDED PLACES FOR THEM TO ATTEND THE CENTRE FOR ADVANCED TRAINING PROGRAMME WHICH IS **68%** OF THE COHORT

WE CONTINUED TO REACH OUT TO NEW AUDIENCES



WE TOURED TO **60** VILLAGE HALLS, COMMUNITY SPACES AND ARTS CENTRES



NEARLY **40,000** PEOPLE SAW OUR PRODUCTIONS AT THE PLACE, ON TOUR OR ONLINE



THE PLACE WAS MENTIONED IN THE PRESS AN AVERAGE OF **6** TIMES PER WEEK
TOP SOURCES: THE GUARDIAN, BRITISH THEATRE GUIDE, REVIEWS HUB, ARTS PROFESSIONAL

WE CONTINUED TO INVEST IN ARTISTS AND THE DEVELOPMENT OF NEW WORK



WE HAVE SPENT **£289,395** ON **83** NEW ARTISTIC COMMISSIONS

WE REALISED OUR LONG-HELD AMBITION FOR A BRAND NEW, USER CENTRED, MOBILE FIRST WEBSITE



OVER **HALF A MILLION** PEOPLE VISITED OUR WEBSITE



OUR DIGITAL FOLLOWERSHIP GREW BY **7%** TO **125,227** FANS



FASTEST GROWING CHANNEL: LINKEDIN **43%**

WE REMAIN COMMITTED TO CREATE OPPORTUNITIES IN DANCE PARTICIPATION



ADULT ATTENDANCE IN RECREATIONAL DANCE SESSIONS LIVE AND ONLINE: **6,868**



YOUNG PEOPLE IN ATTENDANCE IN RECREATIONAL DANCE SESSIONS LIVE AND ONLINE: **583** WITH **23%** FROM CAMDEN

WELCOME FROM THE CHAIR AND CHIEF EXECUTIVE

Vision-led

We have continued to find solace and strength in our vision for *a world with more dance*. It remains a guiding force, shaping and determining delivery against the ambitions of our business plan 2018-2022. We have set out further plans and commenced delivery for an extension year 2022-2023 with Arts Council England, embedding their Investment Principles that have already influenced our past and will be integral to future activity across the sector – Ambition and Quality, Dynamism, Environmentalism and, Inclusivity and Relevance.

Crystallizing these principles, our new website completes our long-held desire to establish the brand values in a digital experience which puts the user centre stage, enlivening and embodying our passion to make dance accessible to all.



Ambition and Quality

We have surpassed targets for artist support, engagement for young people and student recruitment. The National Student Survey results demonstrate significant improvements on the prior year... and after two years of experimental performances developing blended and online experiences, we have been able to experience the euphoria of being together in person once again for graduation performances.

Our theatre programme reopened in the Robin Howard Dance Theatre to jubilant scenes between artists and audiences. We played host to Resolution once again, the UK's biggest festival of new choreography. We celebrated the return of Korean Festival to The Place for a fifth year and are delighted to report there is great appetite for developing this international partnership further.

Our touring productions visited 29 towns and cities in the United Kingdom and our newly devised (post COVID-19) *Playground Tour* has been successful in delighting hundreds of children across London, Avon, Kent and Berkshire.

The London Contemporary Dance School graduation shows at The Place celebrated hope and inspiration with our newly announced Patron, Farooq Chaudhry OBE reflecting... *"The students seemed to be on fire without losing the nuances that were required. There was a quiet maturity about the work."*

Dynamism

The news of our successful registration as an independent Higher Education Provider with the Office for Students on 9 June 2022 was a landmark moment, signalling a new chapter for The Place. In doing so we have demonstrated our ability to meet the conditions of registration, enabling access to new funds and partnerships that will continue to root us in London as a global city. As one of the two co-founders of the Conservatoire for Dance and Drama, our former registered provider, we remain indebted to our colleagues there, past and present, and our partner member Schools with whom we will share a formidable legacy.

We have continued with financial planning whilst awaiting key funding decisions from the Office for Students and Arts Council England (due October 2022) both of which have been extended and/or delayed because of the pandemic and government policy directives.

Past students (class of 2020 and 2021) graduated in spring this year at the resplendent Rochester Cathedral, buoyantly cheered by family and friends. In November 2022 we will return to the graduation pattern from pre COVID-19 times with 2023 being our last with our long standing and much respected validation partner, University of Kent.

Meanwhile, our new partnership with University of the Arts London has seen the formation of a new "academic home". We have been able to see the impact of this work in the first year of the undergraduate programme, whilst we have also successfully developed two new postgraduate programmes in the arenas of dance participation and performance, for which we will recruit in the forthcoming year.



London Contemporary Dance School Graduation Show 2022, Anders Duckworth (photo by Camilla Greenwell)

Inclusivity and Relevance

This academic year saw a new partnership for the Centre for Advanced Training, with AkomaAsa Performing Arts Academy bringing African dance to the programme alongside circus arts. In August 2022 the Producing and Touring Team headed to Edinburgh with *Donuts* by Extended Play, whilst the Artist Development Team played host to the curated summer residency, Choreodrome, for an increasingly diverse group of artists. The Rural Touring Dance Initiative, in its third phase, has secured investment from Esmee Fairbairn Foundation and Arts Council England and will reach 68% of the areas identified in the government's levelling up agenda.

We are delighted to report that we are on target to achieve the student recruitment numbers in the 5-year plan and remain proud of our distinctively international make-up of students, faculty and guest artists. Student retention and attainment across protected characteristics remains strong and is being closely monitored against the Office for Student benchmarks along with fastidious scrutiny of grade awards in comparison to other conservatoires, London and the arts sector.

Engagement with our annual survey in support of equality and diversity data was exceptionally high with more than a 90% response rate from permanent staff. Following a benchmark with Arts Council England's Diversity and Inclusion Report our permanent and casual workforce data indicates progress is being made in relation to gender, sexual orientation, disability, and ethnicity, although more is still expected and required.

Environmentalism

The staff-led Green Team designed and delivered an inspiring weeklong takeover in celebration of multiple efforts to raise awareness of Climate Change and in June 2022, London Contemporary Dance School students led a student forum discussion on the climate emergency at the global, digital SWEAT festival hosted by Hong Kong Academy of Performing Arts.

The Sustainable Travel, Procurement and Environmental Policies were all updated and approved by Governors and our new energy supplier is certified 100% renewal electricity. The capital investment programme is directed towards climate action with LED light replacements, supported by local funding.

We have developed our approach to carbon calculation and further cemented local and sector-based partnerships including Julie's Bicycle and Camden Green Loop. We are also a representative for the small and specialist Higher Education sector on the national Higher Education Climate Action Steering Group - a national movement to drive change working with the Department for Education.

Recovery

The impact of the pandemic has been keenly felt in the lived experience of the staff and is still widely reflected in the mental health and wellbeing of our young people, in particular our students studying on the Centre for Advanced Training Programme, our undergraduate student body and in the schools and colleges of our feeder institutions. There is also evidence of the impact on independent artists, many of whom have simply not been able access the same kinds of support and resources as in previous years.

We remain mindful and vigilant of the need to serve all these people with our best efforts in a recovery process that may take longer than any of us had hoped.

Whilst honouring the financial plan to increase salaries and meeting the London Living Wage for all staff, we are conscious of the escalating costs of living and remain committed to doing what we can to value the endeavours of the incredible staff team who have shown leadership, courage, care and creativity over these past twelve months and more.

As Chair and Chief Executive combined, we remain exceptionally proud of the successes and achievements of The Place.



Alan Bishop
Chair, The Place



Clare Connor
Chief Executive, The Place

STRATEGIC REPORT

Contemporary Dance Trust Limited, trading as The Place, is London's creative powerhouse for dance development and has been leading the way in dance training, creation and performance for over 50 years. In a changing landscape, our mission for the future remains steadfast: we are powering imagination through dance, championing new ideas, embracing risks and creating optimal conditions for dance artists and enthusiasts to realise their full potential.

The Place offers intensive education and training to almost 300 undergraduate and postgraduate students through London Contemporary Dance School; a busy programme of boundary-pushing performances in our theatre supported by innovative audience development activities; an extensive professional artist development programme; a growing producing and touring house; as well as learning and participation opportunities for all ages and skill levels. The commitment to artistic development underpins a portfolio of residency, workshop, training and commissioning projects for professional artists from the UK and the rest of the world. Our reputation in the field of contemporary dance reaches beyond the borders of the UK.

As a pioneering dance organisation, we are committed to creating exciting dance experiences for everybody, offering a diverse and dynamic theatre programme for audiences, supporting artists and dance makers and giving young people access to the highest quality opportunities to transform their lives with dance.

The Place is involved in the entire lifecycle of dance – from education and training to the creative process that leads to new ideas and conception of new work, through to its creation, production and performance. We do this in pursuit of our vision for a world with more dance.

In the context of external drivers, COVID-19, social justice, environmental sustainability, health and wellbeing, local and global impact, combined with the internal driver to accelerate the pace of change, we set out to fulfil our mission through the following strategic objectives and key deliverables guided by evidence and learning.



Strategic Objective	Key Deliverable	Progress
1. Create the conditions to leverage growth and ambition	<ul style="list-style-type: none"> Exceed target cash position of £700k and target reserves position of £1m by 2024/25 	Exceeded – Cash position in excess of £1m, Unrestricted reserves £2.3m
2. Support dance artists and dance makers to make dance happen	<ul style="list-style-type: none"> Support no less than 150 artists p/a through commissions, artist residencies and artist development programmes 	Exceeded – 278 artists supported comprising 16 Choreodrome, 11 Work Place, 170 Resolution, 18 commissions
3. Enable more young people and disadvantaged young people to make, perform, watch, and respond to dance	<ul style="list-style-type: none"> Access and Participation Plan targets: POLAR4 Quintiles 1 and 2 25%, on target, Indices of Multiple Deprivation Quintiles 1 and 2 39%, ahead of target, Black Asian and Ethnic Minority 25%, on target John Lyons support secured for seventh year for Camden Partner Primary Schools 	Met – Access and Participation Plan targets
4. Be better known as world leaders in dance training, development, and presentation	<ul style="list-style-type: none"> Assert our leadership responsibility by contributing to sectoral advocacy Arts Professional, Hotfoot Magazine, One Dance UK, Andalusian Association of Dance Professionals, digital SWEAT Festival and World Dance Alliance global summit hosted by Hong Kong Academy of Performing Arts, Arts Marketing Association, Knowledge Quarter and Design Council Theatre audiences 135% of target 	Exceeded – more than 6 presentations/awards plus return of audiences
5. Facilitate leading practice in dance learning and teaching	<ul style="list-style-type: none"> London Contemporary Dance School: 245 undergraduate applications received for 2021/22 entry, expecting 79 BA1 enrolments against a target 75 Approval of two new MA Programmes, Dance: Participation, Communities, Activism, and Dance Performance Submission of application for World-leading Specialist Funding Classes and Courses - attendances at 56%, returning slower than anticipated 	Met – student recruitment targets, new programmes validated Attendances to leisure programmes behind target



London Contemporary Dance School (photo by Camilla Greenwell)

GOAL 1 – CREATE THE CONDITIONS TO LEVERAGE GROWTH AND AMBITION

Leverage opportunities for growth and innovation through mission and vision

The unification across the theatre, artist development, producing and touring programmes and school commissions has led to an emboldened artistic programme, evidenced in the increasing diversity of artists and steady growth in audiences determined to return safely to live events. Meanwhile the significant success of £850k grant funding for phase three of the Rural Touring Dance Initiative is further evidence of The Place's collaborative leadership role in the dance sector for the United Kingdom.

The considerable work involved in the application to become independently registered with Office for Students has served the whole organisation well with a rigorous Quality and Standards Review demonstrating mostly high levels of competence. Following the departure of Kathryn Martindale as Director of Finance and Resources, we are thrilled to have welcomed Caroline Busby in the newly defined role of Chief Financial Officer with a specific remit for Higher Education reporting requirements.

Our newly acquired independent status serves us well in relation to accessing new streams of revenue and capital funding. It also confidently underpins our much-valued partnership with the University of Arts London as we embark on a joint 12-month project to develop a joint business case for further partnership activity.

Develop digital infrastructure and improve organisational knowledge

Digital engagement has opened up new ways of connecting with audiences and we have also taken this opportunity to invest, including in new recording and studio equipment, piloting new ways of engaging artists such as through speed dating on Spatial Chat, upskilling staff including the technical trainee, and all the time building new ideas and partnerships ahead of a consolidated period of review.

Through intense collaborative efforts involving a wide range of internal and external stakeholders, we are thrilled to have launched our new website with its user-centred design and image-led approach. The website forms part of our leading-edge digital portfolio, punching well above its weight. Digital engagement is now more than 600,000 people and growing.

Ensure regular feedback and dialogue with beneficiaries is embedded in the public programmes to build leading service provision for dance

Arts Council England's Impact and Insight Toolkit survey has been conducted throughout the period with the findings used to inform planning.

Whilst focus groups are yet to be established for Classes and Courses as the programme recovers participants, sector benchmarking has continued. A survey of Classes and Courses participants and teachers was conducted in September 2021 with an emphasis on wellbeing and the Health and Safety provision during the pandemic. 99% of respondents reported being confident in the Health and Safety guidance at The Place with 82% feeling comfortable in the studios. Narrative comments in the survey helped to further improve the procedure for ventilation, changing room use and key areas of communication. Peer learning opportunities for teachers and teaching assistants has indicated that more provision for feedback to be made would be welcomed.

More freelance artists are involved in the selection process for artist development programmes and their perspectives and experiences support us to make more nuanced decisions and to evolve programmes to meet the needs of artists better.

Diversify leadership and workforce and put in place structures/mechanisms to ensure greater inclusivity

In support of our Equality and Diversity Action Plan and associated data returns for Arts Council England and the Higher Education Statistics Agency, all staff are invited to update their data annually via an online survey. We received an excellent response rate, with permanent staff at over 90% and a 63% rate overall.

Disaggregated data for the workforce for the period shows higher percentages of female, LGBT, disabled and black, Asian and minority ethnic staff, but there is still work to be done to secure greater diversity in the permanent staff body as well as the casual staff team and this continues to be an area of priority and focus.

As part of a wider organisational HR strategy, we have embarked on a six-month, bespoke management training programme for a cohort of 18 people based on the principles of learning circles. Themes covered include management frames, difference using Myers-Briggs Type Indicators, radical candour in giving feedback and setting boundaries. The programme aims to raise awareness, build conscious insight, create space to practice and develop competences with a focus on action and support and following evaluation we are keen to share our learning more widely with the sector.

Invest in the capital estate, ensuring it is fit for purpose and modern ways of working

We took advantage of the quieter periods during lockdown to make the necessary and much-needed repairs to improve the building, including the restoration of the lifts on both sides of the building.

Following the appointment of design consultants, Burt-Jones and Brewer, and extensive consultation with a wide range of user groups, we have developed a capital refurbishment plan for the café and dressing room areas.

Longer term we have maintained explorations of new sites with partners, property developers and our local authority and we have actively engaged in the design consultation with Lendlease on the masterplans for the Euston station site development.

Meanwhile a larger capital feasibility plan is ready to proceed, subject to funding decisions.



James Cousins, We Are As Gods (photo by Camilla Greenwell)

GOAL 2 - SUPPORT DANCE ARTISTS AND DANCE MAKERS TO MAKE DANCE HAPPEN

This year we have been energised by the return of live performance in our theatre and on tour. Projects which The Place and artists have been incubating for the last two years have flourished and grown in meeting live audiences across the country.

We have been mindful to build back our programmes with care: the freelance community of creative practitioners with whom we collaborate with has been profoundly affected by the pandemic, which was clear in the work undertaken through the Creative Freelancers: Shaping London's Recovery programme, which we were part of. Equity and accessibility remain of primary importance in the design and delivery of all our programmes for artists.

Deliver accessible, inclusive, high quality year-round Continuing Professional Development opportunities for professional artists

It has been a delight and a privilege to get to know the new cohort of Work Place associate artists who were appointed just before the start of this financial year. We have taken part in three Work Place 'intensives', opportunities for artists and The Place staff to come together to reflect on topics that feed our practice, which this year included leadership and alternative models of curation. The Work Place artists have embraced opportunities to engage fully with the life of The Place. Anders Duckworth worked with London Contemporary Dance School students; Yukiko Masui sat on the selection panel for Resolution and Kloe Dean on the panel for Choreodrome, our annual programme for more experienced artists. We supported Kesha Raithatha to visit the Prakriti Excellence in Contemporary Dance Awards in India to build international networks.

We continue to take advantage of the accessibility of running certain artist development programmes online: our third series of Webinars for Professionals had 422 attendances and included sessions on working locally when touring nationally; embracing dysfunction and neurodiversity in performance making; and surviving social media.

Resolution returned this year after a gap of more than two years. 66 dance makers took part and audiences steadily built through the festival. Alongside the opportunity to perform in a theatre with support from a marketing and technical team, artists taking part in Resolution attended professional development workshops, which this year included sessions on how to promote work successfully, how to fundraise for upcoming projects, and how to build strategies for choreographic development.

Collaborate with a diverse group of artists through our theatre, artist development and producing programmes

We have built new partnerships and deepened existing ones to ensure that we collaborate with a diverse group of artists.

We partnered with Quiplash and Candoco Dance Company to offer a residency to a blind or visually impaired artist as part of our Choreodrome research project. In July 2022, commissioned artist Ebony Rose Dark spent two weeks in the studio investigating how audio description can be embodied in cabaret and dance works.

Our fifth festival of Korean Dance, in partnership with Korean Cultural Centre UK and Korean Arts Management Service, was an all-female identifying line up and, despite coinciding with a heat wave and a train strike, audience numbers were 145% of target including the sold-out return of Jin Yeob Cha to the theatre with *MIIN: Body to Body*.

We continue to work closely with artist-led hip hop collective Artists4Artists, and our theatre programme this year included a double bill of new work by Jamaal O'Driscoll and Yami Löfvenberg, co-commissioned by Artists4Artists, The Place and DanceXchange.

In support of artistic innovation, deliver an annual programme of dance commissions and co-commissions

More than 40 professional choreographers were commissioned by The Place in 2021/22. This support included early-stage research and development, production commissions for shows almost ready to tour and collaborations with our students. Amongst them were production commissions for works by artists Alleyne Dance, Temitope Ajose Cutting, Anders Duckworth and Joseph Toonga.

Through our Stomping Ground commissioning partnership we continue to support some of the most ambitious, innovative outdoor dance. In summer 2022 two commissioned works premiered: *CRWD_CTRL* by AndroidX x MHz and *DEVA* by Pagrav Dance, whilst previous commissions *Born To Protest* by Joseph Toonga and *Future Cargo* by Requardt & Rosenberg continued to tour. In July 2022 we announced a call out for our biggest commission for a single work to date, £25k, offered through a collaboration with Creative Crawley, FABRIC, Festival.org and Tramway.

In September 2021, the final-year LCDS students performed in *We Are As Gods*, a ground breaking large-scale production by London Contemporary Dance School alumnus James Cousins at Battersea Arts Centre, reaching 2,161 audience members across five sold out performances. We also commissioned devised works from Liam Francis and Renaud Wisser for the BA3 students, performed in person in The Place's Robin Howard Theatre. The graduation performances, presented under the title *Rocks Rolling Uphill Ends with Disaster*, showed four diverse new dance works. These included London Contemporary Dance School graduate and Work Place artist Anders Duckworth, co-artistic director of Matsena Productions, National Dance Company Wales associate artist and alumnus Anthony Matsena, award winning performer, movement director and graduate Sam Coren and Becky Namgauds, recipient of Sadler's Wells residency, choreography award residence from DanceXchange and guest lecturer at London Contemporary Dance School. All works were performed in person in the theatre, with live capture and streaming supported by digital producing experts. Audience numbers consisted of 819 people in person across five performances, and 773 people online. Maggie Foyer in her review of the graduation performances for Seeing Dance remarked that the works "proved to be four very different works delivered with commitment and huge energy. The concepts were thought provoking and relevant".

Deliver a programme of Producing and Touring work which responds to the changing touring landscape

We have embraced the return of live performance by touring to a bigger range of spaces and places across the UK than ever before. From the premiere and tour of Lost Dog's *A Tale of Two Cities* (★★★★ The Guardian) to mid-scale theatres, to SAY's *the album: skool edition* visiting outdoor festivals, we have enjoyed meeting audiences in their most loved local spaces in all parts of the country.

Our spectacular outdoor dance event *Future Cargo* by Requardt & Rosenberg toured deep into Autumn 2021 with new partnerships with Derby Feste and Bradford is #LiT Festival and returned in Spring/Summer 2022 with visits to Crawley, Bournemouth, Grimsby and Newcastle-under-Lyme.

The Playground Tour, which was born out of necessity in Summer 2021 when we could not invite young people into our theatre, grew this year to visit 20 schools in Camden, Bath, Reading and Kent in collaboration with new partners Dance Reading, 101 Outdoor Arts, Theatre Royal Bath and Applause.

The Rural Touring Dance Initiative returned with tours of seven works to 35 venues in autumn 2021. This completed the activity funded through a second Arts Council England Strategic Touring grant for the project, and the evaluation highlighted that 98% of audiences enjoyed watching the performances, with 88% saying the experiences made them want to see more dance, demonstrating demand for high quality touring dance.



Requardt & Rosenberg, *Future Cargo* (photo by Camilla Greenwell)

GOAL 3 - ENABLE MORE PEOPLE, AND DISADVANTAGED YOUNG PEOPLE, TO MAKE, PERFORM, WATCH AND RESPOND TO DANCE

National Partnership Programme to help deliver access and participation targets

We have continued the growth of our work aimed at increasing access and participation in our vocational training. To support this focus, we have appointed Andrea Barzey to the new role of Head of Widening Participation and Recruitment. Andrea will focus on further developing London Contemporary Dance School's national partnership with schools and colleges. Successful programmes this year were delivered in collaboration with Impington Village School, Cambridge and The BRIT School, Croydon. These workshops support applications to the school particularly for students from disadvantaged backgrounds.

We have also developed partnerships with other dance organisations to support this work. Through our collaboration with Artistry Youth Dance, we delivered workshops for 45 young black dance artists and gave two scholarships to our summer school. Similar initiatives with the Royal Academy of Dance and secondary schools in London and Essex were aimed at growing the diversity of applicants to our degree courses. As the geographical spread of applicants has continued to expand, we now run online admission workshops for prospective students who may struggle with the costs of travelling to our London home.

Partnerships also continue to support the development of our Centre for Advanced Training (CAT). Our new African Dance and Music strand with AkomaAsa Performing Arts Academy had a successful pilot year and has attracted £18,000 in additional funding from the Department for Education's Music and Dance Scheme. We have also been able to offer eight places to young people from Thrive Youth Dance to join us as CAT Associates. Applications to the Centre for Advanced Training increased by 19% and we have been able to offer 35 young people the chance to join, 23 of whom will be grant assisted.

Promote opportunities, progression, and "agency" to all our young people

We continue to provide routes for young people to grow and develop their interest in dance and the confidence it brings them. From our Partner Schools programme we were able to bring seven young dancers onto our Saturday class programme and we have begun to provide opportunities for dancers in our weekly class with Candoco, for disabled and non-disabled young people, and Shift, our 13–18-year-old youth company, to dance together.

The voices of our young people in shaping how we work are vital to our growth. The Youth Focus Group has supported our Communications team with feedback on marketing campaigns, audience surveys and on a workshop into capital development plans for our building and programming our youth dance platform. The young dancers in Shuffle, our 10–13-year-old youth company, played a key role in the recruitment of their new Company Director.



Centre for Advanced Training (photo by Henry Curtis)

Provide accessible and high quality engagement opportunities for adults and 'lifelong' learners

We have run a total of 1,276 sessions for adult learners as part of our Classes and Courses programme, which includes our regular evening classes, classes for Over 60s, sessions during the Easter and Summer holidays and classes delivered online. Online provision remained in place until Spring 2022, after which we assessed class numbers and decided to continue providing just one online session a week for the Over 60s. In Autumn 2021 we introduced two new dance styles to the adult programme: Bharatanatyam and Street Dance with 25% of the participants joining us to dance at The Place for the first time.

Classes in partnership with Candoco Dance Company resumed in person for the first time in Autumn 2021, reaching 20 participants almost half of whom had never danced at The Place before. Working with Candoco, we produced a further set of recorded classes taking the number of series available for adults up to four. Across all four series, approximately 60% of those who purchased them reside outside of London.

In the Summer 2022 term, we brought back Professional Class for the first time since the pandemic began. We had 435 professionals joining us throughout the 11-week term working with individual artists as well as collectives, as we aim to increase the range of dance practices on this programme.

Forge meaningful connections in our local areas through co-creation and expanded partnerships

Over the last year, despite ongoing pandemic challenges, we have continued to work with 13 local Camden primary schools through our Partner Schools Programme. They visited The Place for workshops, saw our Christmas show, experienced 10-week creative projects with professional artists and a performance by our BA2 students in their schools. The project culminated in 670 children performing for their families at the Camden Schools Dance Festival in our theatre in March 2022. This year we also began two after school dance clubs in our Partner Schools, increasing the chance for children to grow their interest and creative dance skills.

For the second time, we also worked with 20 children from the Special Educational Needs Unit at Robson House School. They worked across a term with Motion Dance Collective to create a wonderful dance film for them to keep and share with their teachers and families.

Locally we began a new partnership with The Recovery College, running a four week 'Introduction to Dance for Health and Wellbeing' course with support from the Camden and Islington NHS Trust. We also worked alongside Protein Dance to host a three-week project for 25 people who attend the Islington Refugee Centre. It was a huge success, resulting in a packed performance in our theatre in April. Over the next year we will continue to support this group with regular classes at their centre. In Spring 2022 we worked with Clean Break, a Kentish Town based organisation that supports women who have been, or are at risk of, becoming involved in the criminal justice system. We delivered eight weeks of workshops culminating in an exhibition of the women's images, dance films and poetry created in collaboration with Roswitha Cheshier.



New You See Me... Project launch in partnership with Clean Break (photo by Rita Chowdhury)

Develop high quality work and sustained engagement with younger audiences

Through our work we continue to connect young people to exceptional dance artists and practice, as spectators and participants. The family focused programme in the theatre resumed with the well-attended return of Dance Umbrella Orbital's presentation of *Club Origami* by Takeshi Matsumoto, a Christmas run of the much loved *Buildy Uppy* show by Anatomical for school children and the return of our co-commission *The Little Prince* by Luca Silvestrini's Protein. We also presented Sonia Sabri's *Same Same but Different*, Sophie Nuzel's participatory *Adventures of the Little Watersprite*, and *Squidge* by Wriggle Dance, a multisensory show for younger audiences. Our Family Dance Day made a hugely successful return to our building for the first time since 2019 with indoor and outdoor shows and workshops.

In partnership with other dance organisations we also commissioned three new films for young audiences by Second Hand Dance, Chat Taylor and Anatomical which had exceptional premieres in a local school in spring 2022.

Shape It, our Creative Europe funded project, selected Pocketarts (Czech Republic) and collaborative partners Masako Matsusita (Italy) and ORBE (France) to present their work in two local schools and at our Family Dance Day in July 2022. They also took part in our Shape It Lab together with 30 other artists across Europe and UK to deepen their understanding and confidence in creating work for young audiences.

Our youth dance company Shift benefited from workshops with previous Shape It artist Linda Hayford (France), and with acclaimed UK dance company Lost Dog and created curtain raisers before our undergraduate performances in February 2022.



Family Dance Day (photo by Rob Greg)

GOAL 4 - BE BETTER KNOWN AS WORLD LEADERS IN DANCE TRAINING, DEVELOPMENT, AND PRESENTATION

Increase audience and participant engagement and reach to connect with new audiences and participants

Despite continuous disruption to the theatre programme adapting to varying formats and pricing structures (including live streaming, online broadcast, in person events, free and paid for events), The Place audience consistently continued to show up and support our work in our London home and on tour. Outside of our Resolution Festival live audiences filled our auditorium at 75% (against our 2017-2020 average of 63%), attracting 65% first time attenders overall, and audiences on tour and online exceeded targets by 120% and 108% respectively. 55% of our audience on tour experienced dance for the first time through our productions.

Our programme of contextual events, workshops, watching dance class opportunities and post-show talks, online, live and on tour continued to deepen audiences' experiences. We renewed our efforts to make those accessible with nine out of 18 events British Sign Language interpreted which has not gone unnoticed:

'I had a very good time, enjoyed the works and the talks, the atmosphere, the good vibes and the team of The Place. I have to say that the person whom you had to do the job for the Q&A on was indeed fantastic, she is gold with her signing and presence!' (Korean Festival 2021 audience feedback)

Classes and courses attracted close to 6,500 adults and 700 children in person across the year and over 300 participants online.

Raise the profile of The Place and its impact locally, nationally and internationally

The work of The Place was profiled in the local, national and international press 378 times including opinion pieces in Arts Professional, Dancing Times, Dance Tabs, Study International and The Guardian.

Our productions and programmes gained significant press interest and audience acclaim in print, online and broadcast media including BBC London Radio and London Live TV covering the Korean Dance Festival in 2021, and Abundant Art Digital running a special feature with Ben Duke on *A Tale of Two Cities*. Work Place artist Sivan Rubinstein's *Dance No 2°* and Fevered Sleep's *We are not finished* were featured in Culture Whisper's "Best Dance Shows in November 2021" list highlighting *Dance No 2°* as part of their Cop26 side events happening in London.

As well as being on The Times' "30 shows to book for Christmas" in November 2021, *The Little Prince* was featured in "What the critics are watching and listening to: from Olivia Colman in *The Lost Daughter* to *The Little Prince*", another Times article published on Saturday 18 December 2021.

The Little Prince, *Cupid's Revenge* and alumnus James Cousins' *We are As God* (featuring London Contemporary Dance School students) received ★★★★★ reviews and National Dance Company Wales and Lost Dog's *A Tale of Two Cities* received ★★★★★ in publications including The Guardian, The Stage and The i.

Work Place artists have been recognised across the industry with Malik Nashad Sharpe's work featured in the news section of Dancing Times and in an interview in The British Blacklist, whilst The Stage and The Guardian reviewed Malik's work *He's Dead*. Malik was named in Forbes' "30 Under 30 - Europe in Art & Culture" (2022). Disability Arts Online featured Chisato Minamimura as part of their new online library of videos, interviews, podcasts and 'How To' guides. The Stage also ran a feature on alumna and Work Place artist Alethia Antonia.

The Place Chief Executive, Clare Connor, and Director of Dance Studies, Lise Uytterhoeven, co-authored articles for Arts Professional and HotFoot Magazine on the new University of the Arts London programme and decolonisation of our curriculum. The announcement of our Higher Education Status was widely celebrated in the press (One Dance UK, Arts Professional) and throughout the industry 'We're delighted that The Place as a world-leading centre and member, has been registered with the Office for Students as a Higher Education Provider. The UK HE Status is made stronger and more vibrant by the excellence of its smaller and specialist institutions' - Gordon McKenzie, GuildHE CEO.

National and International

- London Contemporary Dance School lecturers and senior management team members were involved in international competitions:
 - Baptiste Bourgougnon was on the jury panel of the International Ballet Grand Prix of Singapore in which we offered two scholarships for the summer school.
 - Lise Uytterhoeven was on the jury panel of the Global Dance Open in Porto, Portugal.
 - Baptiste Bourgougnon was one of the guest lecturers in the Catania International Summer School in Sicily alongside English National Ballet School.
- Sasha Roubicek visited the Amsterdam School of the Arts (AHK) to take part in a knowledge exchange exercise focused on the work we have been doing on decolonising the curriculum.
- London Contemporary Dance School continued to develop its partnership with LASALLE College of the Arts in Singapore through the delivery of workshops and the continuation of the creation of a co-delivered programme. This resulted in a further two applications from international students to our BA course.
- The BA3 performances were livestreamed on our website reaching audiences in the UK and all over the world.
- London Contemporary Dance School staff and students participated in the digital SWEAT Festival. Students participated in discussion forums on contact improvisation. We screened two London Contemporary Dance School commissions: Holly Blakey's *Phantom* and Jamaal Burkmar's *Pure Comedy*.
- This year 46% of the first-year students and 65% of the PG students were from overseas, demonstrating the impact of our global outreach and reputation.
- Dr Lise Uytterhoeven gave the welcome speech at the Society for Dance Research's Inclusion and Intersectionality symposium at Coventry University, in collaboration with CandoCo Dance Company.

Locally

- 16 London Contemporary Dance School students took part in 12 performances in St Pancras Church as part of the Bloomsbury Festival working with local theatre artist Julia Pascal.
- 10 students performed in the Somers Town's Festival as part of the London Festival of Architecture.
- 22 students performed in the Festival of Church Music in which they were given newly composed pieces of church music on which they had to create choreographic work.
- London Contemporary Dance School provided a professional and affordable cultural experience, first and foremost through student professional public performances in The Place's theatre. The student performances were ticketed at a low price for accessibility, while live streaming and online recordings were free of charge.
- Second and third year students visited Camden primary schools to give performances and take part in question and answer sessions, building on longstanding partnerships developed by The Place's Creative Learning team. The project reached approximately 800 local children this year. In the post-show discussion sessions, the students answered a range of questions from the children about dance, raising awareness about the art form and what it is like to study dance at higher education level.



Provide sector leadership within education, culture and arts sectors by making our learning visible

The invaluable learning done by London Contemporary Dance School through the redesigning and implementing of the new courses has been shared widely through different platforms. Director of Dance Studies, Dr Lise Uytterhoeven, presented at the Dance Studies Association conference hosted by Rutgers University in New Jersey (online) on “Dance Pedagogy in the Art School Model”. At the World Dance Alliance Summit hosted online by Hong Kong Academy of Performing Arts, Lise presented a paper titled “Radical curriculum redesign for access and student wellbeing: the change process at London Contemporary Dance School (LCDS)”. This was attended by over 80 academics from all over the world. During the same summit Baptiste Bourgoignon presented a PechaKucha focusing on the changes we have implemented to support our students’ mental wellbeing. This was attended by over 40 academics from all over the world.

Screendance Lecturer, Gitta Wigro, and alumnus and current faculty member, Omari ‘Motion’ Carter, presented at the International Conference on Screendance hosted by the University of Wisconsin–Madison. The University also hosted Omari for its International Visiting Artist Program.

Lecturer in Dance, Dr Sam Wilson, co-organised the London Conference in Critical Thought, an annual transdisciplinary conference, this year hosted at Birkbeck, University of London. This year’s conference included a presentation by London Contemporary Dance School Lecturers Dr Tom Hastings and Eva Recacha on the BA1 protest performance project. This appeared in a session as part of the “Art Practice and Critical Pedagogy” strand.

London Contemporary Dance School’s new Head of Dance Science, Stephanie De’Ath, led a dance science workshop with the young company dancers of Shechter II, which was very well received. Participants valued her *‘tips on maintaining a healthy diet and nutrition on tour and during performance days’* while also stating that *‘the physical strengths check-up list was a very realistic tool’*.

Dr Tom Hastings gave a talk at the University of Roehampton in June on the Trinidadian choreographer Greta Mendez, who studied at London Contemporary Dance School in the 1970s. He also led a seminar entitled “Shut Up and Dance” at the Institute of Historical Research on the depiction of anti-Black violence in Diversity’s performance on Britain’s Got Talent.

The Place’s Artistic Director Eddie Nixon was a panel member for an open public discussion at University of Roehampton on “Dancing Through Crises - Increasing Diversity in the UK freelance dance scene under the combined pressure of Brexit and COVID-19” and part of Aerowaves delegation for their “Enquiry on Equity” discussions.

The Place played a key role in engendering and curating industry conversations and knowledge exchange opportunities.

Along with DanceEast, Pavilion Dance South West, South East Dance, TandemWorks, The WorkRoom/Imagine and Yorkshire Dance, The Place curated The Children and Grown Ups showcase, a four-day conference aiming to stimulate interest and discussion about dance shows for children and families. The showcase presented over 20 live and livestreamed works, opportunities for artists and choreographers, networking events and presentations.

London Contemporary Dance School was featured in Study International online about the employability of arts graduates.

The Place also curated the Audience Development Conference in partnership with the European Dance Network and Sadler’s Wells. This day-long online conference welcomed some 250 attendees from across Europe in talks, interactive activities and panel discussions featuring producers, programmers and artists from all over Europe including: Rosemary Lee (choreographer), Tanja Erhart (dance artist and activist), Anne Torregiani (The Audience Agency), Freddie Opoku-Addaie (Dance Umbrella), Jamaal Burkmar (choreographer), Ghislaine Boddington (University of Greenwich), Roberto Casarotto (Centro per la Scena Contemporanea and Operaestate Festival Veneto), Eva Martinez (performing arts curator, producer, dramaturg and coach) and Robin Jonsson (choreographer).

Demonstrate the relevance of dance in everyday life through creative practice and cultural activism

The Place continues to support its community, students and artists to run initiatives of cultural leadership and activism.

Programme:

- Sivan Rubinstein's *Dance No 2°*
- Seeta Patel's *A Very bR*T*SH Museum*
- Alesandra Seutin's *Boy Breaking Glass*
- Heather Agyepong's *The Body Remembers*

As a flagship community and local impact project, our Partner Schools Programme continues to grow. We submitted a case study to Arts Council England on this programme as part of their gathering of evidence for the Department for Digital, Culture, Media and Sport on the importance of cultural community projects. We also continue to appraise Camden Council Leader Georgia Gould regularly of the progress of this project along with other activity aligning with the Council's 2025 strategy.

The Rural Touring Dance Initiative 2 evaluation report showed an increased appetite for dance from rural venues and touring schemes, a broader reach to new audiences and a developed interest in rural touring from artists. The evaluation and its findings were shared broadly and picked up by the press including *The Stage*, *Arts Industry*, *Seeing Dance*, *Broadway World* and *One Dance UK*, who also shared the documentary film.



Sivan Rubinstein, *Dance No 2°* (photo by Jurga Ramonaitė)

GOAL 5 - FACILITATE LEADING PRACTICE IN DANCE LEARNING AND TEACHING

A move from the Conservatoire model to a new paradigm - to foster student wellbeing and develop students' creative potential and connectivity to audiences

In September 2021 we recruited the first student cohorts onto the newly designed undergraduate and postgraduate degrees validated by University of the Arts London. The new curricula are more explicitly focused on preparing students for a wide range of professional futures. To help graduates thrive in portfolio careers as independent dance artists in the wider creative industries, our courses foreground the communication, networking and entrepreneurial skills needed. We have significantly shifted the paradigms around learning and teaching, assessment and admissions to achieve constructive alignment to these new course outcomes. We successfully delivered the first year of the undergraduate course, which is dedicated to developing creative and crafting skills. The students performed their own work as part of the Protest Project in which they explored artistic political engagement.

As a result of our ongoing endeavour to decolonise the curriculum, African diasporic and South Asian practices, such as popping, locking, Kathak, hip hop-based floorwork, are now fully embedded in the new undergraduate course alongside our existing expertise in Cunningham technique, Flying Low, Gaga, release technique and ballet. In September 2021, we appointed two Lecturers in Dance, Vicky 'Skytilz' Mantey and Omari 'Motion' Carter, who bring expertise in dance practices from the Global South. We expanded our work with guest faculty to enrich the students' learning opportunities across a wide range of dance cultures as they intersect and influence each other in London as an urban centre.

Assessment now focuses on the student's reflective voice, which frames their practice through a portfolio-type assessment mode. Students engaged with a range of reflective models in their learning, with the results presented as blogs, vlogs and e-portfolios. This new assessment mode encourages the students to develop their own voice as artists in relation to the learning activities they participate in.

In a bid to widen participation and open entry points to excluded groups, namely People of the Global Majority, those from low participation areas in higher education, and those from socio-economically disadvantaged backgrounds, we revised the admissions process. The admissions workshops emphasised creative work, improvisation and a wider range of techniques, aligned with the course learning outcomes. Andrea Barzey started in the new role of Head of Widening Participation and Recruitment in May 2022, focusing on the expansion and development of outreach partnerships to support access and participation. The School met its 2021/22 targets set out in the Conservatoire for Dance Drama's Access and Participation Plan.

To the delight of our students, the higher education dance courses at London Contemporary Dance School returned to normal following COVID-19, with all classes taking place live in the studios. We put in place extra mental health and physical support to help students through the transition. All third-year performances were live on stage, including the annual Collaborations project with music students from Guildhall School of Music and Drama and design students from Wimbledon College of Art.

We have implemented findings from our dance science and pedagogical research on periodization, which aims to optimise students' physical and mental health. Periodization works with the principle of workload management, with load being defined as intensity multiplied by duration. The ebbs and flows of dance training are accounted for and designed to prepare dancers for moments of "peak" performance. We also embedded learning activities to increase students' knowledge of dance psychology as part of safe dance practice, with the aim of developing students' psychological tools and skills. We built in a 'positive pause' in January, where students took part in daily choir workshops led by Naveen Arles and fun creative research activities led by The Yonis. This focus on creating a space where everyone feels welcomed, can enjoy themselves and make human connections, was designed to help combat seasonal affective disorder and other wellbeing challenges in the middle of winter.

With our eye on the next year of implementation of the course, we have developed new partnerships for student collaboration with Boy Blue Entertainment, the BA (Hons) Virtual Reality course at University of the Arts London and Simple Cypher to support the delivery of new units on the undergraduate course.

Strengthen existing and develop new international partnerships for innovation and/or growth

Current exchange programmes are in place with SUNY Purchase (USA), California Institute of the Arts (USA), Taipei National University of the Arts (Taiwan), Seoul Institute of the Arts (South Korea) and the Conservatoire National Supérieur de Paris (France). All new and existing exchange partnerships have been approved by University of the Arts London to support students to take part during their second year of study.

London Contemporary Dance School also partners with the LASALLE University of the Arts (Singapore) and Hong Kong Academy of Performing Arts on knowledge exchange. We have led in the co-design of a brand-new undergraduate programme with LASALLE that will be co-delivered in London and Singapore, with the contents of the programme strongly influenced by our current pedagogy.

Demonstrating our leadership in dance education and innovation, we validated the new MA Dance: Participation, Communities, Activism with University of the Arts London as a low-residence course with a part-time mode to increase accessibility. The validation panel, encompassing industry professionals and academic experts, commended the course for its *“relevance and timeliness ... in response to emerging generations of dancers, both older and younger”*. The panel also celebrated *“the ambition of the course, bringing together the professional sector of community dance and activist values.”* We are also in the final stages of validation of a new MA Dance Performance. Both courses are ready for recruitment during 2022/23 for implementation from September 2023 and will attract international students.

The Frame Rush Screendance Festival 2022 received 2,014 films from international artists, including seven submissions from the 2020/21 MA Screendance cohort. The number of submissions received is comparable with a professional festival submission process. The MA students presented 19 films in total and selected six filmmakers to take part in question and answer sessions. The students liaised directly with filmmakers and choreographers on the production of the event. 176 audience members attended the festival in person, with positive audience feedback about the professional running of the event (*“no distinction from a non-student run event”*) and specific programme elements, such as the virtual question and answer session.



Family Dance Day (photo by Camilla Greenwell)

Improve student outcomes by continuously seeking to enhance the quality of learning and teaching

This spring, two colleagues achieved professional recognition as Fellows of the Higher Education Academy through a direct application to Advance HE. One colleague has successfully completed a Postgraduate Diploma in Arts Learning and Teaching in Higher Education. Another colleague is moving towards the final stages of this qualification. Five further colleagues participated in peer group discussions to discuss the UK Professional Standards Framework for Higher Education and have made a start with their applications.

Staff from University of the Arts London delivered a number of Continuing Professional Development sessions for London Contemporary Dance School staff to ensure the team was ready for the delivery of the newly validated courses. There was a strong focus on internationalisation and student wellbeing. Senior management team members participated in a six-month coaching and development programme by the holistic US-based dance scholar Dr Carol Marie Webster on exploring further ways to decolonise the curriculum.

The Head of Learning and Teaching, Jeannie Steele, worked with two colleagues on a pilot Peer Exchange and Development project as part of an action research module. The main purpose was to encourage cross-connectivity across faculty working with different dance practices and methodologies, increasing awareness of and reflecting on both unifying and diverging aspects and uses of language. The scheme will be fully implemented in September 2022.

Student satisfaction in the 2022 National Student Survey was high, with Teaching scoring 87%, Learning Opportunities 91%, Academic Support 81%, Learning Community 89% and Student Voice 82%. London Contemporary Dance School scores significantly above the sector average in all these areas. London Contemporary Dance School progression rates and attainment remain excellent. In the most recent Graduate Outcomes Survey 2018-19, 84% of respondents were in Associate Professional Occupations, with 74% of these reported as Dancers and Choreographers. The main activity of respondents was noted as 'Paid work for an employer' and 'Developing a creative, artistic or professional portfolio.'

Innovate in digital content and online learning

The online taskforce of the Education and Participants Group continues to work strategically to develop projects. Online contemporary dance and improvisation workshops were delivered to Youth Theatre Japan. The workshops happened during various weekends and reached 250 young Japanese dancers located across the country. Plans to deliver and expand these workshops again next year are already in place, this time with the aim to increase the reach.

London Contemporary Dance School began a relationship with the BA (Hons) Virtual Reality course at University of the Arts London to support next year's delivery of student collaborative projects. The Director of Dance Studies visited the AΦE Choreographic Coding Lab in Chatham and is continuing conversations with artists such as AΦE to support performance projects in digital art and technology.



LCDS Graduation Show 2022, Sam Coren (photo by Camilla Greenwell)

PRIDE IN OUR PEOPLE

Our staff, students, patrons and alumni continue to contribute significantly to the advancement of our sector.

Awards

- Kim Hutt, former Head of Physical Support, was awarded a One Dance UK Award for Applied Dance Science (November 2021)
- Governor Michael 'Mikey J' Asante - received an MBE for services to Hip Hop Dance and Music (January 2022)
- Alumna and Associate Artistic Director of Matthew Bourne's New Adventures, Etta Murfitt, was awarded an MBE for her services to dance (June 2022)
- Collaborator and member of The Place's Equality, Diversity and Inclusion Committee, Ingrid MacKinnon won a Black British Theatre Award (January 2022)
- London Contemporary Dance School alumnus Joan Clevillé's Scottish Dance Theatre nominated for Best Mid-Scale Company at National Dance Awards 2022 (May 2022)
- London Contemporary Dance School student Lauren Scott was a finalist in this year's BBC Young Dancer competition with Centre for Advanced Training alumna Adhya Shastry crowned the winner (May 2022)

Achievements

- Clare Connor joined the Robert Cohan Arts Foundation as a trustee
- Caroline Schreiber was appointed as Co-Chair of the Board of Magpie Dance
- Centre for Advanced Training graduate Pollyanna Hope featured in Toyota's Beautiful Movement film as part of the Start Your Impossible campaign for the 2022 Olympics and Paralympic Winter Games (January 2022)
- Founding Artistic Director of The Place the late Sir Robert Cohan, was nominated for Best Modern Choreography for his final work, *Afternoon Conversations with Dancers* (April 2022)
- Alumni Ivan Michael Blackstock and Dickson Mbi were guest panellists for BBC Young Dancer 2022 (May 2022)
- Third-year student Janice Ho opened the "Let's Celebrate" part of the Jubilee Pageant, portraying a young Princess Elizabeth before she became Queen (June 2022)
- LCDS faculty Jeannie Steele restaged Merce Cunningham's seminal work *Event* at Venice Biennale (July 2022). The dance programme was programmed by Place Patron Wayne McGregor
- Alumni Lauren Jenkins and Joshua Attwood performed in the opening and closing ceremonies of the Birmingham 2022 Commonwealth Games - the biggest multi-sport event held in England in the past 10 years (July 2022)
- Alumna Isis Clunie appointed to be Young Member of DanceEast's Board (July 2021) following her role as Student Representative LCDS (2018-2021)



FINANCIAL REVIEW 2021/22

For the year ended 31 July 2022, The Place recorded a surplus on general unrestricted funds after receipt of Theatre Tax Relief and transfer of funds of £433,301 (£1,014,461 in 2020/21). The net movement of the restricted funds amounted to a deficit of £421,889 as costs were allocated to grants received and recognised in previous years as well as the depreciation allocation to the Place for the Future Fund that was created in 2010.

The surplus on unrestricted funds again this year is in line with the budget set by management and is as a result of several measures and decisions taken by the management team in order to secure the organisation's future.

This has been part of a longer term plan to replenish cash and unrestricted reserves that were diminished in 2016/17. The c£3.5m improvement in surplus over this period has given the organisation the financial security required to respond to events which might damage its financial health.

Total income in 2021/22 was £7,191,915 (£7,353,629 in 2020/21), £4,992,045 of which was unrestricted. This income is made up of student fees £2,988,356 (£2,703,778 in 2020/21), grants for supporting teaching from the Conservatoire for Dance and Drama and funding from the Department for Education for our pre-vocational dance courses totaling £1,237,165 (£1,124,160 in 2020/21) and an annual restricted grant of £1,826,992 (£1,826,985 in 2020/21) from Arts Council England to support our position as a National Portfolio Organisation. Grant income was lower in the prior year due to the receipt in that year of Arts Council England's Cultural Recovery Fund of £669,874 and £374,608 and from the Government's Coronavirus Job Retention Scheme.

Performance income (£292,765; £117,930 in 2020/21) and earned income (£231,040; £47,246 in 2020/21) have increased significantly from the prior year and although not in line with pre-COVID-19 levels, we have tracked steady, incremental progress (mostly in line with or better than the wider cultural sector).

Fundraising income of £376,781 (£320,403 in 2020/21) included funds donated to specifically support students and artistic programming and is an increase on the prior year which was impaired due to COVID-19.

Total Income (Restricted and Unrestricted)	Year Ended July 2022		Year Ended July 2021	
	£000s	%	£000s	%
Grants	3,198	45%	4,112	56%
Donations and Legacies	377	5%	321	4%
School Fees and Education	2,988	42%	2,704	37%
Performances	293	4%	118	2%
Other Charitable income	100	1%	48	1%
Earned income	231	3%	47	1%
Investments	6	0%	4	0%
Total Income	7,192	100%	7,354	100%

Total expenditure in 2021/22 was £7,317,009 (£6,773,381 in 2020/21) with increases seen particularly in the costs relating to Theatre Productions, much of which was reduced in 2020/21 due to COVID-19. School costs came down due to the reducing need for socially distanced classes in 2021/22. Premises costs increased due to higher energy bills as well as more activity in the building.

Total Expenditure (Restricted and Unrestricted)	Year Ended July 2022		Year Ended July 2021	
	£000s	%	£000s	%
Cost of Raising funds				
Fundraising	107	2%	105	2%
Premises relating to lettings and grants	541	7%	430	6%
Cost of Charitable Activities				
School and Education	3,539	48%	3,748	55%
Theatre Productions	3,130	43%	2,491	37%
Total Expenditure	7,317	100%	6,774	100%

RESERVES

At the end of the financial year, the retained reserves of the charity were as follows:

	Year Ended July 2022	Year Ended July 2021
	£000s	£000s
Unrestricted Funds	2,387	1,953
Restricted Funds	4,944	5,366
Total Reserves	7,331	7,320

Restricted funds include funds donated for a project to improve the building in 2020, funds raised for education purposes as well as to fund creative and artistic risks and support ground-breaking initiatives.

Further information concerning the amounts and purposes of the remaining restricted funds are contained within Note 13 of the Financial Statements (page 55).

RESERVES POLICY

In accordance with Charity Commission guidance and best practice, The Place maintains reserves in order to provide for contingencies that may arise in the future. This has been particularly necessary given the continuing challenges within the current funding environment and was heightened further throughout the COVID-19 pandemic.

The Finance and General Purposes Committee reviewed the reserves policy in September 2022 and it was agreed that it was important that a realistic policy was set based on the five year plan, taking into account uncertainties relating to specialist funding and fee income in Higher Education and the future levels of Arts Council England funding.

To ensure The Place can meet liabilities if income were to be significantly reduced or delayed and also to allow for appropriate decision making regarding investment and growth during the budget setting process, the policy of a minimum of 2.5 months unrestricted expenditure (approx. £1m) being retained has been set.

The unrestricted reserves at 31 July 2022 are £2,386,658, which comfortably exceeds this level. Free reserves (unrestricted reserves excluding fixed assets) total £1,552,185 (£1,085,535 in 2021).

While the reserve levels exceed the minimum level set by the reserve policy, they are in line with the budget set for 2021/22. This budget was set in light of unknown ongoing COVID-19 restrictions and to allow us to withstand any unexpected long term funding decisions from both the Office for Students and Arts Council England coming to an end in 2021/22 and 2022/23 respectively. The level of reserves we are holding at 31 July 2022 will allow us to comfortably maintain the reserves at a level above the minimum requirement for the next three financial years enabling the organisation to respond to any unexpected events.

GOING CONCERN

The activities of The Place together with the factors likely to affect its future development are set out within this report. The financial position of The Place, its cashflow and its liquidity, are described in the Financial Statements and the supporting notes.

Having made enquiries, the Board of Governors believe that it is appropriate to prepare the financial statements on a going concern basis. The Board consider The Place's current and forecast cash resources to be sufficient to cover the working capital requirements of the charity for at least 12 months from the date of signing this report and financial statements. Cash flow forecasts are carried out monthly as are budget reviews by senior management and reforecasts take place to allow activity to be adjusted to respond to any unknown variations.

The budgets and forecasts have been prepared recognising future uncertainty of significant funding decisions and a continual slower return to normal activities following COVID along with increasing higher than normal inflation. A number of scenarios were considered by management and budgets have been set reflecting the most certain outcomes.

Having considered these budgets and forecasts, the Board of Governors remain satisfied that it is appropriate to prepare the financial statements on the going concern basis.

PRINCIPAL FUNDING SOURCES

The income of The Place is derived from grants from Arts Council England; grants from the Office for Students; grants from the Department for Education through the Music and Dance Scheme; grants from regional funding bodies; and sponsorship, grants and donations from trusts, companies and private individuals.

Income is also derived from student fees paid to London Contemporary Dance School; performances in our theatre; running courses and classes in dance; and letting space in our premises to other bodies engaged in the arts.

INVESTMENT

As at 31 July 2022 The Place held an investment comprising of 6,263 units in a unit trust (6,149 units in 2021) with a market value of £182,973 (£174,628 in 2020).

The investment is managed by McInroy and Wood and held within their Income Fund.

The investment objective of the Income Fund is to preserve and to grow the real value of investors' capital and income, with an emphasis on the generation of income. All income received is reinvested into the unit trust.

The fund was initially set up with money received from a legacy donation made in support of postgraduate students and a capital donation made in support of artistic commissions. Income and gains earned in the year are allocated to the restricted Student Hardship Fund for Excellence and Pioneering Fund.

DATA QUALITY

The Place was a member of the Conservatoire of Dance and Drama and was therefore required to operate in accordance with the guidance of Office for Students on the management of data.

In 2021/22 Kingston City Group (KCG), a specialist risk assessment and internal auditor to the Higher Education sector in England, conducted their annual review. The purpose of this year's audit was to provide assurance around the control framework for the transition to independent provider, including Office for Students registration, financial sustainability, data quality and corporate governance. In addition, the review provided assurance over completeness and accuracy of the student data provided to Conservatoire for Dance and Drama .

It was KCG's opinion that the control framework for transition project and data quality (Higher Education Statistics Agency Student Return), provides substantial assurance that associated risks material to the achievement of the school's objectives are adequately managed and controlled.

The Audit Committee oversees the adequacy and effectiveness of The Place's arrangements for the management and assurance of data submitted to the Conservatoire for Dance and Drama, the Office for Students, the Student Loan Company, the Higher Education Statistics Agency and other bodies. The Board has overall responsibility for the fulfilment of the legal and regulatory obligations.

FUNDRAISING

The Place seeks support from trusts and foundations, individuals and companies in a variety of ways. These range from making donations online, through to significant restricted grants, donations and partnerships. We communicate with supporters and potential supporters through email, telephone and by post, where we have permission to do so. We do not cold-call or collect money in the street. We have a dedicated team of fundraisers who work directly with supporters and potential supporters to raise funds for our work, and we do not currently work with any third-party or professional fundraisers. We respect the privacy of the individuals we have relationships with and never swap details without explicit permission. We never put pressure on individuals to donate.

The Place is registered with the Fundraising Regulator and has subscribed to its Fundraising Code of Practice. Our Board has overall responsibility for our fundraising strategies and plans. Our designated Data Protection Officer has overall responsibility for ensuring that The Place complies with the requirements of the relevant data protection legislation. We received no complaints about our fundraising practices in 2021/22 (nor in 2020/21).

The Board take their responsibilities under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications on our fundraising activities.

We would like to take this opportunity to thank every single person and organisation that has donated to The Place in 2021/22. Although it is not possible to acknowledge them all here, we would like to give particular thanks to those who donated more than £5,000;

Camden London Borough Council
Chelsea Arts Club
Cockayne – Grants for the Arts
Esmée Fairbairn Foundation
The Headley Trust
John Ellerman Foundation
John Lyon's Charity
The Leverhulme Trust
Nick Grace
The South Square Trust

PATRONS

We are extremely fortunate to have a loyal group of Patrons who support our work, primarily through advocacy, fundraising, lobbying and student engagement. We are truly grateful for the ongoing support of this noteworthy group.

2021/22 Patrons:

Farooq Chaudhry OBE
Paloma Faith Blomfield
Bonnie Greer OBE
Lord Hall of Birkenhead CBE
Dr Haruhisa Handa
Sir Tim Lankester
Wayne McGregor CBE
Kenneth Olumuyiwa Tharp CBE
Lord and Lady Russell of Liverpool
Anthony Van Laast CBE

CORPORATE GOVERNANCE AND INTERNAL CONTROL

CHARITABLE OBJECTS

The charitable objects of The Place identified in the Articles of Association are:

To foster, promote and increase the interest of the public in the knowledge, understanding and practice of the art of contemporary dance and to promote and assist presentation of contemporary dance and the training of contemporary dance practitioners.

PRINCIPAL OBJECTS AND ACTIVITY OF THE CHARITY

The principal objective of The Place is to be of service to and through dance. The Place seeks to transform and enrich the lives of dance artists, students, young people, audiences and the public through training, creating, performing and sharing contemporary dance.

The principal activity of The Place is the development of contemporary dance through a higher education establishment, producing and touring work, a theatre and other artistic and educational activities.

In considering the strategies and policies of the charity, the charity trustees (who are also the Board of Governors) have had due regard to the public benefit guidance published by the Charity Commission, in accordance with the Charities Act 2011.

The core elements of public

- producing exceptional artists who shape the future of dance
- fostering talent and creativity through world-class vocational training
- finding and nurturing the finest talent
- supporting the cultural infrastructure
- fuelling development in the creative industries
- international leadership in dance.



LEGAL STRUCTURE

The Place, a company limited by guarantee (company number: 883094), is governed as described in the Articles of Association and is a registered charity in England and Wales (charity number: 250216). The Board of Governors are the directors for the purposes of company law and charity trustees for the purpose of charity law. All Governors are non-executive and considered to be independent.

The Place is a National Portfolio Organisation for Arts Council England. The Place Business Plan has been created in accordance with the Arts Council England Lets Create Strategy as part of a National Portfolio Organisation "Extension Year" 2022-2023 (this was due to the pandemic). In May 2022 a subsequent application was submitted for the period 2023 – 2026. This included the four new Investment Principles, Ambition and Quality, Dynamism, Inclusivity and Relevance, Environmental Responsibility as well as an addendum requiring the monitoring of progress against the government's "Levelling Up" agenda. National Portfolio Organisation decisions are expected in October 2022.

The Place, home to London Contemporary Dance School, was a constituent school of the Conservatoire for Dance and Drama, a registered charity in England and Wales (number 1095623) from 2001 until 31 July 2022. The Conservatoire for Dance and Drama was a registered Higher Education Provider regulated by the Office for Students. London Contemporary Dance School was the beneficiary of a shared service provision which included common policies alongside member schools - Bristol Old Vic Theatre School; Central School of Ballet; National Centre for Circus Arts; Northern School of Contemporary Dance and Rambert School of Ballet and Contemporary Dance. As all Schools have now either successfully registered with the Office for Students or secured a sub-contract arrangement, it is expected that the Conservatoire for Dance and Drama will enter solvent, voluntary liquidation in November 2022.

As part of the managed transition, from 9 June 2022, The Place became a higher education provider directly registered with the Office for Students. Building on the work with Professor David Timms in 2019/20 and following our application to Office for Students in March 2021, The Place was awarded "substantial assurance" in the 2021/22 Internal Audit in relation to preparedness to meet reporting requirements for the Office for Students. Alongside a series of on-boarding activities with the Office for Students, The Board is confident that The Place is well placed to meet the ongoing conditions of registration.

A new validation partnership with University of the Arts London began in the 2021/22 academic year. Having given notice to the University of Kent of this validation change, the final students to graduate with University of Kent will be the undergraduate students completing their studies in 2022/23.



RESPONSIBILITIES AND DELEGATED AUTHORITY

The primary responsibility for The Place is vested in the Board of Governors, in accordance with the Articles of Association. Governors:

- Support the Chair and the Board to ensure that The Place is continuously driving the next era of innovation in dance by approving strategy, policy and procedures and overseeing their implementation
- Provide leadership experience to input into Board deliberations and offer advice, guidance and support to the senior leadership team
- Ensure that The Place meets its legal and financial responsibilities as a registered charity, Arts Council England client and a registered higher education provider with the Office for Students
- Act as passionate advocates for the work of The Place in all its diversity and contribute to successful relationships with stakeholders
- Help to attract funding, individual support and sponsorship to support The Place and its work
- Appoint and set pay and conditions for the Chief Executive

The Board meets at least four times a year to monitor the operations of The Place. The Board delegates specific authority to Committees as determined in the approved Scheme of Delegation and Committees' Terms of Reference. To aid transparency, key governing documents, including Terms of Reference for all Committees are made publicly available on The Place's website. Each Committee (other than the Academic Board) is chaired by an independent board member. The Committees comprise

- Academic Board (chaired by Chief Executive with membership including staff and students)
- Audit Committee
- Equality, Diversity and Inclusion Committee (co-chaired by Governors with representation from across the organisation)
- Finance and General Purposes Committee
- Nominations Committee
- Remuneration Committee (from January 2022)

In addition, effective use has been made of smaller Board Working Groups, established to address specific issues, enabling rapid decision making.

The Company Clerk works closely with the Chief Executive, the Chair, the Vice Chair and the Committee Chairs to provide effective administrative support and advice, ensuring the Board and Committees are properly constituted and that information is managed in accordance with legal requirements, including maintaining a corporate workplan and register of Board of Governors' interests.

Day to day management of The Place has been delegated to the Chief Executive, Clare Connor. Clare is the designated Accountable Officer for the Office for Students, Department for Education and Arts Council England. She is supported by a Senior Leadership Team comprised of Chief Financial Officer, Artistic Director and Director of Dance Studies.

The Board is committed to good corporate governance and ensures that best practice is followed. Whilst there is no formal student governor, there are regular student observers at Board meetings and their insight is deemed invaluable. As part of the Quality Standards Review it was noted that two student observers 'confirmed they were encouraged to actively participate in discussion and that representing students at this level had been a valued opportunity.' A commitment is made to complete an internal Board effectiveness review annually and an external one every three years (next due autumn 2023). The internal Board effectiveness review, reported to the Nominations Committee in November 2021, showed agreement that meetings were well chaired and the committees effective, although additional members were required in order to build capacity. Exceptional Governor attendance was acknowledged. Whilst 2021/22 saw the return to in-person and blended meeting, exceptional attendance (as shown in the table on page 34) has continued. Management also reported that they felt well supported by Governors outside of the formal meeting structure.

A review of The Place's compliance with the 2020 version of the Charity Governance Code for Larger Charities was completed and reviewed by the Nominations Committee in November 2021. The main changes from the previous version of the Code were around equality, diversity and inclusion. The work of The Place's Equality, Diversity and Inclusion Committee was seen as creating a robust place for monitoring and reporting. The need to record Governor training in this area was noted and following a Governor training survey, a session on the responsibilities of Governors, led by Creative Access, took place in October 2022.

A full and comprehensive review of The Place's conformance to the Committee of University Chairs Higher Education Code of Governance (published September 2020) was undertaken in spring 2020/21 and will be repeated in 2022/23. A review of the Committee of University Chairs Higher Education Audit Committees Code of Practice is also scheduled.

ANNUAL REMUNERATION STATEMENT

A review of The Place's practice against the Committee of University Chairs Higher Education Senior Staff Remuneration Code (June 2018 version) was completed in 2021/22. In line with good practice, it was proposed that a separate Remuneration Committee be established. This area of work was formerly under the remit of the Finance and General Purposes Committee. Terms of Reference were approved by the Board in January 2022 and the Remuneration Committee held their first meeting in March 2022. A list of members of the Remuneration Committee can be found on page 34. The Chief Executive, as Head of Institution, is not a member of the Remuneration Committee.

Governors are not remunerated but are entitled to recover expenses as outlined in the notes to the Financial Statements. In 2021/22 £0 was paid to Governors in expenses (£125 in 2020/21).

Remuneration of the Chief Executive and other members of the senior leadership team is reviewed annually. In the 12 months to July 2022 the Chief Executive's (Head of Institution) basic salary was £90,000 (£90,000 in 2020/21) which is 2.78 times the median pay of staff (2.94 in 2020/21). The Chief Executive's total remuneration was £105,300 including pension (£105,300 in 2020/21), which is 3.25 times the median remuneration of staff (3.81 in 2020/21) (page 51). The Chief Executive's performance is reviewed annually through an appraisal. Despite doing an outstanding job, the Chief Executive declined a pay rise in 2021/22 and the decrease in median is as a result of an increase in staff numbers following a return to business as usual post the COVID-19 pandemic. The Chief Executive's remuneration is considered fair in consideration of the hybrid nature of The Place as both an arts organisation and a higher education provider. In comparison to other small and specialist Higher Education Providers in London it is below average. Due regard is given to good practice as set out in relevant guidance, including the Committee of University Chairs Higher Education Senior Staff Remuneration Code.

In relation to income derived from external sources, The Place's Secondary Employment Policy states that where the work is related to a staff member's role at The Place and occurring in normal working time, any income should be received directly by The Place.

The Remuneration Committee is required to approve any individual changes in remuneration that represent more than a 5% increase in salary rate unless the change is required by a statutory requirement.

Non-contractual salary increases for all staff are considered annually by the Remuneration Committee. The principal factors that are considered are affordability, inflation and relevant industry guidelines. It has long been the aspiration of The Place to move all staff to the London Living Wage. Whilst this was implemented in August 2021 for permanent staff, from autumn 2022 this will also be true for casual staff and accreditation from the Living Wage Foundation will be sought. With regards to global changes to salaries, it has not been possible to match the current high rate of inflation and in consideration of the ongoing uncertainty regarding significant funding streams, a 2% increase for all staff from 1 August 2022 was approved (1% in 2021/22). There is a commitment to review this further during the financial year once funding is confirmed.



Lost Dogs, A Tale of Two Cities (photo by Camilla Greenwell)

RETIREMENTS FROM AND APPOINTMENTS TO THE BOARD OF GOVERNORS

The members of the Board of Governors who served during the year and up to the date of the report are listed on page 3.

The policy on the Appointment and Retirement of Governors states that Governors are elected to serve on the Board for a period of three years and that this may be extended by re-election every three years, usually to a maximum of nine years. The term of the Chair is limited to a maximum of six years. The maximum number of Governors is 15. As of 1 August 2022, there were 12 Governors.

Dr Tzo Zen Ang resigned from the Board with effect from 14 January 2022 following her relocation overseas. A public Governor recruitment campaign was undertaken supported by digital hiring platform, Nurole. Following a skills audit, the priority areas for recruitment were identified as branding, digital strategy and property/regeneration with a focus on further diversifying membership of the Board. Two new Governors, Elizabeth Varley and Liz Wilson, were appointed from 25 March 2022. Shaparak Rahimi joined from 1 June 2022.

As of 1 August 2022, the composition of the Board was 55% female and 45% male (50/50 in 2020/21). No individuals had disclosed a disability or neurodivergence (0 in 2020/21). The Board comprised 25% ethnically diverse (30% in 2020/21) and the mode average age was 35-49 (50-59 in 2020/21).

GOVERNOR INDUCTION

The Nominations Committee is responsible for reviewing the process of inducting new Governors as well as seeking feedback from those who have experienced the process first-hand. An induction pack is shared which includes the Committee of University Chairs and Charity Commission Governance Codes, Articles of Association, Terms of Reference and minutes for Committees, previous Annual Report and Financial Statements as well as other useful information. New Governors are appointed a mentor, a more experienced member of the Board of Governors, who they can approach with any questions. A series of meetings to explain the role of a Governor and introducing the work of The Place are arranged. The three new Governors will complete their induction before the end of the calendar year when they will be invited to offer feedback.

GOVERNOR ATTENDANCE AT COMMITTEE MEETINGS (1 AUGUST 2020 – 31 JULY 2021)

	Board (includes Away Day)	Audit	Equality, Diversity & Inclusion	Finance & General Purposes	Nominations	Remuneration Committee	CDD Board
Alan Bishop (Chair)	5/5			3/4	1/2	1/2	
Jane Alexander (Vice Chair)	5/5	3/3			2/2		
Tzo Zen Ang*	1/1			2/2			
Michael 'Mikey J' Asante	4/5		2/3				
Derek Hicks	4/5						2/5
Shaparak Rahimi**	1/1			1/1		1/1	
Chris Rowland	5/5	2/3 Observer		4/4		2/2	
Eva Sarma	5/5	2/3					
John G Stewart	4/5	3/3		3/4 Observer	2/2		
Elizabeth Varley**	3/3			1/1		1/1	
Catherine Ward	3/5		3/3	3/4	2/2	1/2	
Liz Wilson**	3/3	1/1					
Rosalind Wynn	4/5	3/3					

*resigned 14 January 2022

** appointed 25 March 2022

*** appointed 1 June 2022

THE PLACE KEY RISKS AND MITIGATIONS

Key Risk	Timeframe	Mitigation
1. Sustainable business model beyond five years impacted by lack of space to grow.	Medium-long term	<p>Prioritise five-year fiscal plan including the innovative development of the artistic producing and touring programme and the integration of Arts Council England's Investment Principles, the development of education programmes which are less dependent on intensive studio delivery, as well as international partnerships.</p> <p>Retain focus on growth margins for commercial hires and fundraising whilst presenting the business case (2023) for the strategic growth partnership with University of the Arts London. Undertake capital feasibility study, optimise building use through capital improvement projects and pursue long term site options.</p>
2. High inflation and cost of living affecting running costs, salaries and are increasingly prohibitive for students.	short-medium term	<p>Create five-year sustainable plan with capacity for staff pay increase 2022-2023.</p> <p>Secure competitive fixed arrangements for utilities wherever possible.</p> <p>Work with newly appointed Development Manager to raise funds for student hardship and where appropriate, establish new fundraising campaigns highlighting the challenges.</p>
3. Student recruitment not sufficient to secure a three form entry and overseas intake, necessary to help mitigate standstill UK student fee income.	ongoing	<p>Ensure successful implementation of strategic recruitment campaigns led by the newly appointed Head of Widening Participation and Recruitment in collaboration with the marketing team and senior faculty leaders and the international strategy.</p> <p>Monitor recruitment patterns and progress through the School Senior Management Team and Finance and General Purposes Committee to ensure timely interventions which minimise risk and maximise intake in line with admissions policy.</p> <p>Leverage success of all funding outcomes to build PR campaigns to increase and drive international profile.</p> <p>Build strategic plan for "student satisfaction" in support of the National Student Survey and plan for the new Teaching Excellence Framework programme.</p> <p>Work with GuildHE and Universities UK to lobby for sustainable changes to the student loan book.</p>
4. Mental Health issues affecting staff, artists and students post pandemic.	short-medium term	<p>Continue to invest in Mental Health Coordinator role as part of Student Support portfolio and monitor provision (School Senior Management Team and Academic Board).</p> <p>Continue to support Student Voice in relation to mental health.</p> <p>Expand mental health support for Centre for Advanced Training and develop shared resources as part of national programme.</p> <p>Monitor HR strategy delivery in relation to staff benefits, pay and work-life balance.</p>
5. Reputational risk of working with artists and individuals whose behaviours do not align with our values (past and present).	ongoing	<p>Ensure due diligence as part of the recruitment process.</p> <p>Contracts are issued in a timely manner.</p> <p>Risk registers shared across team and monitored quarterly.</p> <p>In the event of a complaint, implement investigation/complaints/grievance procedures as appropriate.</p> <p>Use communications crisis playbook to manage internal as well as public communication as appropriate.</p> <p>Maintain organisation risk register for relevant staff, Board and inform stakeholders.</p> <p>Annual Review of complaints added to Audit Terms of Reference to review trends.</p>

RISK MANAGEMENT

The Board recognise that the identifying and managing of risk assists the organisation in achieving its objectives. The following processes have been established in respect of risk management:

- a risk management policy and strategy have been effectively implemented and includes an evaluation of the likelihood and impact of risks
- a risk appetite statement has been approved by the Board of Governors and the organisation's performance against this statement is reviewed annually
- a control strategy is determined for each of the significant risks and opportunities
- The Place's Senior Leadership Team is charged with overseeing the management of risk
- risk management reports are received by the Senior Leadership Team and the Audit Committee which provide advice to the Board on the effectiveness of the establishment and implementation of risk management

The schedule of business provides for risk management and internal control to be considered on a regular basis during the year. Risk management has been incorporated fully into the corporate planning and decision-making processes of the organisation.

The Board receives periodic reports from the Audit Committee concerning internal control and regular reports are received from managers on the steps they are taking to manage risks in their areas of responsibility, including progress reports on key projects.

INTERNAL CONTROL

The Board of Governors acknowledges that it is responsible for ensuring that a sound system of internal control, supporting the achievement of policies, aims and objectives, while safeguarding the public and other funds and assets of the organisation is maintained and confirms that it has reviewed the effectiveness of these arrangements. The system of internal control is designed to manage rather than eliminate the risk of failure to achieve policies, aims and objectives. It can only provide reasonable and not absolute assurance of effectiveness.

The Board of Governors has taken reasonable steps in the period 1 August 2021 to the date of signing these financial statements to:

- ensure that funds from Arts Council England, the Office for Students through the Conservatoire for Dance and Drama and subsequently, direct funds from the Office for Students, and the Department for Education Music and Dance Scheme are used only for the purposes for which they have been given and in accordance with the conditions which these bodies may from time to time prescribe
- ensure that there are appropriate financial and management controls in place to safeguard public funds and funds from other sources
- ensure that The Place has a robust and comprehensive system of risk management, control and corporate governance, which includes the prevention and detection of corruption, fraud, bribery and irregularities and safeguard the assets of The Place
- secure the economical, efficient and effective management of The Place's resources and expenditure; and
- ensure that the activity of The Place delivers a broad public benefit in line with the organisation's charitable objects

The key elements of The Place's system of internal control, which is designed to discharge the responsibilities set out above, include the following:

- clear definitions of the responsibilities of, and the authority delegated to, budget holders
- a comprehensive medium and short-term planning process, supplemented by detailed annual income, expenditure, capital and cash flow budgets
- quarterly reviews of key performance indicators, business risks and financial results
- clearly defined and formalised requirements for approval and control of expenditure, with investment decisions involving capital or revenue expenditure being subject to formal detailed appraisal and review according to approval levels set by the Board
- comprehensive Financial Regulations including procurement, detailing financial controls and procedures, approved by the Audit Committee and the Finance and General Purposes Committee
- a professional internal audit service, whose annual programme has been tailored in such a way that their audit conforms to the latest professional standards reflecting the adoption of risk management, is approved by the Audit Committee with a remit to promote economy, efficient and effectiveness (value for money). In 2021/22 the Internal Audit service was organised and managed by the Conservatoire for Dance and Drama and provided by Kingston City Group. Following independent registration with the Office for Students, Kingston City Group have been contracted to provide internal audit services in 2022/23. A retender for the internal audit function is scheduled and a new company will be appointed from 2023/24
- Defined Terms of Reference for Audit regarding the recommendation to the Board for the appointment of External Auditors, including the approval of fees and the commissioning of any non-audit services by the External Auditors, and in line with good practice ensure that the audit retender process is scheduled on a regular basis



STATEMENT OF RESPONSIBILITIES OF THE BOARD OF GOVERNORS

The Governors are responsible for preparing the report of the Governors and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice.)

Company law requires the Board of Governors to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including income and expenditure, of the charitable group for that year. In preparing these financial statements, the Governors are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- prepare financial statements that comply with the Accounts Direction issued by the Office for Students (OfS 2019.41)
- make judgements and estimates that are reasonable and prudent; state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable group will continue in business.

The Governors are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company, and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Governors are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Governors have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Report of the Board of Governors, incorporating the Strategic Report, was approved by the Board on 26 October 2022.



Signed on behalf of the Board of Governors by **Alan Bishop**, Chair



INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS

OPINION

We have audited the financial statements of Contemporary Dance Trust Limited (operating as The Place) for the year ended 31 July 2022 which comprise the consolidated statement of financial activities, the balance sheets, the cash flow statements and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group and charitable company's affairs as at 31 July 2022 and of the group's and charitable company's net movement in funds, including the income and expenditure, for the year then ended; and
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Office for Students Accounts Direction.

BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

CONCLUSIONS RELATING TO GOING CONCERN

In auditing the financial statements, we have concluded that the Governors' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Governors with respect to going concern are described in the relevant sections of this report.

OTHER INFORMATION

The Governors are responsible for the other information. The other information comprises the information included in the Governors' Report (incorporating the strategic report). Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Governors' Report (incorporating the strategic report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and directors' report included within the Governors' Report has been prepared in accordance with applicable legal requirements.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Governors' Report (which incorporates the strategic report and directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company; or
- the charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Governors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT IN RESPECT OF THE OFFICE FOR STUDENTS

In our opinion, in all material respects:

- funds administered by the charitable company for specific purposes during the year ended 31 July 2022 have been applied to those purposes and managed in accordance with relevant legislation;
- funds provided by the Office for Students and Department for Education have been applied in accordance with the terms and conditions attached to them during the year ended 31 July 2022; and

We have nothing to report in respect of the following matter in relation to which the Office for Students requires us to report where:

- grant and fee income, as disclosed in the note 3 and 4 to the accounts, has been materially misstated

RESPONSIBILITIES OF GOVERNORS FOR THE FINANCIAL STATEMENTS

As explained more fully in the Statement of Governors' Responsibilities statement set out on page 38, the Governors (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Governors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Governors are responsible for assessing the group's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Governors either intend to liquidate the group or the charitable company or to cease operations, or have no realistic alternative but to do so.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the group and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory requirements of the Office for Students and the Charity Commission, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006 and the Charities Act 2011.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to the potential for management to post inappropriate journal entries and to manipulate accounting estimates. Audit procedures performed by the engagement team included:

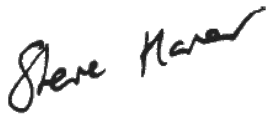
- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing journals, in particular journal entries posted by unusual users, with unusual descriptions or for significant values; and
- Challenging assumptions and judgements made by management in their critical accounting estimates

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

USE OF OUR REPORT

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



27th October 2022

Steven Harper
Senior Statutory Auditor

Date

For and on behalf of Haysmacintyre LLP, Statutory Auditors
10 Queen Street Place
London
EC4R 1AG



Ellenor Lewis, Timber (photo by Ricco Chiarom)

FINANCIAL STATEMENTS

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDING 31 JULY 2022

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Income from:					
Donations and legacies	2	143,176	233,605	376,781	320,403
Charitable activities					
Grants	3	1,237,165	1,960,670	3,197,835	4,111,899
School fees and education	4	2,988,356	-	2,988,356	2,703,778
Performances		292,765	-	292,765	117,930
Other		99,543	-	99,543	48,422
Other trading activities					
Lettings		190,493	-	190,493	47,246
Other		40,547	-	40,547	-
Investments		-	5,595	5,595	3,951
Total income		4,992,045	2,199,870	7,191,915	7,353,629
Expenditure on:					
Raising funds					
Donations and sponsorships		106,637	-	106,637	104,824
Costs of premises maintenance relating to lettings and grants		296,699	244,188	540,887	430,286
		403,336	244,188	647,524	535,110
Charitable activities					
School and education		3,276,015	263,129	3,539,144	3,747,511
Theatre productions		1,011,761	2,118,580	3,130,341	2,490,760
		4,287,776	2,381,709	6,669,485	6,238,271
Total expenditure	5	4,691,112	2,625,897	7,317,009	6,773,381
Net income/(expenditure) before investment loss		300,933	(426,027)	(125,094)	580,248
Net gain on investments		-	4,138	4,138	15,297
Net income/(expenditure)		300,933	(421,889)	(120,956)	595,545
Taxation	16	132,368	-	132,368	71,538
Net income/(expenditure) and net movement in funds for the year after taxation		433,301	(421,889)	11,412	667,083
Transfer of Funds		-	-	-	-
Net movement in funds		433,301	(421,889)	11,412	667,083
Total funds at 1 August 2021		1,953,357	5,366,441	7,319,798	6,652,715
Total funds at 31 July 2022	13	2,386,658	4,944,552	7,331,210	7,319,798

There were no recognised gains or losses other than those reflected above.
The notes on pages 46 to 58 form part of these financial statements.

BALANCE SHEET AS AT 31 JULY 2022

	Notes	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Fixed assets					
Tangible assets	8	5,521,431	5,851,046	5,521,431	5,851,046
Intangible assets	8	157,533	105,455	157,533	105,455
Investments	9	182,973	174,628	182,973	174,628
Total fixed assets		5,861,937	6,131,129	5,861,937	6,131,129
Current assets					
Debtors	10	593,500	675,307	593,500	850,992
Cash at bank and in hand		2,004,377	1,511,004	2,004,377	1,511,004
Total current assets		2,597,877	2,186,311	2,597,877	2,361,996
Liabilities					
Creditors: amounts falling due within one year	11	1,128,604	997,642	1,128,604	1,153,391
Total current liabilities		1,128,604	997,642	1,128,604	1,153,391
Net current assets		1,469,273	1,188,669	1,469,273	1,208,605
Creditors: amounts falling due in more than one year	12	-	-	-	-
Net assets		7,331,210	7,319,798	7,331,210	7,339,734
Financed by:					
Income funds					
Restricted	13	4,944,552	5,366,441	4,944,552	5,366,441
Unrestricted	13	2,386,658	1,953,357	2,386,658	1,973,293
		7,331,210	7,319,798	7,331,210	7,339,734
Total charity funds		7,331,210	7,319,798	7,331,210	7,339,734

The total income of the charity as an individual entity for the year was £7,191,915 (£7,556,398 in 2021) and its net movement in funds was a deficit of £8,524 (surplus of £671,104 in 2021). A Statement of Financial Activities for the charity as an individual entity is not included using the exemption given in section 408 of the Companies Act 2006.

The notes on pages 46 to 58 form part of these financial statements.

Approved and authorised for issue by the Board of Governors on 26 October 2022 and signed on its behalf by



Alan Bishop
Chair, The Place



Clare Connor
Chief Executive, The Place

CASH FLOW STATEMENT FOR THE YEAR ENDED 31 JULY 2022

	Note	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Net cash inflow/(outflow) from operating activities	1	584,029	1,014,418	584,029	1,014,418
Cash flows from Investing activities					
Bank interest		1,388	257	1,388	257
Purchase of tangible fixed assets		(78,984)	(251,578)	(78,984)	(251,578)
Purchase of intangible fixed assets		(13,060)	-	(13,060)	-
Cash outflow from investing activities		(90,656)	(251,321)	(90,656)	(251,321)
Increase/(decrease) in cash and cash equivalent in the year		493,373	763,097	493,373	763,097
Cash and cash equivalents at the beginning of the year		1,511,004	747,907	1,511,004	747,907
Cash and cash equivalents at the end of the year		2,004,377	1,511,004	2,004,377	1,511,004

Notes to the Cash flow statement

Reconciliation of net income to net cash flow from operating activities					
Net movement in funds		11,412	667,083	11,412	709,973
Depreciation charges		369,581	359,962	369,581	359,962
Bank interest		(1,388)	(257)	(1,388)	(257)
Investment income		(4,207)	(3,694)	(4,207)	(3,694)
(Increase)/decrease in fair value of investments		(4,138)	(15,297)	(4,138)	(15,297)
(Increase)/decrease in debtors		81,807	(224,998)	81,807	(364,343)
Increase/(decrease) in creditors		130,962	231,619	130,962	328,074
Net cash (outflow)/inflow from operating activities		584,029	1,014,418	584,029	1,014,418

The notes on pages 46 to 58 form part of these financial statements.



NOTES TO THE FINANCIAL STATEMENTS

1. ACCOUNTING POLICIES

BASIS OF PREPARATION

The financial statements are prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (Charities SORP (FRS 102), second edition effective from 1 January 2019); the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102); the Companies Act 2006; and the Accounts Direction issued by the Office for Students (OfS). Contemporary Dance Trust Limited ("The Place") meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Having made due enquiries, the Board believes that it is appropriate to prepare the financial statements on a going concern basis. This view is based, on the review of the reserves position referred to in the Financial Review section of the Annual Report, and also an examination of the budget for the current year and the business plan and forecast cashflows for future years. The Board are satisfied that there are no material uncertainties in relation to the preparation of the financial statements on a going concern basis.

The preparation of the financial statements in accordance with FRS 102 requires the Board to make estimates and assumptions concerning the future. The estimates and assumptions that could have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year include accruals, depreciation, revenue recognition and debtor recovery. Accounting in these areas requires management to use judgement. In relation to accruals this is with regards to a best estimate of costs that will be incurred based on contractual requirements. For depreciation these estimates are driven by the useful economic life of the associated assets. For revenue recognition management apply judgements in concluding on the point at which revenue should be recognised. Debtors are provided for when it is more likely than not that the payment will not be received.

BASIS OF CONSOLIDATION

The financial statements consolidate the results of the charity and its wholly owned subsidiary, Place Productions Limited, drawn up to 31 July on a line-by-line basis. All intra-group transactions, balances, income and expenses are eliminated on consolidation. As permitted by Section 408, the Companies Act 2006, the charity has not presented its own income and expenditure account and related notes.

TANGIBLE FIXED ASSETS AND DEPRECIATION

All assets costing more than £750 are capitalised at historical cost and stated at cost less depreciation. Assets with a value of less than £750 are written off in the financial statements in the year of purchase.

No depreciation is provided on freehold land.

Depreciation is provided on freehold buildings at a rate calculated to write off this cost over fifty years on a straightline basis. Capital expenditure on building improvement is written off over ten years.

Furniture, IT hardware and equipment assets are depreciated over a three-year period.

INTANGIBLE FIXED ASSETS

Major IT systems and software development are classed as intangible fixed assets and are depreciated over a ten-year period.

FIXED ASSET INVESTMENTS

Investments are a form of financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. The Statement of Financial Activities (SOFA) includes the net gains and losses arising on revaluation and disposals throughout the year.

CASH AT BANK AND IN HAND

Cash at bank and in hand includes cash and short-term deposits with a maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

INCOME

All income is recognised once the charity has entitlement to the income, when it is more likely than not that the income will be received, and the amount of the income receivable can be measured reliably.

Grants and donations are, where appropriate, brought into the financial statements in the year in which they are receivable.

Donated services and facilities are recognised when received, based on the estimated value of the donation to the charity. An equivalent amount of expenditure is also recognised.

GRANTS PAYABLE

Grants payable are recognised in the financial statements in the year in which they are paid.

EXPENDITURE

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required, and the amount of the obligation can be measured reliably. All expenses including support costs and governance costs are allocated or apportioned to the applicable expenditure headings. Irrecoverable Value Added Tax (VAT) is charged as a cost against the activity for which the expenditure was incurred.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include administration, finance, premises and communications departments, which support The Place's artistic programmes and educational activities. Support costs are allocated based on space used, to fairly recognise the demands on the building and support costs.

Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice.

TAXATION

Contemporary Dance Trust Limited is a charity registered in England and Wales and is not liable to United Kingdom income tax or corporation tax on its charitable activities. The charity and its subsidiary claim theatre tax relief in respect of its productions, the benefit of which is recorded in the SOFA. The charity is unable to recover all of its Value Added Tax (see note 7).

FOREIGN CURRENCIES

Assets and liabilities in foreign currencies are translated into sterling at the rate of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the rate ruling in the month the transaction takes place. All differences are taken to the SOFA.

PENSION FUNDING

The charity has a stakeholder pension scheme in place for all staff, which makes provision for an employer contribution. The annual cost of the pension scheme is charged to the SOFA.

FUND ACCOUNTING

Restricted funds are created where a donor specifies the intended future use of their donation. These are spent in accordance with the donor's wishes. Unrestricted funds are available for use at the discretion of the Board in furtherance of the general objects of the charity.

FINANCIAL INSTRUMENTS

Basic financial assets, including trade and other receivables, cash and bank balances, and receivables from the subsidiary are recognised at the transaction price less any provision for non-recoverability. Investments, which are a form of financial instrument, are initially recognised at their transaction value and subsequently at fair value as explained above. Basic financial liabilities, including trade and other payable, are recognised at the transaction price.



Collective A by KIWOLF (photo by Hee Wool Park)

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Unrestricted Funds £	Restricted Funds £	Total 2021 £
Donations and legacies	64,261	233,605	297,866	57,630	198,881	256,511
Donated services	78,915	-	78,915	63,892	-	63,892
Total	143,176	233,605	376,781	121,522	198,881	320,403

3. GRANT AND FUNDRAISING INCOME

	Unrestricted 2022 £	Restricted 2022 £	Total funds 2022 £	Unrestricted 2021 £	Restricted 2021 £	Total funds 2021 £
Grant Income						
Conservatoire for Dance and Drama	961,281	5,000	966,281	848,635	21,103	869,738
Arts Council England Grant	-	1,826,992	1,826,992	-	1,826,985	1,826,985
Arts Council Cultural Recovery Fund	-	5,000	5,000	360,623	309,251	669,874
Department for Education Grant	275,884	-	275,884	275,525	-	275,525
Furlough Grant	-	-	-	-	374,608	374,608
Other Grants and Fundraising	-	123,678	123,678	-	95,169	95,169
Total	1,237,165	1,960,670	3,197,835	1,484,783	2,627,116	4,111,899

4. FEE INCOME BREAKDOWN

	2022 £	2021 £
UK/EU Undergraduates	1,245,513	1,301,165
Overseas Undergraduates	939,824	540,316
UK/EU Postgraduates	79,530	199,759
Overseas Postgraduates	168,604	233,750
Part-time students	44,540	108,205
Short classes and courses	284,642	102,671
Centre for Advanced Training	219,253	203,659
Other fee income (including audition fees)	6,450	14,253
Total paid by or on behalf of individual students	2,988,356	2,703,778

5. EXPENDITURE

	Staff costs £	Other direct costs £	Support costs £	Allocation of other costs £	Total 2022 £
Raising funds					
Donations and sponsorships	95,594	11,043	-	-	106,637
Costs of premises maintenance relating to lettings	266,249	244,188	30,450	-	540,887
	361,843	255,231	30,450	-	647,524
Charitable activities					
School and education	1,632,908	570,930	279,765	1,055,541	3,539,144
Theatre productions	1,073,505	774,531	43,191	1,239,114	3,130,341
Other costs of premises maintenance	1,060,782	1,233,873	-	(2,294,655)	-
	3,767,195	2,579,334	322,956	-	6,669,485
Total expenditure	4,129,038	2,834,565	353,406	-	7,317,009

Prior Year Comparative - Expenditure 2020/21

	Staff costs £	Other direct costs £	Support costs £	Allocation of other costs £	Total 2021 £
Raising funds					
Donations and sponsorships	99,226	5,598	-	-	104,824
Costs of premises maintenance relating to lettings	166,831	256,062	7,393	-	430,286
	266,057	261,660	7,393	-	535,110
Charitable activities					
School and education	1,946,400	576,789	120,994	1,103,328	3,747,511
Theatre productions	812,602	546,813	6,437	1,124,908	2,490,760
Other costs of premises maintenance	992,441	1,235,795	-	(2,228,236)	-
	3,751,443	2,359,397	127,431	-	6,238,271
Total expenditure	4,017,500	2,621,057	134,824	-	6,773,381

Other costs of premises maintenance staff cost figures includes support staff costs of £731,053 (£661,270 in 2021).

6. PARTICULARS OF STAFF AND THE COST OF KEY MANAGEMENT PERSONNEL

The average number of employees employed during the year was 268 (2021: 284). This includes full-time and part-time employees and casual staff.

FTE	2022 No.	2021 No.
Administration	26	24
Services	12	8
Educational	40	34
Theatre	22	16
Total	100	82
Total staff costs were:	£	£
Wages and salaries	3,537,538	3,481,468
Social security costs	296,902	269,614
Other pension costs	217,701	220,161
Total	4,052,141	3,971,243

Wages and salaries include termination costs of £0 (£45,950 in 2021).

The key management personnel comprise the Governors and the Directors

The total employee benefits of the key management personnel were £616,591 (£596,207 in 2021).

During the year the following employees were paid in the following bands:

	12 months to July 2022	12 months to July 2021
£80,001 - £90,000	1	2
£70,001 - £80,000	0	1
£60,001 - £70,000	2	1

The Chief Executive Officer (Head of the Institution) was paid:

	12 months to July 2022	12 months to July 2021
Salary	90,000	90,000
Pension Contributions	15,300	15,300
Total	105,300	105,300

The Chief Executive's basic salary is 2.78 (2.94 in 2021) times the median pay of staff, where the median pay is calculated on a full-time equivalent basis for the salaries paid by the charity to its staff.

The Chief Executive's total remuneration is 3.25 (3.81 in 2021) times the median total remuneration of staff, where the median total remuneration is calculated on a full-time equivalent basis for the total remuneration by the charity to its staff.

7. NET INCOME

	2022 £	2021 £
This is stated after charging:		
Depreciation	369,581	359,962
Auditors remuneration:		
- Current year audit	34,000	32,800
- Prior year audit	1,900	-
- Non-audit services	12,530	21,200
Irrecoverable VAT	152,666	111,556
Board members' expenses - 0 Governors (2021: 4 Governors)	-	125
Total	570,677	525,643

8. TANGIBLE AND INTANGIBLE FIXED ASSETS FOR CHARITY USE (GROUP AND CHARITY)

	Freehold land and buildings £	Plant replacement and IT equipment £	Furniture and equipment £	Building improvements, fixtures and fittings £	Total tangible fixed assets £	Intangible fixed assets £
Cost						
At Cost 31 July 2021	8,766,737	292,101	733,495	8,97,372	10,689,705	174,977
Additions	-	45,688	23,296	10,000	78,984	13,060
Disposals	-	(15,170)	(285,505)	(45,110)	(345,785)	-
Transfers	-	(60,000)	-	-	60,000	60,000
At 31 July 2022	8,766,737	262,619	471,286	8,62,262	10,362,904	248,037
Depreciation						
At Cost 31 July 2021	3,402,053	153,875	671,669	611,062	4,838,659	69,522
Provided this year	170,308	43,054	45,299	91,605	350,266	19,315
Depreciation on Disposals	-	(15,170)	(285,505)	(45,110)	(345,785)	-
Transfers	-	(1,667)	-	-	(1,667)	1,667
At 31 July 2022	3,572,361	180,092	431,463	657,557	4,841,473	90,504
Net Book Value						
At 31 July 2021	5,364,684	138,226	61,826	286,310	5,851,046	105,455
At 31 July 2022	5,194,376	82,527	39,823	204,705	5,521,431	157,533

All fixed assets are used for direct charitable purposes.

A deed of covenant signed by the Board in 2014/15 in respect of the capital grant of £581,518 from Arts Council England contracts The Place to register a further charge and not, without written consent of Arts Council England, to assign, transfer or charge the Land.

With consent from Arts Council England, a debenture was granted to Barclays Bank PLC to secure the overdraft facility of £150,000 in May 2018. This overdraft was increased to £450,000 in May 2020 and remains in place until further notice.

9. INVESTMENTS

The charity has one subsidiary company, Place Productions Limited. The charity is the sole member and therefore controls the activity of Place Productions Limited. Place Productions Limited is a UK company limited by guarantee, not having share capital, registered in England and Wales with the company number 09242999. The subsidiary company commenced business on 1 April 2015. Its year end is 31 July. With little further activity planned for Place Productions Limited, the company will be made dormant in the next financial year.

Key information relating to Place Productions Limited for the year:

	2022 £	2021 £
Turnover	-	171,644
Operating profit (loss)	-	(31,105)
Tax credit on ordinary activities	-	27,084
Profit/(Loss) after tax for the year	-	(4,021)

Group and charity

Fixed asset investments at 31 July 2022 comprise 6,263 units in a unit trust. (2021: 6,149 units).

	£
Fund Value as at 31 July 2021	174,628
Investment Income: re-invested in fund	4,207
Increase/(decrease in investment value)	4,138
Fund Value as at 31 July 2022	182,973

10. DEBTORS

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Trade debtors	174,329	146,328	147,245	146,328
Intercompany debtors	-	-	27,084	202,769
Other debtors	6,588	3,021	6,588	3,021
Prepayments and accrued income	412,583	525,958	412,583	498,874
Total	593,500	675,307	593,500	850,992

11. CREDITORS

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Amounts falling due within one year:				
Trade creditors	232,285	270,487	232,285	270,487
Intercompany creditors	-	-	-	155,749
Other taxes and social security	91,688	90,662	91,688	90,662
Accruals and deferred income	804,631	636,493	804,631	636,493
Total	1,128,604	997,642	1,128,604	1,153,391

Deferred income

Deferred income comprises fees receivable in advance (Group and Charity)

	2022 £	2021 £
Opening balance	96,440	126,591
Amount released to income	(93,945)	(126,591)
Amount deferred in period	147,972	96,440
Closing Balance	150,467	96,440



12. MEMBERS' GUARANTEES

The charity is a company limited by a guarantee not exceeding £5 per member. The number of members as at 31 July 2022 was 12 (10 in 2021) and the total of such guarantees amounted to £60 (£50 in 2021). The Governors are the members of the charity.

13. FUNDS

a) Fund movements

	Balance as at 31 July 2021 £	Movements in		Taxation £	Transfers in/(out) £	Balance as at 31 July 2022 £
		Income/ Investment gains £	Expenditure £			
Unrestricted funds	1,953,357	4,992,045	(4,691,112)	132,368	-	2,386,658
Total unrestricted funds	1,953,357	4,992,045	(4,691,112)	132,368	-	2,386,658
Restricted funds						
Student Hardship Fund	120,374	184,551	(253,888)	-	-	51,037
Pioneering Fund	11,596	39,551	(32,500)	-	-	18,647
Place for the Future	5,070,553	-	(244,188)	-	-	4,826,365
Other Theatre Grants	37,299	142,914	(145,595)	-	-	34,618
Other Educational Grants	18,126	5,000	(9,241)	-	-	13,885
Arts Council of England	108,493	1,831,992	(1,940,485)	-	-	-
Total restricted funds	5,366,441	2,204,008	(2,625,897)	-	-	4,944,552
TOTAL funds (2022)	7,319,798	7,196,053	(7,317,009)	132,368	-	7,331,210

	Balance as at 31 July 2020 £	Movements in		Taxation £	Transfers in/(out) £	Balance as at 31 July 2021 £
		Income/ Investment gains £	Expenditure/ Investment losses £			
Unrestricted funds	938,896	4,523,681	(3,580,758)	71,538	-	1,953,357
Total unrestricted funds	938,896	4,523,681	(3,580,758)	71,538	-	1,953,357
Restricted funds						
Student Hardship Fund	62,817	206,310	(148,753)	-	-	120,374
Pioneering Fund	23,602	28,994	(41,000)	-	-	11,596
Place for the Future	5,326,615	-	(256,062)	-	-	5,070,553
Other Theatre Grants	71,118	77,994	(111,813)	-	-	37,299
Other Educational Grants	29,667	21,103	(32,644)	-	-	18,126
Arts Council of England	200,000	2,136,236	(2,227,743)	-	-	108,493
Furlough Government Grant	-	374,608	(374,608)	-	-	-
Total restricted funds	5,713,819	2,845,245	(3,192,623)	-	-	5,366,441
TOTAL funds (2021)	6,652,715	7,368,926	(6,773,381)	71,538	-	7,319,798

Student Hardship Fund – Capital (Expendable) and Income Funds

Funds raised that are to be used for educational purposes are held in this fund. The fund is used to encourage and support current students at the Board's discretion.

Pioneering Fund

The Pioneering Fund has been established to help provide The Place with the financial resources necessary to allow it to take creative and artistic risks and support ground-breaking initiatives, and to support those ideas which push contemporary dance into previously unexplored territory.

The Place for the Future Fund

This fund represents the income and expenditure on the Lottery and King's Cross Partnership funded project to undertake the rebuilding and improvement of The Place in 2000 and additional capital works completed with the aid of further grant income. Depreciation is charged against this fund every year.

Other Educational Grants

This fund represents the income and expenditure relating to educational projects for which specific grants have been received.

Arts Council England

This fund represents funding received from the Arts Council England relating to non-school activities which they fund. Included within this are two grants from the Cultural Recovery Fund received in 2020/21. These grants have been treated as restricted expenditure for activity and unrestricted for support towards lost income and replenishment of unrestricted reserves.

b) Analysis of net assets between funds

	2022		
	Unrestricted Funds £	Restricted Funds £	Total Funds £

Fund balances at 31 July 2022 are represented by:

Intangible fixed assets	157,533	-	157,533
Tangible fixed assets	681,181	4,840,250	5,521,431
Investments	151,390	31,583	182,973
Current assets	2,525,158	72,719	2,597,877
Current liabilities	(1,128,604)	-	(1,128,604)
Total	2,386,658	4,944,552	7,331,210

	2021		
	Unrestricted Funds £	Restricted Funds £	Total Funds £

Fund balances at 31 July 2021 are represented by:

Intangible fixed assets	105,455	-	105,455
Tangible fixed assets	762,367	5,088,679	5,851,046
Investments	152,778	21,850	174,628
Current assets	1,930,399	255,912	2,186,311
Current liabilities	(997,642)	-	(997,642)
Total	1,953,357	5,366,441	7,319,798

14. OPERATING LEASE COMMITMENTS

	2022 £	2021 £
In 1 year	5,639	5,639
In 2 to 5 years	9,373	15,012
Outstanding Leasing commitments	15,012	20,651

15. RELATED PARTY TRANSACTIONS

The Charity received donations without conditions or restrictions from members of the Board during the year of £4,150 (£8,062 in 2021).

Rosalind Wynn, who served as a Governor (charity trustee) in the year, was employed as an Executive Producer at Gecko. Gecko hired studio space from The Charity during the year totalling £533 plus VAT. The full balance was fully paid during the year.

John Stewart, who served as a Governor (charity trustee) in the year, was employed as University Secretary and Director of Legal at the University of London for part of the year. University of London provided housing services for the period 1 August 2021 to 31 July 2022 totalling £4,142. The full balance was paid during the year. Additionally, the University of London hired studio space from The Charity during the year totalling £190 plus VAT. The full balance was fully paid during the year.

Michael Asante who served as a Governor (charity trustee) in the year, was employed as Artistic Director of Boy Blue. Boy Blue provided dance artists as part of the Centre for Advanced Training's Easter intensive programme totalling £1,200. The full balance was fully paid during the year.

Clare Connor, who served as Chief Executive Officer in the year, is a trustee of Dance Umbrella. The Charity paid £1,000 to Dance Umbrella for attendance at the Dance Umbrella Digital Festival 2021.

During the year the charity recharged costs of £0 (£202,769 in 2021) to Place Productions Limited; and Place Productions Limited charged the charity £0 (£155,749 in 2021) to produce certain shows.

At the year end, there was a debtor due from Place Productions Limited of £27,084 (2020/21: debtor of £202,769 and a creditor of £155,749).



16. STATEMENT OF FINANCIAL ACTIVITIES FOR THE PREVIOUS PERIOD (31 JULY 2021)

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Income from:					
Donations and legacies	2	121,522	198,881	320,403	419,735
Charitable activities					
Grants	3	1,484,783	2,627,116	4,111,899	3,373,466
School fees and education	4	2,703,778	-	2,703,778	2,841,058
Performances		117,930	-	117,930	428,328
Other		48,422	-	48,422	99,831
Other trading activities					
Lettings		47,246	-	47,246	160,793
Other		-	-	-	50,361
Investments		-	3,951	3,951	5,216
Total income		4,523,681	2,829,948	7,353,629	7,378,788
Expenditure on:					
Raising funds					
Donations and sponsorships		104,824	-	104,824	107,928
Costs of premises maintenance relating to lettings and grants		174,224	256,062	430,286	389,481
		279,048	256,062	535,110	497,409
Charitable activities					
School and education		3,301,710	445,801	3,747,511	3,404,850
Dance company		-	-	-	949,830
Theatre productions		-	2,490,760	2,490,760	2,167,972
		3,301,710	2,936,561	6,238,271	6,522,652
Total expenditure	5	3,580,758	3,192,623	6,773,381	7,020,061
Net expenditure before investment loss		942,923	(362,675)	580,248	358,727
Net loss on investments		-	15,297	15,297	(9,080)
Net expenditure		942,923	(347,378)	595,545	349,647
Taxation	16	71,538	-	71,538	105,071
Net expenditure and net movement in funds for the year after taxation		1,014,461	(347,378)	667,083	454,718
Transfer of Funds		-	-	-	-
Net movement in funds		1,014,461	(347,378)	667,083	454,718
Total funds at 1 August 2020		938,896	5,713,819	6,652,715	6,197,997
Total funds at 31 July 2021	13	1,953,357	5,366,441	7,319,798	6,652,715

THE PLACE

DANCING
FOR LIFE



CONTEMPORARY DANCE TRUST LIMITED.
A COMPANY LIMITED BY GUARANTEE.

Company Number: 883094
Charity Number: 250216

LONDON CONTEMPORARY DANCE (THE PLACE) LIMITED

England & Wales - Charity number 250216

Accounts

**THE
PLACE**

DANCING
FOR LIFE

CONTEMPORARY DANCE TRUST LIMITED

**ANNUAL REPORT AND
FINANCIAL STATEMENTS
31 JULY 2021**



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COMPANY INFORMATION

The Board of Governors present their Annual Report, incorporating the Strategic Report and Financial Statements, for the year ended 31 July 2021.

Contemporary Dance Trust Limited is the legal name of The Place. Throughout this document the organisation is referred to as The Place.

Board of Governors The Board of Governors who served during the period and to the date of approval were:
Alan Bishop (Chair)
Jane Alexander (Vice Chair)
Tzo Zen Ang
Michael 'Mikey J' Asante
Derek Hicks
Chris Rowland
Eva Sarma
John G Stewart
Catherine Ward
Rosalind Wynn

Chief Executive Clare Connor

Company Clerk Naomi Thomas

Senior Staff: Artistic Eddie Nixon, Artistic Director

Senior Staff: Education Baptiste Bourgougnon, Director of Undergraduate Programmes and International Development (appointed 10 August 2020)
Dr Martin Hargreaves, Director of Research and Postgraduate Programmes
Anna Helsby, Director of Registry and Student Well-Being (appointed 1 August 2021)
Dr Lise Uytterhoeven, Director of Dance Studies

Senior Staff: Administration Caroline Busby, Chief Financial Officer (appointed 28 September 2021)
Anna Cassidy, Director of Development
Helen Keall, Director of Operations and Strategic Projects (left 11 August 2021)
Kathryn Martindale, Director of Finance and Resources (left 27 October 2021)
Caroline Schreiber, Director of Communications

Registered Office The Place, 17 Duke's Road, London WC1H 9PY

Company Registered Number 883094

Charity Registered Number 250216

Auditors Haysmacintyre LLP, 10 Queen Street Place, London EC4R 1AG

Bank Barclays Bank Plc, Hanover Square Corporate Banking Group, PO Box 15163H, London SW1A 1QD

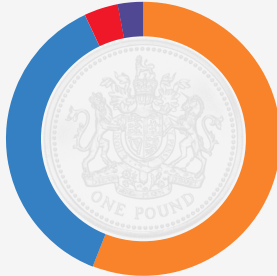
Solicitor CMS Cameron McKenna Nabarro Olswang LLP, 78 Cannon Street, London EC4N 6AF

Investment Advisors McInroy & Wood, 53 Davies Street, London W1K 5JH

THE PLACE AT A GLANCE

INCOME AND EXPENDITURE

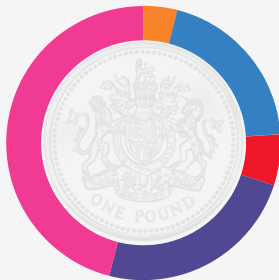
INCOME



56p GRANTS
37p STUDENT AND PARTICIPANTS FEES
4p DONATIONS
3p EARNED INCOME

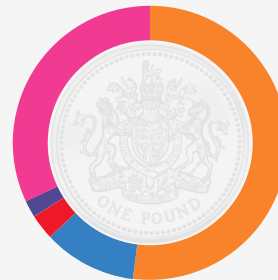
EXPENDITURE

PUBLIC PROGRAMMES



4p LEARNING AND PARTICIPATION
20p PERFORMANCES AND TOURING
6p ARTIST COMMISSIONS AND DEVELOPMENT
24p STAFFING
46p ESTATE, FACILITIES, THEATRE AND SUPPORT COSTS

EDUCATION



52p TEACHING AND LEARNING
11p STUDENT WELFARE AND SUPPORT
3p ARTIST COMMISSIONS AND PERFORMANCE
2p COURSE VALIDATION
32p ESTATE, FACILITIES AND SUPPORT COSTS

EDUCATION

OUR **CONTINUATION RATE** IS

10%

ABOVE THE NATIONAL AVERAGE

UG GRADUATES **PASS RATE:**

100%

WITH AWARDS OF **2:1 AND ABOVE**

WE AWARDED

81

STUDENTS GRANT FUNDED PLACES FOR THEM TO ATTEND **THE CAT PROGRAMME**

LCDS SPENT NEARLY

£200,000

TO SUPPORT OVER

150

STUDENTS

AUDIENCE AND PARTICIPANTS

NEARLY
30,000
PEOPLE SAW OUR PRODUCTIONS
WORLDWIDE LIVE OR ONLINE

YOUNG PEOPLE ATTENDANCE IN
RECREATIONAL DANCE SESSIONS LIVE AND ONLINE:
8,875 WITH **50%**
FROM **CAMDEN**

43%
OF OUR NEW DIGITAL CLASSES
MINI SERIES PARTICIPANTS
WERE **NEW** TO THE PLACE

ONLINE CLASSES REACHED
PARTICIPANTS IN
1/3
OF ALL **EUROPEAN** COUNTRIES

ADULT ATTENDANCE IN
RECREATIONAL DANCE SESSIONS
LIVE AND ONLINE:
7,244

ARTISTS

WE SPENT
£240,000
ON THE CREATION OF
50 PROFESSIONAL DANCE WORKS AND
28 FOR STUDENTS AND YOUNG PEOPLE

WE SUPPORTED
680
ARTISTS THROUGH CPD, FORUMS,
CONFERENCES AND ONLINE COURSES

THE PLACE AND THE WIDER WORLD

OUR GLOBAL DIGITAL
FOLLOWERSHIP **GREW** BY
7% TO **117,248**

FASTEST GROWING CHANNEL
LINKEDIN
(35%)

THE PLACE WAS
MENTIONED AN AVERAGE OF
4.5 TIMES / WEEK IN PRESS

WELCOME FROM THE CHAIR AND CHIEF EXECUTIVE

The continuation of the pandemic over the period of the past 12 months gave rise to considerable change and challenge for The Place. As a result we took decisive actions in order to secure the future of the organisation.

We determined new goals at regular intervals and adapted our work to continue to serve our artists, audiences, students and participants with extraordinary and diverse experiences, trying and trialling new ways of working, despite the challenges of COVID-19 – and all with utter dedication.

Following the closure of the theatre in line with government guidelines in March 2020, we restructured teams which resulted in 7 redundancies and took advantage of the Coronavirus Job Retention Scheme which supported 214 permanent and casual staff. We are grateful to Arts Council England (ACE) for their financial support through the Emergency Recovery Grant Scheme and for the Cultural Recovery Fund administered through the Department for Digital, Culture, Media and Sport and ACE which helped us to recover earned and fundraised income which would otherwise have been lost. Meanwhile, government support for student well-being was bolstered through our own fundraising efforts and we are indebted to the Leverhulme Trust for their continued and vital support for students.

Defying the odds, highly complex creative projects came to fruition with online and blended classes, adapted theatre and artist development programmes, the outstanding playground tour to our Partner Primary Schools in Camden, outdoor festivals, unprecedented online festivals, artistic commissions and socially distanced graduation performances. It will be impossible to forget the screendance co-created by Sung Im Her with the third-year undergraduates which celebrated the need for human connectedness, or indeed the bravery of artists such as Holly Blakey and Kloe Dean who chose to share their most personal of experiences with young artists, navigating human tragedy to better understand how art can and really does change lives.

A sense of purpose combined with rigorous team efforts to remain “open” for business throughout the pandemic allowed The Place to innovate whilst staying true to our mission to “power imagination through dance.” Our Camden Covid Champion “Saviour of Culture” award, voted through local news platform Camdenist and their readership in December 2020, served as a testament to valiant efforts in our local community. Moreover, our decisive actions combined enabled us to stabilise income and expenditure whilst still providing vital education and cultural services and put us in a good position to face down the challenges ahead.

We remain humbled by the extraordinary efforts of everyone and would especially wish to pay tribute to Kathryn Martindale, Director of Finance and Resources, who left The Place in October 2021. She has been fundamental in reshaping the finances to determine a bright, new and sustainable future for The Place. We would also like to acknowledge the efforts of Helen Keall, former Director of Operations and Strategic Projects, who spearheaded a portfolio of successful projects whilst providing leadership to the public programmes. Working collaboratively the staff team have found solutions when faced with the seemingly impossible – and every step of the way we have had the unequivocal support of our Board of Governors.

The context for significant change was set out in our five-year business plan (2018-2023). We have worked tirelessly to listen, reflect and communicate with staff, students, participants, artists and audiences whilst paying extraordinary levels of attention to seismic changes in the external environment. Rather than shy away from the scale of the challenge, we have worked to seize the opportunities brought about by the pandemic to accelerate the urgency and pace of change.

- **Emboldened artistic evolution** – We augmented and launched an entirely new producing and touring programme with partners and networks nationally, to maximise local and international impact and have developed an integrated commissioning strategy across our education and public programmes to incubate and develop artists.
- **Future facing education** – Changes in the higher education landscape have fundamentally altered the dynamics between the Conservatoire for Dance and Drama and its six member schools. It became clear that it was most desirable for the schools to pursue independent pathways. The Place’s London Contemporary Dance School applied for registration with Office for Students in March 2021 to become an independently registered higher education provider and is working closely with the schools and the Office for Students to set out a new arrangement for the future, whilst performing an orderly wind down of the Conservatoire for Dance and Drama, no later than July 2023.

- **Foregrounding health and well-being** – we doubled down our efforts to offer training in Mental Health First Aid to staff, appointed a specialist coordinator for the school, introduced risk assessments underpinned by equality impact considerations and developed a regular communication to normalise conversations regarding mental health.
- **Digital drive** – We employed a new Digital Producer to embed and advance digital innovations across services and platforms for the benefit of artists and audiences world-wide and with commissioned consultants Unthinkable, we developed a brief that enabled us to confidently appoint web developers Supercool to create a new website for launch in 2022.
- **Diversity and sustainability** – Accelerated by Black Lives Matter, the work of our newly established Equality, Diversity and Inclusion Committee has inspired lasting change combined with key initiatives and difficult but necessary conversations. We also joined other organisations in declaring a climate emergency and pledged to be Net Zero Carbon by 2030 to further our impact and reach, locally and nationwide. In relation to diversity and sustainability, we have sought out new and specialist partnerships with Applied Inspiration, Creative Access, the Civic Universities Network, Julie’s Bicycle, as well as investing in existing local partnerships with Camden Primary Schools, University of the Arts London, Wellcome and King’s College London.

At The Place we have proudly built our mission, vision and values by mining our heritage and casting forward into the future and were delighted to announce the addition of the kaleidoscopic artist Paloma Faith as Patron of The Place in September 2020.

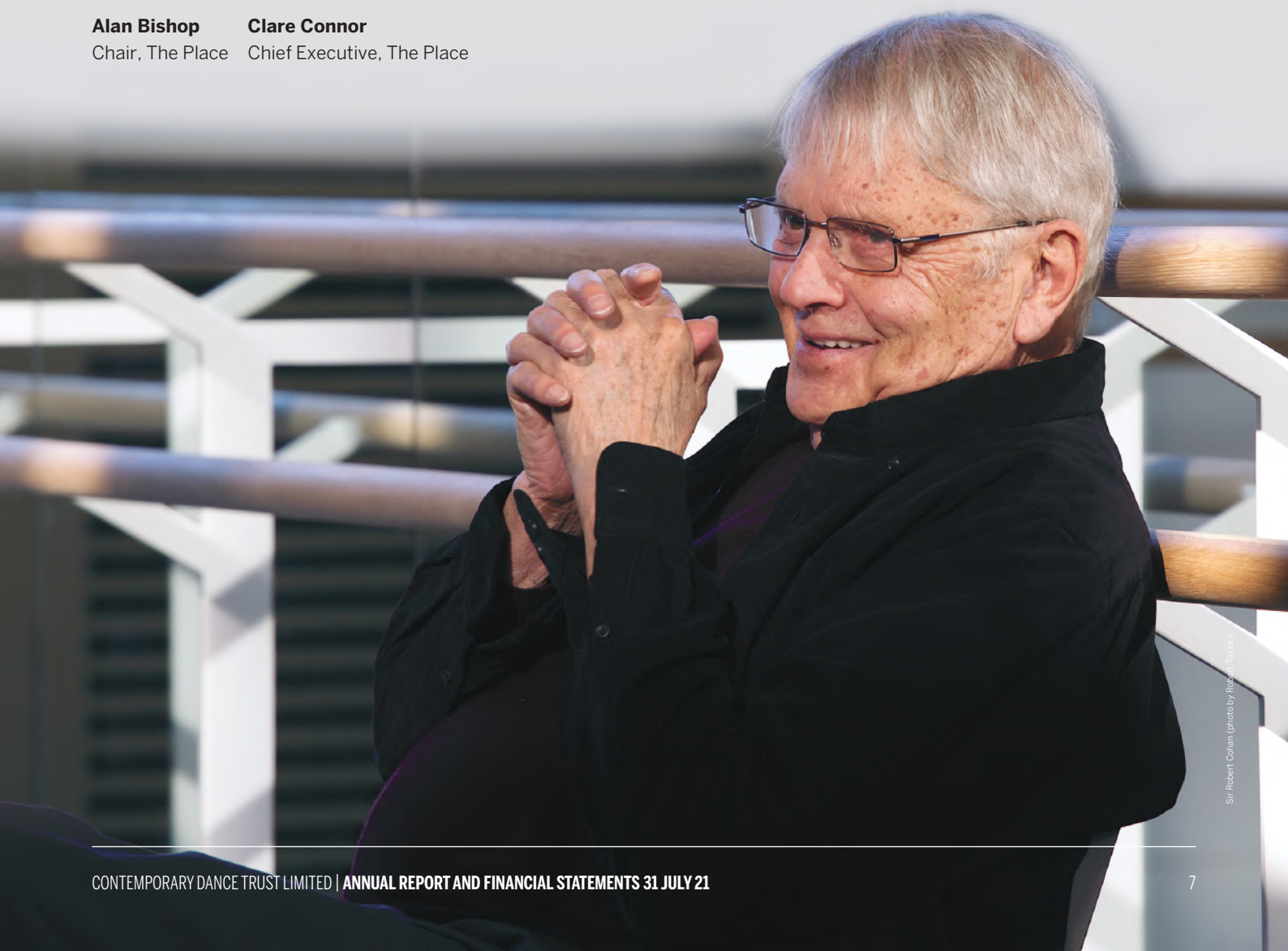
On 13 January 2021, we lost our beloved Sir Robert (Bob) Cohan, Founding Artistic Director of The Place, who spoke eloquently to the graduating students at the Leavers’ Ceremony in July 2020 about a life in dance. He will be greatly missed by so many artists and audiences who have been inspired by his fearless vision for dance. Amongst Bob’s possessions, his nephew Roy Vestrich found the deed to a star that Bob had named ‘The Place’ - a manifestation of his eternal guidance, gifted to all of us who love The Place, as Bob surely did.



Alan Bishop
Chair, The Place



Clare Connor
Chief Executive, The Place



Sir Robert Cohan (photo by Robert Taylor)

STRATEGIC REPORT

Contemporary Dance Trust Limited, trading as The Place, is London's creative powerhouse for dance development and has been leading the way in dance training, creation and performance for over 50 years. In a changing landscape, our mission for the future remains steadfast: we are powering imagination through dance, championing new ideas, embracing risks and creating optimal conditions for dance artists and enthusiasts to realise their full potential.

The Place offers intensive education and training to almost 300 undergraduate and postgraduate students through London Contemporary Dance School; a busy programme of boundary-pushing performances in our theatre supported by innovative audience development activities; an extensive professional artist development programme; a growing producing and touring house; as well as learning and participation opportunities for all ages and skill levels. The commitment to artistic development underpins a portfolio of residency, workshop, training and commissioning projects for professional artists from the UK and the rest of the world. Our reputation in the field of contemporary dance reaches beyond the borders of the UK.

As a pioneering dance organisation, we are committed to creating exciting dance experiences for everybody, offering a diverse and dynamic theatre programme for audiences, supporting artists and dance makers and giving young people access to the highest quality opportunities to transform their lives with dance.

The Place is involved in the entire lifecycle of dance – from education and training to the creative process that leads to new ideas and conception of new work, through to its creation, production and performance. We do this in pursuit of our vision for a world with more dance.

In the context of external drivers, COVID-19, social justice, environmental sustainability, health and well-being, local and global impact combined with the internal driver to accelerate the pace of change, we set out to fulfill our mission through the following strategic objectives and key deliverables guided by evidence and learning.

Strategic Objective	Key Deliverable	Progress
1. Create the conditions to leverage growth and ambition	<ul style="list-style-type: none"> Exceed target cash position of £700k and target reserves position of £1m by 2024/25 	Achieved
2. Support dance artists and dance makers to make dance happen	<ul style="list-style-type: none"> Support no less than 150 artists p/a through commissions, artist residencies and artist development programmes 	On Track
3. Enable more young people and disadvantaged young people to make, perform, watch, and respond to dance	<ul style="list-style-type: none"> Access and Participation Plan targets met: POLAR4 Quintiles 1+2 25%, Q3 20%, Q4 20%, Q5 35%; Indices of Multiple Deprivation Q1+2 39%, Q3 10%, Q4 10%, Q5 41%; Black Asian and Ethnic Minority 25% Work with 50% of Camden Primary Schools 	On Track
4. Be better known as world leaders in dance training, development, and presentation	<ul style="list-style-type: none"> Assert our leadership responsibility by contributing to sectoral advocacy in partnership with local authorities (Greater London Authority), national networks (Creative Industries Federation) and governmental departments (Department for Digital, Culture, Media and Sport) 	On Track
5. Facilitate leading practice in dance learning and teaching	<ul style="list-style-type: none"> London Contemporary Dance School Undergraduates: 450 applications, 75 enrolments, 72 students retained Achieve 300 attendances per week on new Children & Youth Dance Programme Provide 3 Continuing Professional Development opportunities for 15 artists to deliver best practice in schools 	On Track

GOAL 1 – CREATE THE CONDITIONS TO LEVERAGE GROWTH AND AMBITION

Leverage opportunities for growth and innovation through mission and vision

The Place's model of artist support with our vision to collaborate with an even broader group of artists and connect them to an increasingly diverse audience was accelerated. Despite being framed by the ongoing pandemic and surrounding restrictions, which saw performance venues and festivals across the UK and beyond closed, we were still able to innovate, commission and tour whilst placing diversity at the centre of artistic work.

We successfully validated three new courses with University of the Arts London for implementation in 2021/22: BA (Hons) Contemporary Dance, MA Expanded Dance Practice and MA Screendance and are building an ever-closer relationship.

Develop digital infrastructure and improve organisational knowledge

With the appointment of a new Digital Producer, we learned that audiences preferred made-for-digital work, favour live experiences but will engage in mixed and blended models, will generally pay less when asked, but pay more for interactive and participatory workshops and like many of us, prefer to watch activities in their own time, as opposed to a scheduled time.

In conclusion to a series of digital trials and experiments with new platforms, we have been able to upskill staff, build resources to create agile ways of working, developed solid sets of data, continued to be responsive to the demands of artists, participants, students and audiences, created new partnerships and built the foundations for the next steps in our business plan.

Ensure regular feedback and dialogue with beneficiaries is embedded in the public programmes to build leading service provision for dance

Online communication has enabled us to connect with a far greater number of people, not only amongst our staff and users but with partners, funders, stakeholders, politicians and leaders as well as students, artists and audiences all over the world. There has been greater efficiency but also a sense of fatigue from prolonged periods of physical isolation. We have continued to seek feedback through surveys, data analysis, meetings, fora and 1:1's to adjust practices throughout the year. We will continue to take forward areas of good practice that remove barriers and facilitate fairer access whilst preserving the need for "live" and regular face to face contact.

Diversify leadership and workforce and put in place structures/mechanisms to ensure greater inclusivity

The Seven Inclusive Principles were integrated into our COVID-19 recovery and are informing new workstreams relating to Disability and Equality legislation. The leadership team along with the staff, Governors and the Equality, Diversity and Inclusion Committee have set out and published results on our progress against our action plan and, fuelled by the success of an increasingly diverse Board and workforce, attention has turned to the succession plans for our management and leadership team.

Invest in the capital estate ensuring it is fit for purpose and modern ways of working

With our new environmental target to achieve a Net Zero Carbon organisation by 2030 we have set out aims to inspire and empower staff, upskill artists and work in greater partnership to increase impact across the portfolio of our activities.

With prudent planning and successful fundraising, we have made long overdue investments in the capital estate, most notably the two lifts at either side of the building, as well as capitalising on lockdown periods to undertake environmental improvements and repair work. Further investments were directed towards technical and digital upgrades to support filming and livestreaming and equipment to enable flexible working. A Capital Working Group has also been established to advance medium term plans for building enhancements with a view to increased teaching and learning space, optimising public security and promoting flexible and collaborative working.

GOAL 2 - SUPPORT DANCE ARTISTS AND DANCE MAKERS TO MAKE DANCE HAPPEN

Collaborate with a diverse group of artists through our theatre, artist development and producing programmes

We want diversity to be at the epicentre of our ambition for artist support and this year, as debates around social justice resonated loudly across political landscapes, we have worked harder than ever to ensure our work represents the breadth of lived experiences around us. To increase the equity in our work and across the cultural sector, we have used more open calls in our selection processes and partnered with organisations and freelancers from across the sector. In the absence of live performance opportunities, we focussed on supporting artists to develop their creative practice and their future performance projects alongside a programme of online performances, events and continuing professional development opportunities, attended by almost 1,000 professionals.

Our Open Borders project and artist webinar series brought 100 dance artists together with industry experts, considering topics ranging from environmentally sustainable working to navigating Brexit. Our Outbound project, in collaboration with Dance Exchange, Northern School of Contemporary Dance and new partners Yorkshire Dance, Dancy City and Leeds Dance Partnership also utilised online forums to help choreographers expand their personal networks within the dance sector.

In June we collaborated with 101 Outdoor Arts and Birmingham International Dance Festival for Dance and the Outdoors – an online symposium bringing together 400 guest speakers, festival promoters, artists and producers for networking, information sharing and discussion around themes and questions of creating dance performance outdoors.

Throughout the year, we have made sure choreographers could continue to use our studios safely. Over 50 artists residencies took place ensuring that The Place was still able to provide resources for artistic research and innovation.

This year also saw the recruitment of a new cohort of artists for our Work Place associate artist programme. From 171 applications we worked alongside external dance experts to select 11 artists who over the next five years will receive bespoke support to develop their careers, their productions and their UK and global networks.



Top Row (L-R): Alethia Antonia (photo by Julian Brood) | Anders Duckworth (photo by Jack Lewis Williams) | Chisato Minamimura (photo by Mark Pickthall) | Elinor Lewis | Jamaal Burkmar (photo by Foteini Christofilopoulou)
Bottom Row (L-R): Keshia Raithatha | Kloeé Dean (photo by Lisa Gilby) | Malik Nashad Sharpe (photo by Rene Mati) | Simone Mousset (photo by Sven Becker) | Sivan Rubinstein (photo by Lior Shlik) | Yukiko Masui (photo by IV)

In support of artistic innovation, deliver an annual programme of dance commissions and co-commissions

More than 50 professional choreographers were commissioned by The Place in 2020/21. Much of this support focussed either on the research and development of work for future touring when live performance returns or on collaborating with our students.

Through our residency programme, Choreodrome, 19 artists were given the opportunity to develop future performance ideas. We worked with maximum flexibility, rearranging the timelines for using our studios and support as both the pandemic and shifts in funding resources affected artists' plans. Many artists shared the outcome of their residencies online enabling their peers throughout the country to join us whilst continuing to work safely in our studios.

The open call from our Stomping Ground partnership, that brings together DanceXchange, Greenwich and Docklands International Festival and Tramway, received 79 applications. Together we commissioned two new outdoor works from Malick Bright/MHz and from Urja Thakore/Hetai Patel which will be made for outdoor festivals in 2022.

We also supported the creation of work conceived especially for online and digital formats.

With Wellcome Collection we co-commissioned works by Alessandra Seutin and Es Morgan, we supported short films such as *A Very bR*T*SH Museum* by Seeta Patel and the creation of podcasts such as *A Rain Walk* by Andy Field. The Place has also been able to build on successful collaborations from the past, supporting new projects with *Fevered Sleep* and *Lost Dog* that will arrive on our stage in 2021/22.

LCDS students worked with Igor Urzelai and Moreno Solinas to create a series of live online autobiographical solos allowing use of personal surroundings as backdrop. Organised and curated by the students, this enhanced the students' production skills. Students also worked online with Amy Voris and Katy Coe on a piece of solo repertoire, *Perch*, and Sung Im Her to create a dynamically edited dance film which explored ideas of joy and reconnecting with others. Yukiko Matsui created a piece with students present onsite and those who were still studying remotely from all over the world, combining live elements and films made by the students working remotely. Seke Chimutengwende led a group through an improvised performance. Hofesh Shechter's dancers and rehearsal director, Yeji Kim, taught two pieces of repertoire. In June and July, our graduating students worked with artists Jamaal Burkmar, Janine Harrington, Kloe Dean and Nasa4nasa Collective for performances that were both streamed and performed live in our theatre to a small audience.

Postgraduate students on the Developing Artistic Practice Pathway co-created and performed *isLAND* by Charlie Morrissey, an intimate and thoughtful work performed in the round in our theatre. Our postgraduate EDGE Dance Company worked on a triple bill of new works - Léa Tirabasso's *A million eyes*, marikiscrycry's *Two Tracks and a Mix*, and Holly Blakey's *PHANTOM*. As well as performing live in our theatre and in school venues around the UK, we released them digitally in a specially commissioned film made by Joseph Edwards. Holly Blakey's work was filmed in collaboration with FACT magazine.

The online student performances allowed us to reach a much broader audience of applicants and prospective applicants from all over the world as well as students' family members, who were not able to travel to London.



Deliver a programme of Producing and Touring work which responds to the changing touring landscape

Previous commissions *Born to Protest* by Joseph Toonga and *Future Cargo* by Requardt and Rosenberg have been meeting audiences across the UK in the summer of 2021. *Future Cargo*, produced by The Place, is a sci-fi dance show in a 40ft haulage truck co-created by London Contemporary Dance School alumnus and long-time Place associate artist Frauke Requardt. The spectacular show was selected for the inaugural 2021 Horizon showcase of the most visionary UK artists across the performing arts and in its first few live tour dates before July 2021 it has already reached over 1,500 audience members.

The Place's Producing and Touring Team are also currently producing *Dance No.2* by Sivan Rubinstein, *Donuts* by Jamaal Burkmar, *The Album* by Yukiko Masui & Sarah Golding and *Is This A Dance?* by Eva Recacha and Lola Maury. Despite the pandemic and its effect on planning of tours, our team were able to raise funds and venue partnerships to ensure that all these shows will premiere by the end of 2022.

The Rural Touring Dance Initiative – The Place's national partnership that brings dance to audiences in village halls and community spaces around England, found new ways to connect with rural audiences online including a live stream of Mr & Mrs Clark Company's *Louder Is Not Always Clearer* from AMATA Cornwall. In partnership with Rural Touring, The Place commissioned a short film by Lost Dog, *In A Nutshell*, which was nominated for Best Short Dance Film by the Dance Section of the Critics' Circle, and the creation of a film by Joshua Nash in collaboration with young people from rural north Devon. The live touring programme will recommence in autumn 2021.



Future Cargo by Requardt&Rosenberg (photo by Camilla Greenwell)

GOAL 3 - ENABLE MORE PEOPLE, AND DISADVANTAGED YOUNG PEOPLE, TO MAKE, PERFORM, WATCH AND RESPOND TO DANCE

Forge meaningful connections in our local areas through co-creation and expanded partnerships

The Place's primary school dance programme is concentrated in the London Borough of Camden where around 40% of families live on low incomes. By working closely with our 14 partner schools to respond to their differing needs and with the support of our funders, John Lyon's Charity, we adapted our dance programmes and created innovative new ways of bringing dance to local children. A new partnership with University of Cambridge Primary School saw two dance artists working with 180 children from Years 3 and 4 on their Summer Arts Week. Each day the children had creative dance workshops leading to a sharing at the end of the week.

We produced a Christmas performance and workshop tour in collaboration with Peut-Etre Theatre and a new series of recorded online classes titled Dancing All Over The Place for teachers to use in their classrooms. In July we organised our first ever Playground Tour bringing performances by Yukiko Masui & Sarah Golding and Viktor Černický into the outdoor spaces of five local schools to be watched by an estimated 1,259 children. At our Family Dance Day held in Coram Field's Playground in the heart of King's Cross hundreds of local families joined us for a day of performances, storytelling and workshops. Viktor came to The Place as part of our Shape It project led by The Place and funded by Creative Europe with partners in Czech Republic, Finland and Italy - an online programme specifically designed to explore different approaches to creating work for young audiences.

Develop high quality work and sustained engagement with younger audiences

As part of the Korean Festival 2020, and in partnership with the Korean Cultural Centre, we created two films with young dancers. We organised an online workshop with K-Pop choreographer Joong Park and invited young people to film themselves dancing to Lunar Solar's *Oh Ya Ya Ya!* which was edited into a montage by filmmaker Roswitha Cheshire and premiered in December 2020. As we were unable to host our annual youth dance platform and schools festivals, we also provided an opportunity for schools and youth companies to get involved in this K-Pop Together film project. Six groups filmed themselves dancing and the edited film premiered online in July 2021.

The Place and Motion Dance Collective worked with Robson House, a unit within our partner school Netley Primary School Campus for children who require special educational needs support. Over six weeks, dance artists and filmmakers worked with 20 of the children in the unit, on a creative project about emotions where the children created two dance films and enjoyed a special screening in their school.

The Place collaborated with Geraldine Cox, resident artist at Imperial College London, on a creative project called Atoms. Supported by The American Institute of Physics' Andrew Gemant Award, we co-produced dance and physics workshops and a series of short films for use by teachers in schools to teach physics in a new, creative way.

We offered our family audiences a Christmas stocking of online activities for the holidays, including a workshop inspired by *The Little Prince* by Protein, and a new film by Temitope Ajose Cutting.

In a new partnership with Tandemworks, South East Dance, DanceEast and Pavilion Dance South West, we are addressing the lack of online dance for young audiences through STREAM Dance, an initiative which will commission three new dance films for children by Chad Taylor, Anatomical and Second Hand Dance.



National Partnership Programme to help deliver access and participation targets

The Centre for Advanced Training (CAT) programme is a nationwide programme reaching throughout London, the South-East and Home Counties, giving opportunities to young people from all backgrounds through the generous funding from the Department for Education's Music and Dance Scheme.

With 21 classes per week for 132 students online during lockdown, we slowly made our way back to a blend of in-person and online classes towards the end of the academic year.

We held our annual Audition Toolkit for all graduating students, in partnership with National CAT colleagues at Northern School of Contemporary Dance and Trinity Laban, which was delivered fully online over a period of six weeks and covered introductory sessions and Q&As with higher education organisations, mock auditions and guidance on writing successful applications and auditioning. The Place CAT also held three intensive artistic residencies:

- October Intensive - geared towards next steps and progression with different higher education organisations and universities
- Easter Intensive - a four day choreographic workshop where the students worked with a record eight artists in the same week – Akosua Boakye, Ishaan de Banya, Jordan Ajadi, Julie Ann Minaii delivering the work of Dickson Mbi, Patrizia Zafrà (Feet off the Ground), Phil Hill, Rhys Dennis and Shay Barclay – and performed live on zoom
- Summer Intensive - our first residential intensive for two years. Students worked with Blue Makwana, Yukiko Masui, Kloe Dean, Gecko and Jamaal Burkmar. Professionally filmed in the theatre, the performance premiered the following week to audiences.

Whilst we have seen a lower number of applications overall across the National CAT programmes due to the restrictions and absence of outreach activity, we have successfully recruited 38 new students to join our current cohort, meeting our Department for Education quota of bursaries.

We have worked closely with the Royal Ballet School's Primary Steps programme to develop a "bridged" one-year Pre-CAT course commencing September 2021. The aim of which is to provide bespoke training and support for a year to better equip students to transition to the full CAT programme. To further expand the diversity and culture of CAT we have also been developing a partnership with AkomaAsa Performing Arts Academy and Artistic Director, Akosua Boakye to offer Western and Contemporary African dance forms, music and performing arts, funded through a combination of outreach and fundraising.

London Contemporary Dance School National Partners

The recruitment process for UK based students has been driven by the Conservatoire for Dance and Drama's Access and Participation Plan with targets for Black, Asian and Minority Ethnic Students, students living in Participation in Local Areas (POLAR) and Indices of Multiple Deprivation (IMD) quintiles 1-3 and disabled students, met or exceeded.

With the move to independent registration, London Contemporary Dance School has submitted its own Access and Participation Plan to the Office for Students supported by Applied Inspiration, a company who support small specialist providers. The target groups remain the same, however, we have set ourselves more ambitious targets and are looking to close the gap in each target area by 6-7%. Given our small cohort numbers and the fact that the Access and Participation Plan only focuses on UK students, the targets are achievable but ambitious. At the heart of our work, we have been building vital partnerships with feeder schools in support of target groups for participation in Higher Education. These include, Herne Bay High School in Kent, Impington Village College in Cambridge, BRIT School in London, Rubicon Dance in Wales, Ark Alexandra Academy in Hastings and Youth Dance Academy in Gateshead.

Promote opportunities, progression and "agency" to all our young people The Place – Youth Focus Group

The Youth Focus Group meets six to eight times a year and includes up to 15 young people from across our youth programmes (CAT, children and youth dance classes and youth companies). Together they have created our Young People's Charter to help us steer the organisation and our programmes for young people and families forward with integrity, evaluate the work we do and the impact it has, and to improve our offer for young people. The group have recently given feedback to the Communications team on London Contemporary Dance School's recruitment campaign for the next academic year.

London Contemporary Dance School – student life cycle

We removed the potential financial barrier of the £50 admission fee previously required to participate in the application and audition process. Although primarily driven by COVID-19 restrictions, our application process moved online and in doing so, removed the further potential financial barrier of two trips to London as part of a two stage audition process. We will continue to offer the online option for stage one of the audition process in the future.

We recognised the impact of students being unable to earn money, especially during the lockdown periods. With additional support from the Conservatoire for Dance and Drama and the government we have been able to support 100 UG students; 10 overseas, 39 EU with the remainder from the UK, and 36 PG students of which 4 are overseas, 14 EU and the remainder from the UK. We have also supported overseas students with Test Travel Packages to enable students to successfully return to the UK to study.

The creation of the new Mental Health Advisor role has also led to a new triage system, where students can self-refer or staff can refer. With support of the Mental Health Advisor and the Learning Support Co-ordinator, accepted offer holders who have disclosed a Specific Learning Difference/Mental Health issue have been more successful this year, putting the provision in place before they commence their studies. Reasonable adjustment plans are now being created for students with mental health issues, in addition to the existing adjustments for students with learning differences.

London Contemporary Dance School student representatives have communicated with senior management about their experience of the transitions between online, blended and on-site learning. There has been exceptional and thoughtful engagement by student reps with committee meetings, ad hoc or emergency meetings to offer immediate feedback on the planning. Professor David Timms was commissioned to provide a report on Student Communications shared with the Academic Board in June 2021: "LCDS is an 'open' institution, with free reciprocal exchange between students and School. [...] Students are not only welcome to take part in the formal machinery of academic governance, they consider it worth taking part. [...] Students felt that it was worth committing time and effort to these communications because they believed they would be listened to." This is echoed in the National Student Survey results, where – although there has been a drop in overall satisfaction in line with the HE sector as a result of COVID-19 – there was exceptionally high satisfaction on the key question about student voice ("Staff value students' views and opinions about the course").

Currently there are three highly active societies led by London Contemporary Dance School students - "FemSoc" is a feminist society that organises monthly talks, debates and discussion forums; "Ideas in Action" a once a term performance platform offering opportunities to develop production, collaboration and organisational skills; "Contact Jam" a weekly contact improvisation jams also open to alumni.

Accumulatively, this work has enabled high rates of student retention and progression of students, with the continuation rate for the undergraduate course at 95% and for postgraduate courses at 96%. In addition, there are no attainment gaps in the target undergraduate groups compared to other groups.

Provide accessible and high quality engagement opportunities for adult and 'life long' learners

Classes and Courses have delivered a total of 473 live sessions of regular weekly activity between August 2020 and July 2021, predominantly online, with a total of 10,905 participants joining us throughout year. Of this, 3,864 participants were children and young people, whereby 566 had the opportunity to join us in-person throughout the summer term. 14% of young people attending our weekly classes this year were from Camden postcodes. Within our weekly programme from August 2020 to July 2021, our reach expanded nationally and internationally, with 37% of bookers joining us from the UK but outside of London, and international participants joining us from 22 countries across the world: Australia, Brazil, Canada, India, Israel, Japan, Kuwait and Malaysia to name a few, alongside a third of all European countries.

Our reach through recorded content has been notable. Our two youth companies, Shift and Shuffle, worked both online and in the studio and during the spring term each created a dance film from home, reaching 637 views. We have released two pre-recorded series as an introduction to both ballet and contemporary dance technique, which have been purchased by 240 bookers. An average of 45% of bookers across these two series were booking with The Place for the first time and 14% of people were joining us from 18 countries outside the UK - places such as Argentina, Mexico and South Korea.

We have run four holiday projects in the past year, with a total of 267 attendances from young people and 203 attendances from older adults for both our Easter and Summer dance courses between August 2020 and July 2021.

During the holiday projects, we have been able to support four new young people who have never joined us at The Place before through the Iris Tomlinson Fund. Over the course of the year, we have supported 11 places through the Iris Tomlinson Fund. This is less than pre-pandemic, though class prices have been significantly reduced while we've been online.

This past year has seen us initiate a new project through funding from Camden Alive. The project took place in partnership with Coram's Fields and was led by Motion Dance Collective, with the aim of engaging young people who had been digitally isolated throughout the pandemic in a project that provided an opportunity to learn about movement for the camera as well as editing skills. We reached a total of 10 young people and finished with three short dance films that the young people themselves created a storyboard for and generated movement.

GOAL 4 - BE BETTER KNOWN AS WORLD LEADERS IN DANCE EDUCATION, DEVELOPMENT AND PRESENTATION

Increase audience and participant engagement and reach to connect with new audiences and participants

The Place's determination to connect the creative work of artists with audiences wherever they are was unabated. We delivered five mini festivals delivering a blend of live and online work. Only two professional and nine student performances took place in our theatre, but our flexible model enabled us to move these festivals online.

Our Splayed and Korean Dance Festivals returned and were augmented by three new themed festivals centred around potent, timely questions – 'How do we care for each other?', 'How do we rediscover sensation?' and 'What does the future look like?'. These new events were curated by panels of students, staff and external partners from Chisenhale Dance Space, King's College and Wellcome Collection. From 276 applications received through an open call they brought together a programme of films, discussions, workshops, and podcasts that offered artists' perspectives and provocations on these themes.

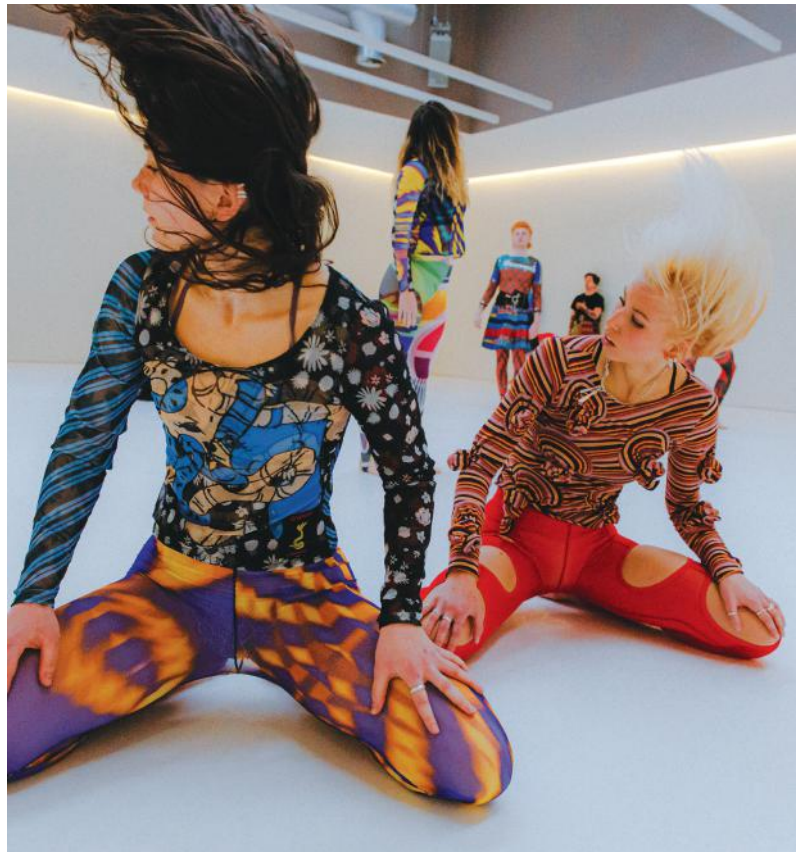
These online performance programmes across the year reached an audience of over 26,000 people spread from across the UK and around the world.



The eventual reopening of our theatre in June 2021 enabled us to present both live and streamed versions of Lost Dog's *Paradise Lost* prior to its national tour and our students' graduate shows.

Raise the profile of The Place and its impact locally, nationally and internationally

With an average four and a half pieces each week, we have maintained visibility and profile to our audiences worldwide. Highlights include: the announcement of our new Patron Paloma Faith, thought pieces on creative solutions to the pandemic "Despite it all" by CEO Clare Connor for One Dance UK magazine's One, thought pieces on the decolonisation of our curriculum (estimated readership 7,000): "Changes at LCDS" in The Stage (estimated readership 204,000), "Why Do We Prize Ballet Over Kathak?" in Arts Professional (estimated readership 34,600) and "Paving the Way" in One Dance UK's HOTFOOT Magazine (estimated readership 3,500). EDGE Choreographer Holly Blakey's collaboration with Fact Magazine, which consisted of an interview and video content of her work with the company, also featured on Nowness and was seen by 500,000 people.



Our productions were widely applauded: Ben Duke's film *In a Nutshell* (★★★★★ in Culture Whisper), Azara Meghi's socially distanced live performance of *Just Another Day and Night* (★★★★★ in the Guardian), our Spring festivals (★★★★ in Dance Tabs and A Younger Theatre) and Lost Dog's live performance of *Paradise Lost* (★★★★★ in Culture Whisper).



**“CLEVER, WRY AND INFINITELY SAD,
IN A NUTSHELL IS BOTH A LOVE
LETTER AND A EULOGY FOR THEATRE,
AND ONE THAT REMINDS THAT WHEN
YOU SET OUT TO EXPLAIN WHAT
THEATRE IS, IT SOUNDS PUZZLING
AND COMPLETELY ABSURD.
HOW DO YOU DESCRIBE MAGIC?”**

Lyn Gardner, Stagedoor

Ben Duke, *In a Nutshell* (photo: Bu Rachel Bunco)

Provide sector leadership within education, culture and arts sectors by making our learning visible

As sector leaders, we contributed to national and international sectoral debates and discussions, progressing our artform and industry and advocating for the values of creative arts. Artistic Director Eddie Nixon fed into sectoral articles investigating “Dancing on through Lockdown” with local news outlet The Camdenist and about the experience of independent artists and small venues to Dancing Times. Lise Uytterhoeven, Director of Dance Studies at LCDS, spoke to Dance International about the evolution of dance schools’ admissions processes through the pandemic. Other highlights include:

- **Chief Executive, Clare Connor:**
 - Keynote talk on Allyship for brand consultants, The Elephant Room (October 2020)
 - Speaking at the Arts Marketing Association’s Shared Ambition programme on Dynamic Audience Strategies (February 2021)
 - Presenting to Anglian Water’s strategic and leadership teams as part of their “Celebrating Inspirational Women” programme (February 2021)
 - Invited to Chair Creative Estuary Commissioning Group on behalf of University of Kent
- **Artistic Director Eddie Nixon:**
 - Speaking to English National Ballet graduating students
 - Giving a talk to Outside Edge Theatre Company on performing in dance films/companies
 - Panel member for Roehampton University’s talk: ‘Dancing Through Crises - Increasing diversity in the UK freelance dance scene under the combined pressures of Brexit and COVID-19’
 - Panel member for the Equity Dance committee to speak to industry freelancers about using our successful Culture Recovery Fund grant to support freelancers
- **Director of Dance Studies Lise Uytterhoeven:**
 - Keynote by Director of Dance Studies Lise Uytterhoeven at the Beijing Dance Forum to 11,000 attendees (November 2020)
 - Guest authored a chapter on Sidi Larbi Cherkaoui in the most recent edition of the *Fifty Contemporary Choreographers* Routledge Key Guide
 - Published a chapter in the *Oxford Handbook of Contemporary Ballet* on the Royal Ballet of Flanders
- **Other alumni and staff members contributions:**
 - Case study on The Place’s Audience Development strategy for the European Dance Network (October 2020)
 - Alumni Erin Pollitt and Head of Dance Science Kim Hutt published *Viewing Injury in Dancers from a Psychological Perspective: A Literature Review* in *Journal of Dance Medicine & Science* (March 2021)
 - Kim Hutt also presented her research at the University Sports and Exercise Medicine Society Conference (March 2021) and on the ‘Sci Dance’ podcast (November 2020)
 - Creative Learning team speaking about art and science in education at Cambridge University’s SunSpaceArt STEAM Festival (February 2021), the values of the creative industries at the Discover Work Experience networking event hosted by Donmar Warehouse (February 2021) and the Knowledge Quarter Conference on our Partner Schools programme (July 2021)
 - Eva Recacha, Lecturer in Dance, conducted her practical research with LCDS students in December/January and with alumni collective The Yonis in March 2021 exploring choreographic ideas for a new stage work
 - Artist Development Manager Amy Bell speaking on the international panel of Cartes Sur Table discussion for the Beirut International Platform for Dance

In enacting our value of cultural activism, it was important to support the national campaigns advocating for the cultural sector. We joined the Scene Change #MissingLiveTheatre campaign to support closed theatres and the international #WeMakeEvents campaign along with 2,000 other venues and independent professionals across 24 countries in support of the highly skilled workforce of the live events sector.

Demonstrate the relevance of dance in everyday life through creative practice and cultural activism

An Equality, Diversity and Inclusion Committee was set up in September 2020 to pursue our commitment to our values of equity and diversity and to ensure relevance and accountability toward our practices, programmes and strategies. Following an open call to salaried and casual staff, students and independent artists, this committee now comprises 13 members representing our internal and external stakeholders and community, including people with lived experience of diversity and intersection. Among other topics, the Committee has discussed and implemented actions on the pursuit of an inclusive and actively anti-racist culture, diversification of the workforce and the student body, organisational culture, decolonisation of the curriculum, a broadening of our artists and collaborators’ network and the disaggregation of diversity-related data. The work of this committee is fully integrated within our corporate structure with an evolving workplan, paramount to our status and credibility as a sector leader.

GOAL 5 - FACILITATE LEADING PRACTICE IN DANCE LEARNING AND TEACHING

A move from the Conservatoire model to a new paradigm - to foster student well-being and develop students' creative potential and connectivity to audience

In 2020/21, London Contemporary Dance School laid the groundwork to move from the Conservatoire model to a new paradigm aiming to foster student well-being and develop students' creative potential and connectivity to audiences and communities. We designed and validated three new higher education courses with University of the Arts London, ready for implementation in 2021/22. The BA (Hons) Contemporary Dance was commended by the expert validation panel for "the ambition of both the course team and The Place to take the partnership with UAL as an opportunity to significantly transform courses and push boundaries with content to mirror where the School wants to place itself in dance education." Its "outward facing nature [designed to] make a broad impact on students" and the "effort made to decolonise dance [...] making a space where all students can thrive" were explicitly recognised as good practice. The MA Expanded Dance Practice was commended for "focusing on expanding the diversity of applicants and the collaborative nature of the course", while the MA Screendance was praised for its "innovative and cutting-edge nature", for its focus on "internationalization", and for "recognising students' individual practice within the course."

Improve student outcomes by continuously seeking to enhance the quality of learning and teaching

Key insights from our Periodisation research project were embedded in the undergraduate curriculum design, focusing on learning, teaching and assessment. Physical and cognitive "loading" – i.e. an optimal spread of students' workload to offer the right level of challenge and rest – has been a key focus in the preparation for implementation of the new course. The development of the students' understanding and skills around dance psychology has also been a priority in the course design.

As a central part of The Place's Anti-Racism action plan, the periodic review of programmes prioritised the endeavour to decolonise the curriculum. During 2020/21, new collaborations were developed with five teachers who have expertise in dance practices from the Global South, including Kathak, Bharatanatyam, breaking, locking and other diasporic forms. London Contemporary Dance School appointed two new Lecturers with a background in Hip Hop to start in September 2021, whose teaching practice will enable students to expand their embodied understanding of contemporary dance technique, creativity and improvisation.

Strengthen existing and develop new international partnerships for innovation and/or growth

For the first time this year we organised a creative collaboration with LASALLE College of the Arts. Students from both institutions worked with four artists, two from Singapore and two from London. The week of research and development culminated in an online sharing. Students were able to respond to the challenge of working in various settings (private accommodation, studios etc) and time zones and feedback from both students and staff was very positive.

We have created new exchange partnerships with the National Conservatoire in Paris, Taipei National University of the Arts and the Seoul Institute of the Arts. All three schools will be sending and receiving students in September 2021. Our previous exchange partners in the USA and Brazil are all hoping to send and receive students from September 2022 once travel restrictions are lifted.

Despite the pandemic, London Contemporary Dance School has also managed to retain relationships with various international partners such as Adelphi University in New York and North Carolina University of the Arts. Both these institutions have worked with us to support our recruitment.

Final year undergraduate students engaged in an online cultural exchange project with dancers from Youth Theatre Japan, for sharing of ideas, practices and approaches. London Contemporary Dance School students shared their considerable strengths in improvisatory performance and their entrepreneurial approach to forging collaborative professional opportunities post-graduation. Further collaboration is in development.

Innovate in digital content and online learning

We have continued to seek alternative programmes and digital platforms. We have experimented with a mix of live and online programmes, Spacial Chat, Notion and high-end live stream solutions. We have shared learning with Magpie Dance, Rambert School, National Dance Company Wales, English National Ballet, Scottish Ballet, New Adventures, Sadler's Wells, Royal Opera House, Northern Ballet, Birmingham Royal Ballet, One Dance UK and the Arts Council England. We also shared learning internally through an all-staff presentation and presentation to the Board of Governors and a lecture to students on the London Studio Centre's MA in Dance Production and Management course on the creative use of digital media.

An Online Learning Taskforce was created and convened monthly to stimulate the sharing of lessons learned that emerged from the pandemic across the organisation. A new tricaster was purchased to facilitate live streaming of activities on a wider range of devices across the building. Throughout the year, we have explored both low-cost and high-spec solutions, both to respond in an agile way to the ongoing restrictions and to achieve our ambitions of giving our activities a broader global, digital reach. The sharing of the Easter Centre for Advanced Training Intensive work for family and friends was done on mobile phones walking from studio to studio, conveying a sense of experimentation, vibrancy and adventure. For the London Contemporary Dance School Graduation Works, we worked with a professional media company to ensure a high-quality live streaming and recording experience, using multiple cameras.

The Study Abroad Programme has been redesigned in response to shifting international markets. We previously reached out to the US market, inviting students from various universities. This year, with the help of a consultant, we redeveloped our application process and focused our outreach on the Asian market. We have also signed an Memorandum of Understanding with the Institute for the International Education of Students (IES) who are connected to 120 universities across the USA.

Four members of London Contemporary Dance School faculty are enrolled on a Postgraduate Diploma in Arts Learning and Teaching in Higher Education, while others have commenced applications for professional recognition as Fellows of the Higher Education Academy. A fellowship peer group has regularly met this spring to discuss the UK Professional Standards Framework for higher education.



London Contemporary Dance School Graduation Show 2021. Pure Comedy by Jamaal Burkmar (photo by Camilla Greenwell)

PRIDE IN OUR PEOPLE

Our staff, students, patrons and alumni continue to contribute significantly to the advancement of our sector.

Awards:

- Alumnus Jesus Rubio Gamo wins best dance show in The Max Awards in Spain (the Spanish equivalent of the UK Theatre Awards) (September 2020)
- London Contemporary Dance School's Head of Physical Support, Kim Hutt and her team shortlisted for the Dance Healthcare Team Award for the third year in a row and CAT physiotherapist, Sofia Ornella Pinto nominated for the Healthcare Practitioner Award for the One Dance UK Awards (October 2020)
- Founding member of London Contemporary Dance Theatre, Siobhan Davies, awarded a damehood for services to dance in the Queen's Birthday Honours List 2020 (first in contemporary dance)
- Patron and London Contemporary Dance School alumnus, Anthony Van Laast, nominated for a Tony Award for his Choreography for *Tina - The Tina Turner Musical* on Broadway (October 2020)
- Sir Robert Cohan wins One Dance UK Lifetime Achievement Award in Contemporary Dance (November 2020)
- Patron, Wayne McGregor, was appointed as Artistic Director of the Dance Department for the Biennale di Venezia 2021-2024 (November 2020)
- Affiliate Artist, Luca Silvestrini, was awarded the prestigious Premio della Critica by the Associazione Nazionale Critici di Teatro, Italy's national association of theatre critics (December 2020)
- Affiliate Artists, Ben Duke and Luca Silvestrini, faculty member Jeannie Steele and London Contemporary Dance School alumna, Jemima Brown, were nominated for the National Dance Awards (held June 2021)
- Alumni Greta Mendez and Sharon Watson awarded MBEs in New Year's Honours List 2021
- Former staff member, Theresa Beatie, and former Associate Director, Emma Gladstone, were awarded OBEs for their invaluable work within the dance industry (June 2021)

Achievements:

- Raymond Chai part of the jury for the Ballet and Contemporary Category at the Singapore Dance Alliance International Ballet Grand Prix, Singapore (October 2020)
- Louisa Hinchliff joined Board of Savvy Theatre – an inclusive theatre company resident at Fairfield Halls Croydon
- Alumnus, Freddie Opoku-Addaie, appointed Dance Umbrella Chief Executive and Artistic Director (June 2021)
- Alumnus, Matthew Robinson, appointed new Artistic Director of National Dance Company Wales (June 2021)
- Alumnus, Joseph Toonga, appointed Royal Ballet's new Emerging Choreographer (July 2021)
- Sam Wilson, Lecturer in Contextual Studies, publishes his book *New Music and the Crises of Materiality: Sounding Bodies and Objects in Late Modernity* with Routledge
- Tom Hastings, Lecturer in Dance, authored a book chapter, journal articles, book and exhibition reviews. His ongoing research interest in gesture and protest is demonstrated in the article "Taking a Knee" in Platform: Journal of Theatre and Performing Arts. Tom was also interviewed by Nora-Swantje Almes for a podcast as part of the research project, Re-Framing Dance at Dance4 in March 2021.

FINANCIAL REVIEW

For the year ended 31 July 2021, The Place recorded a surplus on general unrestricted funds after taxation and transfer of funds of £1,014,461 (£433,328 in 2019/20).

This significant increase in surplus during a year of continuing restrictions due to the pandemic is as a result of several measures and decisions taken by the management team in order to secure the organisation's future. A thorough budget planning process was undertaken with significant support from Governors. This led to decisions being made to reduce public programme activity for the whole financial year and a programme of restructuring was undertaken which resulted in several redundancies. The organisation also took advantage of the government Coronavirus Job Retention Scheme where possible and were successful in securing two Cultural Recovery Fund Grants from Arts Council England which supported lost income and overheads and enabled activity to continue. These funds were also given to support our future stability and a small proportion was allocated towards unrestricted reserves.

The Place has also spent the last three years on a recovery programme to replenish cash and unrestricted reserves that were diminished in 2016/17. The c£3m improvement in surplus over this period has returned the organisation to its expected position and secured its future.

Total income in 2020/21 was £7,353,629 (£7,378,788 in 2019/20), £4,523,681 of which was unrestricted. This income is made up of student fees £2,703,778 (£2,841,058 in 2019/20), grants for supporting teaching from the Conservatoire for Dance and Drama and funding from the Department for Education for our pre-vocational dance courses totaling £1,145,263 (£912,186 in 2019/20) and an annual restricted grant of £1,754,994 (£1,754,994 in 2019/20) from Arts Council England to support our position as a National Portfolio Organisation.

We also recognised grant income in the year from the Arts Council England's Cultural Recovery Fund of £472,339 and £197,535 (£309,251 restricted funds for specific activity and £360,623 unrestricted to support lost income and overheads) and £374,608 (£313,529 in 2019/20) from the Government's Coronavirus Job Retention Scheme.

During 2020/21, the Chief Executive and the Director of Development continued to lead the fundraising efforts. Including funds donated to specifically support students and artistic programming, the overall fundraising income contribution was £320,403 (£419,735 in 2019/20) with the full year's results impaired due to COVID-19.

Total Income (Restricted and Unrestricted)	Year Ended July 2021		Year Ended July 2020	
	£000s	%	£000s	%
Grants	4,112	56%	3,373	46%
Donations and Legacies	321	4%	420	6%
School Fees and Education	2,704	37%	2,841	39%
Performances	118	2%	428	6%
Other Charitable income	48	1%	100	1%
Earned income	47	1%	211	3%
Investments	4	0%	5	0%
Total Income	7,354	100%	7,378	100%

The net movement of the restricted funds amounted to a deficit of £347,378 as costs were allocated to grants received and recognised in previous years as well as the depreciation allocation to the Place for the Future Fund that was created in 2010.

The restricted funds are made up of funds to support students, pioneering fundraising to support new theatre work and specific theatre and education grants. In 2019/20 we were successful in securing £200,000 Emergency Fund from Arts Council England, as a result of the impact of COVID-19 on the public programmes. Funds were received on 31 July 2020 and were necessarily restricted with expenditure falling in the 2020/21 financial year, between August and September 2020.

In 2020/21 we secured two grants from the Cultural Recovery Fund of £472,339 and £202,535, we have recognised income of £472,339 and £197,335 with £5,000 to be spent in 2021/22. The grants have been provided for a mixture of specific activities and to provide support for lost income and replenishment of unrestricted reserves. On this basis, reflecting what has been agreed with Arts Council England, they have been accounted for in both restricted funds (reflecting specific activities) and unrestricted funds (reflecting support towards lost income and unrestricted reserves). A proportion of the funds are carried forward to cover the future depreciation costs of capital purchases made in the year.

In addition, there is an annual depreciation charge to restricted funds of £256,052 (£213,551 in 2019/20), which includes the amortisation of major building works undertaken in 2010 and reduces the restricted Place for The Future fund.

Total Income (Restricted and Unrestricted)	Year Ended July 2021		Year Ended July 2020	
	£000s	%	£000s	%
Cost of Raising funds				
Fundraising	105	2%	108	2%
Premises relating to lettings and grants	430	6%	389	6%
Cost of Charitable Activities				
School and Education	3,748	55%	3,405	49%
Dance Company	0	0%	950	14%
Theatre Productions	2,491	37%	2,168	31%
Total Expenditure	6,774	100%	7,020	100%

RESERVES

At the end of the financial year, the retained reserves of the charity were as follows:

Total Income	Year Ended July 2021		Year Ended July 2020	
	£000s		£000s	
Unrestricted Funds	1,953		939	
Restricted Funds	5,366		5,714	
Total Reserves	7,320		6,653	

RESERVES POLICY

In accordance with Charity Commission guidance and best practice, The Place maintains reserves in order to provide for contingencies that may arise in the future. This has been particularly necessary given the continuing challenges within the current funding environment and has been heightened further by the uncertainties encountered as a result of the COVID-19 pandemic.

The Board reviewed its reserves policy in October 2021, and it was agreed that it was important that a realistic policy was set based on the five year plan, taking into account uncertainties relating to specialist funding and fee income in Higher Education and the future levels of Arts Council England funding.

To ensure The Place can meet liabilities, if income was to be significantly reduced or delayed and also to allow for appropriate decision making regarding investment and growth during the budget setting process, the policy of a minimum of 2.5 month's unrestricted expenditure (approx. £1m) being retained has been set.

The unrestricted reserves at 31 July 2021 are £1,953,357, which comfortably exceeds this level. Free reserves (unrestricted reserves excluding fixed assets) total £1,085,535 (£200,626 in 2020).

The budget for 2021/22 assumes there will be a small deficit in year, due to expected ongoing COVID-19 restrictions and the time taken to rebuild our income streams without the additional support we have received in 2019/20 and 2020/21 from government and Arts Council England, but we expect our reserves to be comfortably maintained at a level above the minimum requirement for the next 3 financial years enabling the organisation to respond to any unexpected events.

GOING CONCERN

The activities of The Place together with the factors likely to affect its future development are set out within this report. The financial position of The Place, its cashflow and its liquidity, are described in the Financial Statements and the supporting notes.

Having made enquiries, the Board of Governors believe that it is appropriate to prepare the financial statements on a going concern basis. The Board consider The Place's current and forecast cash resources to be sufficient to cover the working capital requirements of the charity for at least 12 months from the date of signing this report and financial statements. Cash flow forecasts are carried out monthly as are budget reviews by senior management and reforecasts take place to allow activity to be adjusted to respond to any unknown variations.

The budgets and forecasts have been prepared recognising that we continue to be in a period of uncertainty driven by COVID-19 and the potential of restrictions to activity and social distancing returning in the UK within the year. As a result, during the budget setting processes a number of scenarios were considered by management, reflecting the uncertainty which is expected to continue over the next year. A "most likely" and prudent scenario has been assumed for the next year. A five-year forecast has also been produced which adjusts the budgets for known and expected changes to income and expenditure. This forecast confirms that we remain able to continue trading and to meet our liabilities for the foreseeable future.

Having considered these budgets and forecasts, the Board of Governors remains satisfied that it is appropriate to prepare the financial statements on the going concern basis.

PRINCIPAL FUNDING SOURCES

The income of The Place is derived from grants from Arts Council England; grants from the Office for Students through the Conservatoire for Dance and Drama; grants from the Department for Education through the Music and Dance Scheme; grants from regional funding bodies; and sponsorship, grants and donations from trusts, companies and private individuals.

Income is also derived from student fees paid to London Contemporary Dance School; performances and in our theatre; running courses and classes in dance; and letting space in our premises to other bodies engaged in the arts.

INVESTMENT

As at 31 July 2021 The Place held an investment that comprised of 6,149 units in a unit trust (6,014 units in 2020) with a market value of £174,628 (£155,637 in 2020).

The investment is managed by McInroy and Wood and held within their income fund.

The investment objective of the Income Fund is to preserve and to grow the real value of investors' capital and income, with an emphasis on the generation of income. All income received is reinvested into the unit trust.

The fund was initially set up with money received from a legacy donation made in support of postgraduate students and a capital donation made in support of artistic commissions. Income and gains earned in the year are allocated to the restricted Students' Fund for Excellence and Pioneering Fund.

DATA QUALITY

The Place, as a member of the Conservatoire of Dance and Drama, is required to operate in accordance with the guidance of the Office for Students on the management of data.

In 2020/21 Kingston City Group (KCG), a specialist risk assessment and internal auditor to the Higher Education sector in England, conducted their annual review. The purpose of this year's audit was to provide assurance around financial sustainability, annual accountability returns and the quality of student data returns. It was also to provide specific assurance in relation to compliance with the Committee of University Chairs' Higher Education Code of Governance.

It was KCG's opinion that the control framework for financial sustainability, planning and reporting, annual accountability returns, data quality (HESES return), safeguarding and IT remote working, and security provides satisfactory assurance that associated risks material to the achievement of the school's objectives are adequately managed and controlled.

The Audit Committee oversees the adequacy and effectiveness of The Place's arrangements for the management and assurance of data submitted to the Conservatoire for Dance and Drama, the Office for Students, the Student Loan Company, the Higher Education Statistics Agency and other bodies. The Board has overall responsibility for the fulfilment of the legal and regulatory obligations.

RISK MANAGEMENT

The following processes have been established in respect of risk management:

- a risk management policy and strategy has been effectively implemented
- a risk appetite statement has been approved by the Board of Governors and is reviewed annually
- a control strategy is determined for each of the significant risks and opportunities
- The Place's Executive Team is charged with overseeing the management of risk
- risk management reports are received by the Executive Team and the Audit Committee which provide advice to the Board on the effectiveness of the establishment and implementation of risk management
- the internal audit planning arrangements, methodology and approach have been tailored in such a way that the audit conforms to the latest professional standards reflecting the adoption of risk management. The independent internal auditors are appointed by the Conservatoire for Dance and Drama.
- the schedule of business provides for risk management and internal control to be considered on a regular basis during the year. Risk management has been incorporated fully into the corporate planning and decision-making processes of the organisation.

The Board receives periodic reports from the Audit Committee concerning internal control and regular reports are received from managers on the steps they are taking to manage risks in their areas of responsibility, including progress reports on key projects.



KEY RISKS AND MITIGATIONS

Key Risk	Mitigation
1. Long-term planning for growth affected by impact of COVID-19 and subsequent austerity measures.	Focus on five-year business and fiscal plan including; the innovative development of the artistic producing and touring programme and the integration of Arts Council England's Investment Principles, growth in education programmes through further decolonisation, partnerships, online expansion and new postgraduate programmes, contributed income – international partnerships, commercial hires and fundraising whilst continuing to pursue a strategic growth partnership with University of the Arts London.
2. Unsuccessful application to Office for Students by September 2022.	Board Working Group established to review application and active reporting regularly to Board. Highly experienced, Professor David Timms appointed as external expert. Exit Plans approved by Conservatoire for Dance and Drama and seen by Office for Students. Articles and Memorandum of Agreement signed by all six member schools and the Conservatoire for Dance for Dance and Drama to reflect transition arrangements. Timeline of no later than July 2023 enables a further year in the event of re-submission.
3. Student and staff mental health adversely affected by COVID-19 long term.	Reopening Group to retain active reporting weekly to Directors, quarterly to the Finance and General Purposes Committee and as appropriate to the Board. Risk Register to remain in place until COVID-19 risks are sufficiently mitigated. Continue to work closely with government departments and relevant sector experts and partners to ensure good practice. Maintain budgets for staff and students so that Mental Health First Aid remains a priority with high visibility in staff communications and regular sharing of resources. Equality Impact Assessment to underpin return to work plans. Triage support to remain in place for all students. Increased frequency of reports from counsellors to senior managers to monitor trends and ensure timely interventions in aid of well-being and mental health. Continue to support staff and student voice through full suite of committees and forums.
4. Student fees for creative subjects are reduced to £7K.	Membership of GuildHE established ahead of move away from Conservatoire for Dance and Drama. Conversations maintained with umbrella bodies and networks such as Creative Industries Federation and One Dance UK. Lobbying support via the House of Lords with individuals and All Parliamentary Cross-Party Group. Newly appointed Chief Financial Officer briefed on potential challenge in lieu of scenario planning. Growth in overseas student fees continues to remain a priority while potential joint Bachelor of Fine Art programme pursued with international partner.
5. Reputational risk of working with independent artists subject to external investigations and/or negative information published on social media whilst under contract or associated with The Place.	Contracts with artists have clear roles and responsibilities. Public programmes risk register is shared across team and monitored quarterly. In the event of a complaint, implement investigation/complaints/grievance procedures as appropriate. Use newly developed communications crisis playbook to manage internal as well as public communication. Adjust artist Risk Register and ensure reporting includes relevant staff, Board and stakeholders as appropriate. Annual Review of complaints added to Audit Terms of Reference to review trends.

FUNDRAISING

The Place seeks support from trusts and foundations, individuals and companies in a variety of ways. These range from making donations online, through to significant restricted grants, donations and partnerships. We communicate with supporters and potential supporters through email, telephone and by post, where we have permission to do so. We do not cold-call or collect money in the street. We have a dedicated team of fundraisers who work directly with supporters and potential supporters to raise funds for our work and we do not currently work with any third-party or professional fundraisers. We respect the privacy of the individuals we have relationships with and never swap details without explicit permission. We never put pressure on individuals to donate. The Place is registered with the Fundraising Regulator and has subscribed to its Fundraising Code of Practice. Our Board has overall responsibility for our fundraising strategies and plans. Our designated Data Protection Officer has overall responsibility for ensuring that The Place complies with the requirements of the relevant data protection legislation. We received no complaints about our fundraising practices in 2020/21 (nor in 2019/20).

The Board take their responsibilities under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications on our fundraising activities.

We would like to take this opportunity to thank every single person and organisation that has donated to The Place in 2020/21. Although it is not possible to acknowledge them all here, we would like to give particular thanks to those who donated more than £5,000;

- Alan Bishop
- Camden London Borough Council
- The Headley Trust
- John Lyon's Charity
- The Leverhulme Trust
- The London Community Foundation and Cockayne – Grants for the Arts
- The South Square Trust
- Helen Webb

In addition, we would also like to acknowledge a significant gift from an anonymous donor.

PATRONS

We are extremely fortunate to have a loyal group of Patrons who support our work, primarily through advocacy, fundraising, lobbying and student engagement. We are truly grateful for the ongoing support of this noteworthy group.

2020/21 Patrons:

- Paloma Faith
- Bonnie Greer OBE
- Lord Hall of Birkenhead CBE
- Dr Haruhisa Handa
- Sir Tim Lankester
- Wayne McGregor CBE
- Kenneth Olumuyiwa Tharp OBE
- Lord and Lady Russell of Liverpool
- Anthony Van Laast CBE

GOVERNANCE REVIEW

CHARITABLE OBJECTS

The charitable objects of The Place identified in the Articles of Association are:

To foster, promote and increase the interest of the public in the knowledge, understanding and practice of the art of contemporary dance and to promote and assist presentation of contemporary dance and the training of contemporary dance practitioners.

PRINCIPAL OBJECTS AND ACTIVITY OF THE CHARITY

The principal objective of The Place is to be of service to and through dance. The Place seeks to transform and enrich the lives of dance artists, students, young people, audiences and the public through training, creating, performing and sharing contemporary dance.

The principal activity of The Place is the development of contemporary dance through a higher education establishment, producing and touring work, a theatre and other artistic and educational activities.

In considering the strategies and policies of the charity, the charity trustees (who are also the Board of Governors) have had due regard to the public benefit guidance published by the Charity Commission, in accordance with the Charities Act 2011.

The core elements of public benefit are:

- producing exceptional artists who shape the future of dance
- fostering talent and creativity through world-class vocational training
- finding and nurturing the finest talent
- supporting the cultural infrastructure
- fuelling development in the creative industries
- international leadership in dance.

LEGAL STRUCTURE

The Place, a company limited by guarantee (company number: 883094), is governed as described in the Articles of Association and is a registered charity in England and Wales (charity number: 250216). The Board of Governors are the directors for the purposes of company law and charity trustees for the purpose of charity law. All Governors are non-executive and considered to be independent.

The Place is a National Portfolio Organisation for Arts Council England and, with Band 3 status, it carries sector-wide responsibilities for leadership. The Place Business Plan 2018-2023 was developed in the context of Arts Council England's ten-year strategy with the annual review data reported to the Department for Digital, Culture, Media and Sport.

London Contemporary Dance School is a Member of the Conservatoire for Dance and Drama. The Conservatoire for Dance and Drama is a registered charity in England and Wales (number 1095623) and a registered higher education provider regulated by the Office for Students. A Nominated Governor from The Place is a member of the Conservatoire for Dance and Drama's Governing Body which oversees academic and financial provision. The Place accounts are submitted to BDO, the Conservatoire for Dance and Drama's auditors, for further scrutiny ahead of submission to the Office for Students. London Contemporary Dance School is a beneficiary of a shared service provision which includes common policies alongside member schools - Bristol Old Vic Theatre School; Central School of Ballet; National Centre for Circus Arts; Northern School of Contemporary Dance; and Rambert School of Ballet and Contemporary Dance.

During the year ended 31 July 2021, the University of Kent continued to be the awarding institution for London Contemporary Dance School degrees. Following a successful institutional approval process, a new validation partnership with University of the Arts London will take effect from the 2021/22 academic year.

RESPONSIBILITIES AND DELEGATED AUTHORITY

The primary responsibility for The Place is vested in the Board of Governors, in accordance with the Articles of Association. Governors:

- Support the Chair and the Board to ensure that The Place is continuously driving the next era of innovation in dance by approving strategy, policy and procedures and overseeing their implementation
- Provide leadership experience to input into Board deliberations and to offer advice, guidance and support to the senior management team
- Ensure that The Place meets its legal and financial responsibilities as a registered charity, Arts Council England (Band 3) client and a member of a registered higher education provider (Conservatoire for Dance and Drama)
- Act as a passionate advocate for the work of The Place in all its diversity and contribute to successful relationships with stakeholders
- Help to attract funding, individual support and sponsorship to support The Place and its work
- Appoint and sets pay and conditions for the Chief Executive

The Board meets at least four times a year to monitor the operations of The Place. The Board is committed to good corporate governance and ensures that best practice is followed. An internal governance review was completed by the Chair with his findings presented to the Nominations Committee in November 2020. He considered the Board to be effective and commended Governors' commitment and strong relationship with the Executive Team. Suggestions regarding priority skills areas for recruitment were noted for consideration in future recruitment. An external governance review was undertaken by consultant Professor David Timms in November 2020 in preparation for registration with Office for Students. His recommendations included clarifications to the Statement of Primary Responsibilities, creation of Academic Freedom and Freedom of Speech Policies as well as a review of the membership of Academic Board to ensure proper independence. These recommendations, along with other suggestions made, have been, or are in the process of being implemented. A commitment was made to ensure that the performance of the Board as a whole and of individual Governors is evaluated internally every year and externally every three years.

Informed by the external governance review, a full and comprehensive review of The Place's conformance to the Committee of University Chairs (CUC) Higher Education Code of Governance (published September 2020) was undertaken by the Vice Chair in 2021. Areas of improvement identified included the creation of a Code of Conduct planned for autumn 2021. In order to aid transparency, a review of governance documentation publicly available will be conducted on completion of the new website. A review of the CUC Higher Education Senior Staff Remuneration Code was conducted in 2018/19 and will be undertaken again in 2021/22. Similarly, a review of the Charity Governance Code for Larger Charities was conducted in 2018/19 and will be revisited in 2021/22 following the recent revisions published.

The Board delegates specific authority to committees as determined in the approved Schedule of Delegation. Each committee (other than the Academic Board) is chaired by an independent board member. The committees comprise

- Finance and General Purposes Committee, which includes HR and Remuneration
- Audit Committee
- Nominations Committee
- Equality, Diversity and Inclusion Committee (co-chaired by Governors with representation from across the organisation)
- Academic Board (from 1 January 2021 the role of chair passed from a Governor to the Chief Executive. Membership includes staff and students.)

In addition, effective use has been made of smaller Board Working Groups, established to address specific issues and enabling rapid decision making.

The Company Clerk works closely with the Chief Executive, the Chair, the Vice Chair and the Committee Chairs to provide effective administrative support and advice, ensuring the Board and Committees are properly constituted and that information is managed in accordance with legal requirements, including maintaining a corporate workplan and register of Board of Governors' interests.

Day to day management of The Place has been delegated to the Chief Executive, Clare Connor. Clare is also the designated Accountable Officer for the Conservatoire for Dance and Drama, the body in receipt of Office for Students funding. In this capacity, as Chief Executive and Accountable Officer, Clare reports to the Conservatoire for Dance and Drama.

Clare attends the Conservatoire for Dance and Drama's Transition Coordination Committee (formerly Chief Executive Committee) as part of the transition towards independence and the subsequent wind down of the Conservatoire for Dance and Drama. She also attends meetings of the Conservatoire for Dance and Drama Board, along with The Place Nominated Governor, in order to effectively discharge responsibilities. As Chief Executive, Clare is also responsible for managing the partnership with the validating institutions, the University of Kent and the University of the Arts London.

REMUNERATION OF KEY MANAGEMENT PERSONNEL

Key management personnel are considered to be the Board of Governors and the senior leadership team.

Governors are not remunerated but are entitled to recover expenses as outlined in the notes to the Financial Statements. In 2020/21 £125 was paid to Governors in expenses (£933 in 2019/20).

Remuneration of the Chief Executive, Director of Finance and Resources, Artistic Director and Director of Dance Studies is considered annually by the Finance and General Purposes Committee. In addition, the Finance and General Purposes Committee is required to approve any individual changes in remuneration that represent more than a 3.5% increase in salary rate (increased to 5% from September 2021), unless the change is required by a statutory requirement. Industry benchmarking is considered in relation to these awards. The Place has a secondary employment policy which was approved by the Finance and General Purposes Committee in September 2019.

Non-contractual salary increases are considered annually by the Finance and General Purposes Committee for all staff. The principal factors that are taken into account are affordability, inflation and the relevant industry guidelines. As a result of the COVID-19 global pandemic, non-contractual pay increases were not awarded in 2020/21. However, in recognition of everybody's hard work and commitment in a challenging year, the Board agreed an increase of 1% to staff salaries from 1 August 2021 (with the exception of the Chief Executive who despite doing an outstanding job, did not receive a pay increase in line with Arts Council England guidance). Plans are also being made to move all casual staff to a rate equal to or above the London Living Wage following the implementation of measures moving permanent staff to this rate.

RETIREMENTS FROM AND APPOINTMENTS TO THE BOARD OF GOVERNORS

The members of the Board of Governors who served during the year and up to the date of the Report are listed on page 3.

The policy on the Appointment and Retirement of Governors states that Governors are elected to serve on the Board for a period of three years and that this may be extended by re-election every three years, usually to a maximum of nine years. The term of the Chair is limited to a maximum of six years. The maximum number of Governors is 15. As of 1 August 2021, there were 10 Governors.

There were no retirements or resignations during the 2020/21 financial year. There was no Governor recruitment during the financial year, although a recruitment campaign began in September 2021 aimed at diversifying the Board as well as filling essential skills gaps. Targets for the diversity of the Board are set out in the Equality and Diversity Action Plan 2018-22. As of 1 August 2021, the composition of the Board was 50% male and 50% female (target 45% male and 55% female.) No individuals had disclosed a disability, against a target of 1. The Board comprised 30% Black, Asian and Minority Ethnic (target 25%) and the mode average age was 50-59 (target 40-49), although a reduction in mean average had been achieved compared to 2018/19.

GOVERNOR INDUCTION

The Nominations Committee is responsible for reviewing the process of inducting new Governors as well as seeking feedback from those who have experienced the process firsthand. An induction pack is shared which includes the CUC and Charity Commission Governance Codes, Terms of Reference and minutes for Committees, previous Annual Report and Financial Statements as well as other useful information. New Governors are appointed a mentor, a more experienced member of the Board of Governors, who they can approach with any questions. A series of meetings to explain the role of a Governor and introducing the work of The Place are arranged.

GOVERNOR ATTENDANCE AT COMMITTEE MEETINGS (1 AUGUST 2020 – 31 JULY 2021)

	Board	Finance & General Purposes	Audit	Equality, Diversity & Inclusion	Nominations	Academic Board*	CDD Board
Alan Bishop (Chair)	4/4	4/4			2/2		
Jane Alexander (Vice Chair)	4/4		3/3		2/2	3/3 2 as Observer	
Tzo Zen Ang	4/4	4/4					
Michael 'Mikey J' Asante	3/4			3/4		1/3 Observer	
Derek Hicks	4/4					1/3	5/5
Chris Rowland	4/4	4/4	3/3 Observer				
Eva Sarma	4/4		3/3				
John G Stewart	4/4	3/4 Observer	3/3		2/2		
Catherine Ward	4/4	4/4		4/4	2/2		
Rosalind Wynn	4/4		3/3				

*From 1 January 2021, the chairing of Academic Board transferred from a Governor to the Chief Executive, as recommended by the external governance review. Governors were invited to continue attending as optional observers.

STATEMENT OF RESPONSIBILITIES OF THE BOARD OF GOVERNORS

The Governors are responsible for preparing the Report of the Governors and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice.)

Company law requires the Board of Governors to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including income and expenditure, of the charitable group for that year. In preparing these financial statements, the Governors are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent; state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable group will continue in business.

The Governors are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company, and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Governors are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Governors have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

INTERNAL CONTROL

The Board of Governors acknowledges that it is responsible for ensuring that a sound system of internal control, supporting the achievement of policies, aims and objectives, while safeguarding the public and other funds and assets of the organisation is maintained and confirms that it has reviewed the effectiveness of these arrangements. The system of internal control is designed to manage rather than eliminate the risk of failure to achieve policies, aims and objectives. It can only provide reasonable and not absolute assurance of effectiveness.

The Board of Governors has taken reasonable steps in the period 1 August 2020 to the date of signing these financial statements to:

- ensure that funds from Arts Council England, the Office for Students through the Conservatoire for Dance and Drama, and the Department for Education Music and Dance Scheme are used only for the purposes for which they have been given and in accordance with the conditions which these bodies may from time to time prescribe
- ensure that there are appropriate financial and management controls in place to safeguard public funds and funds from other sources
- ensure that The Place has a robust and comprehensive system of risk management, control and corporate governance, which includes the prevention and detection of corruption, fraud, bribery and irregularities and safeguard the assets of The Place
- secure the economical, efficient and effective management of The Place's resources and expenditure; and
- ensure that the activity of The Place delivers a broad public benefit in line with the organisation's charitable objects.

The key elements of The Place's system of internal control, which is designed to discharge the responsibilities set out above, include the following:

- clear definitions of the responsibilities of, and the authority delegated to, budget holders
- a comprehensive medium and short-term planning process, supplemented by detailed annual income, expenditure, capital and cash flow budgets
- quarterly reviews of key performance indicators, business risks and financial results
- clearly defined and formalised requirements for approval and control of expenditure, with investment decisions involving capital or revenue expenditure being subject to formal detailed appraisal and review according to approval levels set by the Board
- comprehensive Financial Regulations, detailing financial controls and procedures, approved by the Audit Committee and the Finance and General Purposes Committee
- a professional Internal Audit service whose annual programme is approved by the Audit Committee. The Internal Audit service is organised and managed by Conservatoire for Dance and Drama to ensure that the operational performance of London Contemporary Dance School meets the criteria set out by the Office for Students. A retender for the internal audit function is scheduled and a new company will be appointed from 2022/23 in line with the organisation's planned independent registration with the Office for Students.

AUDITORS

The Place's auditors, Haysmacintyre LLP, are willing to continue in office and a resolution proposing their reappointment and authorising the members of the Board to fix their remuneration will be put to the Board.

The Report of the Board of Governors, incorporating the Strategic Report, was approved by the Board on 27 October 2021.



Signed on behalf of the Board of Governors by **Alan Bishop**, Chair

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS

OPINION

We have audited the financial statements of Contemporary Dance Trust Limited (operating as The Place) for the year ended 31 July 2021 which comprise the consolidated statement of financial activities, the balance sheets, the cash flow statements and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard Applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group and charitable company's affairs as at 31 July 2021 and of the group's and charitable company's net movement in funds, including the income and expenditure, for the year then ended; and
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Office for Students Accounts Direction.

BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

CONCLUSIONS RELATING TO GOING CONCERN

In auditing the financial statements, we have concluded that the Governors' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Governors with respect to going concern are described in the relevant sections of this report.

OTHER INFORMATION

The Governors are responsible for the other information. The other information comprises the information included in the Governors' Report (incorporating the strategic report). Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Governors' Report (incorporating the strategic report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and directors' report included within the Governors' Report has been prepared in accordance with applicable legal requirements.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Governors' Report (which incorporates the strategic report and directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company; or
- the charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Governors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT IN RESPECT OF THE OFFICE FOR STUDENTS

In our opinion, in all material respects:

- funds administered by the charitable company for specific purposes during the year ended 31 July 2021 have been applied to those purposes and managed in accordance with relevant legislation;
- funds provided by the Office for Students and Department for Education have been applied in accordance with the terms and conditions attached to them during the year ended 31 July 2021; and

We have nothing to report in respect of the following matter in relation to which the Office for Students requires us to report where:

- grant and fee income, as disclosed in the note 3 and 4 to the accounts, has been materially misstated.

RESPONSIBILITIES OF GOVERNORS FOR THE FINANCIAL STATEMENTS

As explained more fully in the Statement of Governors' Responsibilities statement set out on page 33, the Governors (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Governors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Governors are responsible for assessing the group's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Governors either intend to liquidate the group or the charitable company or to cease operations, or have no realistic alternative but to do so.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the group and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory requirements of the Office for Students and the Charity Commission, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006 and the Charities Act 2011.

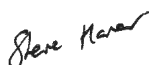
We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risks were related to the potential for management to post inappropriate journal entries and to manipulate accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud
- Evaluating management's controls designed to prevent and detect irregularities
- Identifying and testing journals, in particular journal entries posted by unusual users or with unusual descriptions
- Challenging assumptions and judgements made by management in their critical accounting estimates

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

USE OF OUR REPORT

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Steven Harper
Senior Statutory Auditor

For and on behalf of Haysmacintyre LLP, Statutory Auditors
10 Queen Street Place
London
EC4R 1AG

27th October 2021

Date

FINANCIAL STATEMENTS

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 JULY 2021

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Income from:					
Donations and legacies	2	121,522	198,881	320,403	419,735
Charitable activities					
Grants	3	1,484,783	2,627,116	4,111,899	3,373,466
School fees and education	4	2,703,778	-	2,703,778	2,841,058
Performances		117,930	-	117,930	428,328
Other		48,422	-	48,422	99,831
Other trading activities					
Lettings		47,246	-	47,246	160,793
Other		-	-	-	50,361
Investments		-	3,951	3,951	5,216
Total income		4,523,681	2,829,948	7,353,629	7,378,788
Expenditure on:					
Raising funds					
Donations and sponsorships		104,824	-	104,824	107,928
Costs of premises maintenance relating to lettings and grants		174,224	256,062	430,286	389,481
		279,048	256,062	535,110	497,409
Charitable activities					
School and education		3,301,710	445,801	3,747,511	3,404,850
Dance company		-	-	-	949,830
Theatre productions		-	2,490,760	2,490,760	2,167,972
		3,301,710	2,936,561	6,238,271	6,522,652
Total expenditure	5	3,580,758	3,192,623	6,773,381	7,020,061
Net income (expenditure) before investment loss		942,923	(362,675)	580,248	358,727
Net gain/(loss) on investments	9	-	15,297	15,297	(9,080)
Net income (expenditure)		942,923	(347,378)	595,545	349,647
Taxation		71,538	-	71,538	105,071
Net income (expenditure) and net movement in funds for the year after taxation		1,014,461	(347,378)	667,083	454,718
Transfer of Funds		-	-	-	-
Net movement in funds		1,014,461	(347,378)	667,083	454,718
Total funds at 1 August 2020		938,896	5,713,819	6,652,715	6,197,997
Total funds at 31 July 2021	13	1,953,357	5,366,441	7,319,798	6,652,715

There were no recognised gains or losses other than those reflected above.
The notes on pages 41 to 53 form part of these financial statements.

BALANCE SHEET AS AT 31 JULY 2021

	Notes	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Fixed assets					
Tangible assets	8	5,851,046	5,938,801	5,851,046	5,938,801
Intangible assets	8	105,455	126,084	105,455	126,084
Investments	9	174,628	155,637	174,628	155,637
Total fixed assets		6,131,129	6,220,522	6,131,129	6,220,522
Current assets					
Debtors	10	675,307	450,309	850,992	1,097,154
Cash at bank and in hand		1,511,004	747,907	1,511,004	747,907
Total current assets		2,186,311	1,198,216	2,361,996	1,845,061
Liabilities					
Creditors: amounts falling due within one year	11	997,642	766,023	1,153,391	1,396,953
Total current liabilities		997,642	766,023	1,153,391	1,396,953
Net current assets		1,188,669	432,193	1,208,605	448,108
Creditors: amounts falling due in more than one year		-	-	-	-
Net assets		7,319,798	6,652,715	7,339,734	6,668,630
Financed by:					
Income funds					
Restricted	13	5,366,441	5,713,819	5,366,441	5,713,819
Unrestricted	13	1,953,357	938,896	1,973,293	954,811
Total charity funds		7,319,798	6,652,715	7,339,734	6,668,630

The total income of the charity as an individual entity for the year was £7,556,398 (£7,378,788 in 2020) and its net income was £671,104 (£454,718 in 2020). A Statement of Financial Activities for the charity as an individual entity is not included using the exemption given in section 408 of the Companies Act 2006.

The notes on pages 41 to 53 form part of these financial statements.

Approved and authorised for issue by the Board of Governors on 27 October 2021 and signed on its behalf by



Alan Bishop, Chair

Contemporary Dance Trust Limited
Registered office: The Place, 17 Duke's Road, London WC1H 9PY
Company registered number (England and Wales): 883094
Charity registered number (England and Wales): 250216

CASH FLOW STATEMENT FOR THE YEAR ENDED 31 JULY 2021

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Net cash inflow/(outflow) from operating activities	1,014,418	634,561	1,014,418	634,561
Cash flows from Investing activities				
Bank interest	257	807	257	807
Purchase of tangible fixed assets	(251,578)	(63,953)	(251,578)	(63,953)
Purchase of intangible fixed assets	-	(3,965)	-	(3,965)
Cash outflow from investing activities	(251,321)	(67,111)	(251,321)	(67,111)
Increase/(decrease) in cash and cash equivalent in the year	763,097	567,450	763,097	567,450
Cash and cash equivalents at the beginning of the year	747,907	180,457	747,907	180,457
Cash and cash equivalents at the end of the year	1,511,004	747,907	1,511,004	747,907
Reconciliation of net income to net cash flow from operating activities				
Net movement in funds	667,083	454,718	709,973	476,264
Depreciation charges	359,962	341,572	359,962	341,572
Bank interest	(257)	(807)	(257)	(807)
Investment income	(3,694)	(4,409)	(3,694)	(4,409)
(Increase)/decrease in fair value of investments	(15,297)	9,080	(15,297)	9,080
(Increase)/decrease in debtors	(224,998)	111,701	(364,343)	(6,300)
Increase / (decrease) in creditors	231,619	(277,294)	328,074	(180,839)
Net cash (outflow)/inflow from operating activities	1,014,418	634,561	1,014,418	634,561

The notes on pages 41 to 53 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

1. ACCOUNTING POLICIES

BASIS OF PREPARATION

The financial statements are prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (Charities SORP (FRS 102), second edition effective from 1 January 2019); the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102); and the Companies Act 2006. Contemporary Dance Trust Limited (“The Place”) meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Having made due enquiries, which also considered the continuing impact of the global pandemic on the business, the Board believes that it is appropriate to prepare the financial statements on a going concern basis. This view is based, inter alia, on the review of the reserves position referred to in the Financial Review section of the Annual Report, and also an examination of the budget for the current year and the business plan and forecast cashflows for future years. The budget for 2021/22 assumes there will be a small deficit in year, due to expected ongoing COVID-19 restrictions and the time taken to rebuild our income streams without the additional support we have received in 2019/20 and 2020/21 from government and Arts Council England. The Board believes The Place is prepared if lockdown measures return.

The preparation of the financial statements in accordance with FRS 102 requires the Board to make estimates and assumptions concerning the future. The estimates and assumptions that could have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year include accruals, depreciation, revenue recognition and debtor recovery. Accounting in these areas requires management to use judgement. In relation to accruals this is with regards to a best estimate of costs that will be incurred based on contractual requirements. For depreciation these estimates are driven by the useful economic life of the associated assets. For revenue recognition management apply judgements in concluding on the point at which revenue should be recognised. Debtors are provided for when it is more likely than not that the payment will not be received.

BASIS OF PREPARATION

The financial statements consolidate the results of the charity and its wholly owned subsidiary, Place Productions Limited, drawn up to 31 July on a line-by-line basis. All intra-group transactions, balances, income and expenses are eliminated on consolidation. As permitted by Section 408, the Companies Act 2006, the charity has not presented its own income and expenditure account and related notes.

TANGIBLE FIXED ASSETS AND DEPRECIATION

All assets costing more than £750 are capitalised at historical cost and stated at cost less depreciation. Assets with a value of less than £750 are written off in the financial statements in the year of purchase.

No depreciation is provided on freehold land.

Depreciation is provided on freehold buildings at a rate calculated to write off this cost over fifty years on a straight-line basis. Capital expenditure on building improvement is written off over ten years.

Furniture, IT hardware and equipment assets are depreciated over a three-year period.

INTANGIBLE FIXED ASSETS

Major IT systems and software development are classed as intangible fixed assets and are depreciated over a ten-year period.

FIXED ASSET INVESTMENTS

Investments are a form of financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. The Statement of Financial Activities (SOFA) includes the net gains and losses arising on revaluation and disposals throughout the year.

CASH AT BANK AND IN HAND

Cash at bank and in hand includes cash and short-term deposits with a maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

INCOME

All income is recognised once the charity has entitlement to the income, when it is more likely than not that the income will be received, and the amount of the income receivable can be measured reliably.

Grants and donations are, where appropriate, brought into the financial statements in the year in which they are receivable.

Donated services and facilities are recognised when received, based on the estimated value of the donation to the charity. An equivalent amount of expenditure is also recognised.

GRANTS PAYABLE

Grants payable are recognised in the financial statements in the year in which they are paid.

EXPENDITURE

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required, and the amount of the obligation can be measured reliably. All expenses including support costs and governance costs are allocated or apportioned to the applicable expenditure headings. Irrecoverable Value Added Tax (VAT) is charged as a cost against the activity for which the expenditure was incurred.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include administration, finance, premises and communications departments, which support The Place's artistic programmes and educational activities. Following the closure of Richard Alston Dance Company in July 2020 the cost allocation method has been reviewed. Support costs are now allocated based on space used, to fairly recognise the demands on the building and support costs. The previous year's allocation has not been restated on the grounds that the change in allocation method results from a change in activities compared with the previous financial year.

Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice.

TAXATION

Contemporary Dance Trust Limited is a charity registered in England and Wales and is not liable to United Kingdom income tax or corporation tax on its charitable activities. The charity and its subsidiary claim theatre tax relief in respect of its productions, the benefit of which is recorded in the SOFA. The charity is unable to recover all of its Value Added Tax (see note 7).

FOREIGN CURRENCIES

Assets and liabilities in foreign currencies are translated into sterling at the rate of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the rate ruling in the month the transaction takes place. All differences are taken to the SOFA.

PENSION FUNDING

The charity has a stakeholder pension scheme in place for all staff, which makes provision for an employer contribution. The annual cost of the pension scheme is charged to the SOFA.

FUND ACCOUNTING

Restricted funds are created where a donor specifies the intended future use of their donation. These are spent in accordance with the donor's wishes.

Unrestricted funds are available for use at the discretion of the Board in furtherance of the general objects of the charity.

The unrestricted reserves of the charity have been split in order to recognise the funds generated by the two main areas of expenditure: London Contemporary Dance School; and Professional Performance and Community Activities (see note 13).

FINANCIAL INSTRUMENTS

Basic financial assets, including trade and other receivables, cash and bank balances, and receivables from the subsidiary are recognised at the transaction price less any provision for non-recoverability.

Investments, which are a form of financial instrument, are initially recognised at their transaction value and subsequently at fair value as explained above.

Basic financial liabilities, including trade and other payable, are recognised at the transaction price.

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Unrestricted Funds £	Restricted Funds £	Total 2020 £
Donations and legacies	57,630	198,881	256,511	127,859	216,751	344,610
Donated services	63,892	-	63,892	75,125	-	75,125
Total	121,522	198,881	320,403	202,984	216,751	419,735

3. GRANT AND FUNDRAISING INCOME

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Unrestricted Funds £	Restricted Funds £	Total 2020 £
Grant Income						
Conservatoire for Dance and Drama	848,635	21,103	869,738	643,528	15,137	658,665
Arts Council England Grant	-	1,826,985	1,826,985	-	1,954,994	1,954,994
Arts Council Cultural Recovery Fund	360,623	309,251	669,874	-	-	-
Department for Education Grant	275,525	-	275,525	253,521	-	253,521
Furlough Grant	-	374,608	374,608	-	313,529	313,529
Other Grants and Fundraising	-	95,169	95,169	22,766	169,991	192,757
Total	1,484,783	2,627,116	4,111,899	919,815	2,453,651	3,373,466

4. FEE INCOME BREAKDOWN

	2021 £	2020 £
UK/EU Undergraduates	1,301,165	1,140,332
Overseas Undergraduates	540,316	529,550
UK/EU Postgraduates	199,759	227,649
Overseas Postgraduates	233,750	243,130
Part-time students	108,205	88,780
Short classes and courses	102,671	351,528
Centre for Advanced Training	203,659	218,903
Other fee income (including audition fees)	14,253	41,186
Total paid by or on behalf of individual students	2,703,778	2,841,058

5. EXPENDITURE

	Staff costs £	Other direct costs £	Support costs £	Allocation of other costs £	Total 2021 £
Raising funds					
Donations and sponsorships	99,226	5,598	-	-	104,824
Costs of premises maintenance relating to lettings	166,831	256,062	7,393	-	430,286
	266,057	261,660	7,393	-	535,110
Charitable activities					
School and education	1,946,400	576,789	120,994	1,103,328	3,747,511
Theatre productions	812,602	546,813	6,437	1,124,908	2,490,760
Other costs of premises maintenance	992,441	1,235,795	-	(2,228,236)	-
	3,751,443	2,359,397	127,431	-	6,238,271
Total expenditure	4,017,500	2,621,057	134,824	-	6,773,381

Prior Year Comparative - Expenditure 2019/20

	Staff costs £	Other direct costs £	Support costs £	Allocation of other costs £	Total 2020 £
Raising funds					
Donations and sponsorships	88,063	19,865	-	-	107,928
Costs of premises maintenance relating to lettings and grants	251,723	34,509	-	103,249	389,481
	339,786	54,374	-	103,249	497,409
Charitable activities					
School and education	2,023,140	434,867	241,077	705,766	3,404,850
Dance company	441,683	262,316	54,198	191,633	949,830
Theatre productions	615,631	263,079	118,016	1,171,246	2,167,972
Other costs of premises maintenance/ other costs	920,597	1,251,297	-	(2,171,894)	-
	4,001,051	2,211,559	413,291	(103,249)	6,522,652
Total expenditure	4,340,837	2,265,933	413,291	-	7,020,061

Other costs of premises maintenance staff cost figure includes support staff costs of £661,270 (£694,000 in 2020).

6. PARTICULARS OF STAFF AND THE COST OF KEY MANAGEMENT PERSONNEL

The average number of employees employed during the year was 284 (2020:280). This includes full-time and part-time employees and casual staff.

FTE	2021 No	2020 No
Administration	24	21
Services	8	11
Performance	0	10
Educational	34	39
Theatre	16	18
Total	82	99
Total staff costs were:	£	£
Wages and salaries	3,481,468	3,750,865
Social security costs	269,614	292,306
Other pension costs	220,161	261,721
Total	3,971,243	4,304,892

Wages and salaries include termination costs of £45,950 (£22,383 in 2020).

The key management personnel comprise the Governors and the Directors.

The total employee benefits of the key management personnel were £596,207 (£656,737 in 2020). The Governors are not remunerated.

During the period the following employees were paid in the following bands:

	12 months to July 2021	12 months to July 2020
£60,001 - £70,000	2	2
£70,001 - £80,000	1	1
£80,001 - £90,000	1	1

The Chief Executive Officer (Head of the Institution) was paid:

	12 months to July 2021	12 months to July 2020
Salary	90,000	90,000
Pension Contributions	15,300	15,300
Total	105,300	105,300

The Chief Executive's salary is regularly benchmarked against other institutions in order to keep it in line with the market and any increases made are informed by this data. The Chief Executive has delegated responsibility for the delivery of education and professional public programmes for London Contemporary Dance School and The Place. The postholder has an annual appraisal review by the Governors to ensure that objectives and key performance indicators (KPIs) are being achieved.

The Chief Executive's basic salary is 2.94 (2.79 in 2020) times the median pay of staff, where the median pay is calculated on a full-time equivalent basis for the salaries paid by the charity to its staff.

The Chief Executive's total remuneration is 3.81 (3.13 in 2020) times the median total remuneration of staff, where the median total remuneration is calculated on a full-time equivalent basis for the total remuneration by the charity to its staff. The increase in median is a result of the reduction in full-time equivalents from 99 to 82 as a result of a restructure in response to the pandemic, course changes, as well as the planned closure of Richard Alston Dance Company. In line with guidance from Arts Council England, the Chief Executive did not receive a pay increase 2021/22.

7. NET INCOME

	2021 £	2020 £
This is stated after charging:		
Depreciation	359,962	341,572
External auditor's remuneration:		
- Current year audit	32,800	35,500
- Prior year audit	-	5,894
- Non-audit services	21,200	20,430
Irrecoverable VAT	111,556	104,665
Board members' expenses - 4 Directors (2020: 5 Directors)	125	933

8. TANGIBLE AND INTANGIBLE FIXED ASSETS FOR CHARITY USE (GROUP AND CHARITY)

	Freehold land and buildings £	Plant replacement and IT equipment £	Furniture and equipment £	Building improvements, fixtures and fittings £	Total tangible fixed assets £	Intangible fixed assets £
Cost						
At Cost 31 July 2020	8,766,737	838,307	1,412,525	-	11,017,569	335,192
Additions	-	142,581	23,276	85,721	251,578	-
Disposals	-	(218,141)	(360,901)	(400)	(579,442)	(160,215)
Transfers	-	(470,646)	(341,405)	812,051	-	-
At 31 July 2021	8,766,737	292,101	733,495	897,372	10,689,705	174,977
Depreciation						
At Cost 31 July 2020	3,231,744	529,238	1,317,786	-	5,078,768	209,108
Provided this year	170,309	32,548	50,721	85,755	339,333	20,629
Depreciation on Disposals	-	(218,141)	(360,901)	(400)	(579,442)	(160,215)
Transfers	-	(189,770)	(335,937)	525,707	-	-
At 31 July 2021	3,402,053	153,875	671,669	611,062	4,838,659	69,522
Net Book Value						
At 31 July 2020	5,534,993	309,069	94,739	-	5,938,801	126,084
At 31 July 2021	5,364,684	138,226	61,826	286,310	5,851,046	105,455

All fixed assets are used for direct charitable purposes.

A deed of covenant signed by the Board in 2014/15 in respect of the capital grant of £581,518 from Arts Council England contracts The Place to register a further charge and not, without written consent of Arts Council England, to assign, transfer or charge the Land.

With consent from Arts Council England, a debenture was granted to Barclays Bank PLC to secure the overdraft facility of £150,000 in May 2018. This overdraft was increased to £450,000 in May 2020 and remains in place until further notice.

9. INVESTMENTS

The charity has one subsidiary company, Place Productions Limited. The charity is the sole member and therefore controls the activity of Place Productions Limited. Place Productions Limited is a UK company limited by guarantee, not having share capital, registered in England and Wales with the company number 09242999. The subsidiary company commenced business on 1 April 2015. Its year end is 31 July.

Key information relating to Place Productions Limited for the year:

	2021 £	2020 £
Turnover	171,644	625,404
Operating (loss)	(31,105)	(110,475)
Tax credit on ordinary activities	27,084	89,034
Profit/(Loss) after tax for the year	(4,021)	(21,441)

Group and charity

Fixed asset investments at 31 July 2021 comprise 6,149 units in a unit trust. (2020: 6,014 units)

	£
Fund Value as at 31 July 2020	155,637
Investment Income : re-invested in fund	3,694
Increase/(decrease in investment value)	15,297
Fund Value as at 31 July 2021	174,628

10. DEBTORS

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Trade debtors	146,328	99,034	146,328	99,034
Intercompany debtors	-	-	202,769	735,879
Other debtors	3,021	5,085	3,021	5,085
Prepayments and accrued income	525,958	346,190	498,874	257,156
Total	675,307	450,309	850,992	1,097,154

11. CREDITORS

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Amounts falling due within one year:				
Trade creditors	270,487	187,184	270,487	187,184
Intercompany creditors	-	-	155,749	630,930
Other creditors	-	-	-	-
Other taxes and social security	90,662	-	90,662	-
Accruals and deferred income	636,493	578,839	636,493	578,839
Total	997,642	766,023	1,153,391	1,396,953

Deferred income

Deferred income comprises fees receivable in advance (Group and Charity)

	2021 £	2020 £
Opening balance	126,591	318,269
Amount released to income	(126,591)	(309,701)
Amount deferred in Period	96,440	118,023
Closing Balance	96,440	126,591

12. MEMBERS' GUARANTEES

The charity is a company limited by a guarantee not exceeding £5 per member. The number of members as at 31 July 2021 was 10 (10 in 2020) and the total of such guarantees amounted to £50 (£50 in 2020). The Governors are the members of the charity.

13. FUNDS

a) Fund movements

	Balance as at 31 July 2020 £	Movements in		Taxation £	Transfers in/(out) £	Balance as at 31 July 2021 £
		Income/ Investment gains £	Expenditure/ Investment losses £			
Unrestricted funds						
Professional and Community	(2,605)	667,003	(53,460)	71,538	-	682,476
London Contemporary Dance School	941,501	3,856,678	(3,527,298)	-	-	1,270,881
Total unrestricted funds	938,896	4,523,681	(3,580,758)	71,538	-	1,953,357
Restricted funds						
Fund for Excellence	62,817	206,310	(148,753)	-	-	120,374
Pioneering Fund	23,602	28,994	(41,000)	-	-	11,596
Place for the Future	5,326,615	-	(256,062)	-	-	5,070,553
Other Theatre Grants	71,118	77,994	(111,813)	-	-	37,299
Other Educational Grants	29,667	21,103	(32,644)	-	-	18,126
Arts Council of England	200,000	2,136,236	(2,227,743)	-	-	108,493
Furlough government grant	-	374,608	(374,608)	-	-	-
Total restricted funds	5,713,819	2,845,245	(3,192,623)	-	-	5,366,441
TOTAL funds (2021)	6,652,715	7,368,926	(6,773,381)	71,538	-	7,319,798
	Balance as at 1 August 2019 £	Income/ Investment gains £	Expenditure/ Investment losses £	Taxation £	Transfers in/(out) £	Balance as at 31 July 2020 £
Unrestricted funds						
Professional and Community	(1,216)	1,018,848	(1,125,308)	105,071	-	(2,605)
London Contemporary Dance School	506,784	3,673,107	(3,238,390)	-	-	941,501
Total unrestricted funds	505,568	4,691,955	(4,363,698)	105,071	-	938,896
Restricted funds						
Fund for Excellence	66,688	193,018	(196,889)	-	-	62,817
Pioneering Fund	34,230	28,950	(39,578)	-	-	23,602
Place for the Future	5,540,166	-	(213,551)	-	-	5,326,615
Other Theatre Grants	21,678	181,205	(131,765)	-	-	71,118
Other Educational Grants	29,667	15,137	(15,137)	-	-	29,667
Arts Council of England	-	1,954,994	(1,754,994)	-	-	200,000
Furlough government grant	-	313,529	(313,529)	-	-	-
Total restricted funds	5,692,429	2,686,833	(2,665,443)	-	-	5,713,819
TOTAL funds (2020)	6,197,997	7,378,788	(7,029,141)	105,071	-	6,652,715

Fund for Excellence – Capital (Expendable) and Income Funds

Funds raised that are to be used for educational purposes are held in this fund. The fund is used to encourage and support current students at the Board's discretion.

Pioneering Fund

The Pioneering Fund has been established to help provide The Place with the financial resources necessary to allow it to take creative and artistic risks and support ground-breaking initiatives, and to support those ideas which push contemporary dance into previously unexplored territory.

The Place for the Future Fund

This fund represents the income and expenditure on the Lottery and King's Cross Partnership funded project to undertake the rebuilding and improvement of The Place in 2000 and additional capital works completed with the aid of further grant income. Depreciation is charged against this fund every year.

Other Educational Grants

This fund represents the income and expenditure relating to educational projects for which specific grants have been received.

Arts Council England

This fund represents funding received from the Arts Council England relating to non-school activities which they fund. Included within this are two grants from the Cultural Recovery Fund. These grants have been treated as restricted expenditure for activity and unrestricted for support towards lost income and replenishment of unrestricted reserves. A proportion of the funds are carried forward to cover the future depreciation costs of capital purchases made in the year.

b) Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total Funds £
Fund balances at 31 July 2021 are represented by:			
Intangible fixed assets	105,455	-	105,455
Tangible fixed assets	762,367	5,088,679	5,851,046
Investments	152,778	21,850	174,628
Current assets	1,930,399	255,912	2,186,311
Current liabilities	(997,642)	-	(997,642)
Total	1,953,357	5,366,441	7,319,798

	Unrestricted Funds £	Restricted Funds £	Total Funds £
Fund balances at 31 July 2020 are represented by:			
Fixed assets:			
Tangibles	612,186	5,326,615	5,938,801
Intangibles	126,084	-	126,084
Investments	155,637	-	155,637
Current assets	811,012	387,204	1,198,216
Current liabilities	(766,023)	-	(766,023)
Total	938,896	5,713,819	6,652,715

14. OPERATING LEASE COMMITMENTS

At 31 July 2021 the charity was committed to make lease payments in respect of non-cancellable operating leases.

	2021 £	2020 £
In 1 year	5,639	5,639
In 2 to 5 years	15,012	20,531
Outstanding Leasing commitments	20,651	26,170

15. RELATED PARTY TRANSACTIONS

The Charity received donations without conditions or restrictions from members of the Board during the year of £8,062 (£3,200 in 2020).

Rosalind Wynn, who served as a Governor (charity trustee) in the year, was employed as an Executive Producer at Gecko. Gecko provided dance artists as part of the Centre for Advanced Training's summer intensive programme totalling £1,266.90. The full balance was outstanding at the year end and was fully paid by the time of signing.

John Stewart, who served as a Governor (charity trustee) in the year, was employed as University Secretary and Director of Legal at the University of London. University of London provided housing services for the period 1 August 2020 to 31 July 2021 totalling £6,904. The full balance was paid during the year.

During the year the charity recharged costs of £202,769 (£735,879 in 2020) to Place Productions Limited; and Place Productions Limited charged the charity £155,749 (£630,930 in 2020) to produce certain shows.

At the year end, there was a debtor due from Place Productions Limited of £202,769 and a creditor due of £155,749.

16. STATEMENT OF FINANCIAL ACTIVITIES FOR THE PREVIOUS PERIOD (31 JULY 2020)

	Unrestricted Funds £	Restricted Funds £	Total 2020 £
Income from:			
Donations and legacies	202,984	216,751	419,735
Charitable activities			
Grants	919,815	2,453,651	3,373,466
School fees and education	2,841,058	-	2,841,058
Performances	428,328	-	428,328
Other	88,616	11,215	99,831
Other trading activities			
Lettings	160,793	-	160,793
Other	50,361	-	50,361
Investments	-	5,216	5,216
Total income	4,691,955	2,686,833	7,378,788
Expenditure on:			
Raising funds			
Donations and sponsorships	107,928	-	107,928
Costs of premises maintenance relating to lettings and grants	160,793	228,688	389,481
	268,721	228,688	497,409
Charitable activities			
School and education	3,077,596	327,254	3,404,850
Dance company	499,830	450,000	949,830
Theatre productions	517,551	1,650,421	2,167,972
	4,094,977	2,427,675	6,522,652
Total expenditure	4,363,698	2,656,363	7,020,061
Net income (expenditure) before investment loss	328,257	30,470	358,727
Net loss on investments	-	(9,080)	(9,080)
Net expenditure	328,257	21,390	349,647
Taxation	105,071	-	105,071
Net expenditure and net movement in funds for the year after taxation	433,328	21,390	454,718
Transfer of Funds	-	-	-
Net movement in funds	433,328	21,390	454,718
Total funds at 1 August 2019	505,568	5,692,429	6,197,997
Total funds at 31 July 2020	938,896	5,713,819	6,652,715

THE PLACE DANCING FOR LIFE

CONTEMPORARY DANCE TRUST LIMITED. A COMPANY LIMITED BY GUARANTEE.

Company Registered Number: 883094 (England and Wales) Charity Registered Number: 250216 (England and Wales)

Cover image: *Dance No 2* (rehearsal) by Sivan Rubinstein (photo by Bar Alon)