

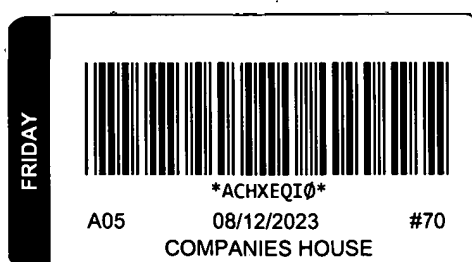


Independent Dance

Report of the Trustees and Financial Statements for the financial year ending 31 March 2023

The trustees are pleased to present their annual directors' report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Independent Dance
Company limited by guarantee
Charity number 1180239
Company number 05096892
Registered office
85 St George's Road, London, SE1 6ER



CONTENTS

Reference and administrative information	3
Trustees' Report	4 - 20
Independent Examiner's Report	21
Statement of Financial Activities	22
Balance Sheet	24
Notes to Financial Statements	25 - 33

Company information at 31 March 2023

Trustees	Nicky Childs (co-Chair) Sara Reed (co-Chair) Kimberley Harvey Fernanda Muñoz-Newsome Iris Chan (appointed May 2022) Mita Pujara (appointed July 2022) CJ Mitchell (appointed October 2022) Efrosini Protopapa (resigned July 2022) Andrew Wansell (resigned October 2022)
Company number	05096892
Charity number	1180239
Registered office	Siobhan Davies Studios 85 St George's Road London SE1 6ER
Senior management	Henrietta Hale, co-director Nikki Tomlinson, co-director
Governing documents	Memorandum and Articles of Association
Independent Examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth BH4 9DN

PURPOSE AND PUBLIC BENEFIT

The Trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2006 to have due regard to the Charity Commission's general guidance on public benefit, "Charities and Public Benefit".

The charitable objects of Independent Dance are:

To advance education for the public benefit by the promotion of the arts, in particular, but not exclusively, of the art of dance

To advance the arts for the public benefit by the promotion of the arts, in particular, but not exclusively, the art of dance

OUR VISION

Our support for radical enquiry in diverse dance and movement practices empowers artists and engages publics locally, nationally and internationally.

OUR MISSION

Independent Dance (ID) is a leading dance development organisation. We support the development of dance through radical enquiry, learning, community-building and audience engagement.

Based at Siobhan Davies Studios in London, ID is a research engine and 'home' organisation for a growing community of practitioners in the UK and around the world. Artist-led since 1984, ID is currently staffed by a team of four part-timers, all of whom sustain freelance practices alongside their role with the organisation.

Our public programme supports a wide range of accessible and interdisciplinary approaches to dance, somatic practices, improvisation and choreography. Co-designed with UK/ international artists and partner organisations, this far-reaching programme includes classes, talks, workshops, research, digital initiatives and small-scale festivals. ID also bridges higher education and professional spheres, leading on MA/MFA Creative Practice: Dance Professional in partnership with Trinity Laban and Siobhan Davies Studios.

Our aim is to generate a diverse and dynamic 'community of practice' which is not limited to one place or location and to agitate for positive change and justice within ID, the arts and society.

Over the past five years we have been working to diversify and broaden our programme offer and expand our reach, supporting a wide range of artists and practices through a live and online programme. We have undergone significant organisational change and revised our policies, including making commitments to anti-racist and anti-ableist working practices and to reducing barriers to engaging with our programme and organisation at all levels. This ongoing work is critical to our future development.

While Independent Dance and Siobhan Davies Studios (SDS) are different organisations and charities, they are proud to be partners in an ongoing National Portfolio Organisation consortium, currently receiving regular funding from Arts Council England, with SDS as the lead partner. In 2022/23 an application to Arts Council England to remain part of its National Portfolio of Organisations (NPO) was successful. ID's funding has remained at standstill since 2006, at £71,000 per year.

As such, ID is a thinktank, a hub for research, a meeting and learning ground, and a base for artists across generations. It is considered a 'home' organisation and reference point by a wide community across the UK and internationally.

Independent Dance aims to

- ⇒ Support artists to evolve their work for the benefit of the public
- ⇒ Drive artform development through a hybrid, local, national, and international learning offer
- ⇒ Engage people in learning through dance as participants and publics

We do this by

- ⇒ supporting dance artists to play multiple interconnecting roles in society – as teacher, maker, performer, producer, researcher, activist, facilitator
- ⇒ providing a safe and trusting environment for collaborative learning and development
- ⇒ fostering greater diversity; not only in terms of aesthetics or style, but also how work is made, by whom, with whom and for whom
- ⇒ championing the value, relevance and health benefits of embodied learning and seek connection with people and practices beyond the field of dance
- ⇒ learning from and flexing to shifting circumstances and artistic concerns, holding a space for critical reflection and agitating for change

Our values

Trust: working continuously to be a fair organisation with a consistent high-quality programme offer

Curiosity: demonstrating an open attitude to learning and reflecting together

Rigour: working with care and precision

Risk: forging bold new programme avenues and supporting artists to experiment with and deepen new practices

STRATEGIC OVERVIEW 2022/23

//Our approach: 'vibrancy through renewal'

ID's programme continued to evolve in response to artistic, social and cultural developments. It aims to be future thinking and tries to model good practice with a focus on equity, fairness, rigour and well-being.

Key to this is how ID values and nurtures leadership by artists. A strong collaborative and responsive approach to working with artists and other freelancers, based on porosity, listening and exchange, has been essential to ID's approach throughout our near-40-year history. Our resulting public programme is a fluid combination of responding to approaches from artists - and from organisations - as well as ID's own curatorial initiatives. As a result, there are many ways in which we work in collaboration and partnership, with UK-based and international artists as well as other organisations.

In 2022/23 an application to Arts Council England to remain part of its National Portfolio of Organisations (NPO) was successful. ID is non-lead partner in a consortium with Siobhan Davies Studios. ID's funding has remained at standstill since 2006, at £71,000 per year.

ID operates on a lean income-generating model, using staffing time partially afforded by core funding from Arts Council England to produce the public programme and therefore lever income; more than 60% of our turnover has been earned income in recent years. A recent shift in circumstance is the opportunity to apply (as non-lead NPO consortium partner) for ACE project funds. Organisational priorities include a review of how our programme is resourced and extension of our fundraising capacity. Being creative with limited resources and mindful of sustainability is also key.

In 2022/23, we set out on the delivery of our 2022-2026 Business Plan. We built on adaptations to the public programme made necessary by the Covid-19 pandemic years, and continued to experiment with multiple delivery (online, hybrid, outdoors, in-person), returning to 100% delivery of our programme (as opposed to 85% in 2021/22).

The Business Plan sets out how we will sustain the programming and operational developments of the Covid-19 pandemic years while aiming to increase financial resilience, inclusivity, environmental responsibility and staff wellbeing. Together with the staff, Trustees, and artist-ambassadors we will continually address how ID is fit for the future and modelling progressive practices.

We aim to reduce over-production, restore lead-in time to pre-pandemic levels, and make some annual strands biennial to ensure impact without burnout. We will continue to review our communications, evaluation and reporting systems and feed this forward into longer term programming and organisational development. At the heart of this is the writer Richard Sennett's concept of 'recursion', where learning is an organic process of adding to, testing, recalibrating, adapting. In this sense, ID seeks *vibrancy through renewal* rather than expansion.

//How we support artists and practices

We co-design, deliver and evaluate our public programme with artists at all career stages and in response to their interests and needs, as well as wide artistic, social, and cultural developments. Key to this is how ID values and nurtures **artistic leadership**; employing 100+ freelance artists annually and with all four of ID's staff maintaining freelance practices, we are in constant **dynamic exchange** with the sector. Through listening, exchange, and data-gathering, we build a multi-stranded public

programme which is a porous combination of responding to approaches and suggestions from artists, audiences and organisations and our own curatorial propositions which fit ID's public benefit remit.

As an organisation which specialises in supporting artists and artform development, working directly with 6000+ practitioners a year through an open access learning programme, ID's primary role is in **creating opportunities for practitioners to develop and sustain skills and careers**. ID is a training and learning ground which supports **critical, experimental, and innovative enquiry** in a range of dance forms, somatic practices and improvisation as well as interdisciplinary approaches. We are interested in deep-rooted research, connections, and community-building; in this way we see ID's work as 'radical'. We note a shift away from individual authorship and self-development towards relational practices and activity which is more outward-facing and socially engaged. How the artistic **community** values ID comes through strongly in feedback. Practitioners supported by our programme work and apply their skills - as performers, makers, facilitators, teachers, researchers in a wide range of other contexts both within and beyond dance. We also note that while ID is based in South London, our programme employs and reaches significant numbers of practitioners based in other parts of England and internationally, as well as London itself.

ID will continue to offer an extensive studio and online learning programme which resists any notion of a 'normative' body. It offers **multiple entry points** for beginner to experienced dancers/movers to build new skills; space for **collaborative exchange** and for **organic progression** from participating to teaching, project-leading, mentoring, and governance roles. It enables **agency** and **leadership-building** with ideas and contacts flowing easily between activity strands and across the consortium partnership with Siobhan Davies Studios. Artists directly influence developments by proposing research projects, by taking on freelance roles within the programme, and by becoming Artist-Ambassadors and Trustees. Artists often move between our public programme, teaching pool and MA/MFA Creative Practice and tend to remain part of our community for decades, extending reach through an **international diaspora**. In these ways we support artists across places and generations and have become a home organisation and reference point for a growing community of independent dance artists. This longitudinal support and involvement are key to the '**community of practice**' which ID has evolved over the past 40 years.

ID is also a **seed organisation**, with collaborations and projects spiralling out of initiatives we innovate or support through mentoring and advice. Advocacy and discussion at national sector level focuses on conditions, equity, access, and systemic change and aims to feed artists' voices into key networks which ID is an active member of, including One Dance UK, UK Dance Network, and Moving for Change.

//International and Digital working

We built on the successful pilot edition of **International Festival of Learning** which foregrounds research and participation. IFL brings artists of renown to London and creates the conditions for practitioners to meet and collaborate and be part of an international dance scene. It creates opportunities for audiences and participants to engage with international artists' ideas at early stages of development. Our long-term drive is for IFL to be delivered biennially as a new framework profiling the **value of learning through dance**. We will continue to bring world-class artists to London to share and exchange practices with UK-based artists. An HE Roundtable for artist-academics will focus on 'staying international post-Brexit'. All these activities signal our intention to strengthen the internationalism of the programme.

Our second new strand has emerged directly from ID's **shift to online / hybrid programming** during the pandemic years. From April 2020, ID offered a full learning programme online. This pivot meant we could sustain a stable daily offer for artists to keep practicing and engaging with each other. It also provided opportunities for teaching artists to adapt their practices to online and hybrid modes. Accessibility and inter/national reach were extended as participants could attend from outside London. We have found that online delivery has enabled ID to build a larger, more international community of practice with consistently high attendance and that this extended reach has continued beyond the return to a studio-based programme. Feedback highlights the value of being able to engage from further afield and shows a segment of ID's audience welcome opportunities to continue to participate virtually; feedback also indicates that some participants formerly lived in London and are now part of a wide diaspora. We therefore plan to continue a strand of online delivery responding to this **extended geographic reach and demand** via online movement labs, commissioned audio scores and talks delivered in hybrid format.

A key element in this digital and international offer is a new **Digital Library** created out of ID's 20-year archive. This collection is now freely available on our website with enhanced accessibility, referencing and branding. New documentation will be added to the library from future programming; at 150+ items, it will become a significant resource, helping to realise our strategy to evolve as an internationally renowned and sustainable research engine for dance.

//New research strands

These overarching research strands act as curatorial containers for programme activities – creating a backdrop of thinking and dialogue between facets of the programme.

Dance and The Civic This strand explored the potential for dance to influence social change. It includes public talks about relationships between dance and the civic, the placement of classes and performances in public spaces, a roundtable inviting experts from a range of different fields to discuss the role of dance in social engagement, and consultation with individual artists working specifically in the civic realm. This new framing of our programme is key to ID's pivot towards finding new ways to advocate for the value of embodied practices and their potential for social cohesion and repair and to developing new ways to support artists to work in community contexts.

Environmental Thinking through Dance A new frame of thinking and research that seeks to foreground future-thinking, activism and environmentally focussed practices within movement and dance to develop understanding of how movement as a relational practice can generate deeper empathy with the living and non-living aspects of our surroundings and environment.

//Creative Case for Diversity, intersectionality, and partnerships

In 2020 ID achieved 'Strong Met' in ACE's assessment of our work towards the Creative Case for Diversity. Since then we have aimed to build on this through the artistic programme in specific ways:

We continued to take an **intersectional approach**, aiming to offer a genuinely inclusive programme and foregrounding anti-racist, anti-ableist and anti-genderist issues through the programme itself. This is illustrated by the intensive work which has been happening through the programme in recent years around **Anti-racist Dance Practices** and the positive impact this has had on the demographic of freelance artists and practices we now work with. In 2022/23 we aimed to further increase marginalized voices across the programme, workforce, and Board and to expand the range of dance and movement forms and practices we are supporting. This continues a trend across the past 5 years of ID supporting research and learning in **embodied approaches to diverse forms of dance** including Hip Hop, Bharatanatyam, Yoruba, Butoh as well as somatic practices which we have

historically been more strongly associated with. The programme continued to be offered at **low cost** to artists and audiences in recognition of socio-economic barriers and widespread precarity among artistic communities.

We are prioritizing work to increase **leadership and participation of disabled artists** and in 2022/23 began a substantial programme ranging across mentoring, bursaries, talks, labs, and consultation with a focus on foregrounding leadership by disabled, d/Deaf and neurodivergent artists, and widening the dissemination of anti-ableist practices. We also continued to support the progression of **female artists** in the field of dance. Despite the large proportion of female entrants to the sector, women are under-represented in leadership positions, especially as well-supported choreographers. ID champions female artists within its programme.

In 2022/23 we produced projects which focus on **queerness** and **older age** in dance including work by Christopher Matthews exploring queer histories in dance, and public lab led by choreographer, educator and Gestalt therapist Emilyn Claid exploring falling and connections to shame, laughter, trauma, ageing and joy.

//**Partnership and collaborative working** is integral to ID's whole ethos and programme delivery and is aligned with our commitment to **resource-sharing** and knowledge-exchange. We partner with project-funded organisations, artist-led initiatives, larger-scale NPOs, and academic institutions to **extend our reach and impact** nationally and internationally and to deliver our vision on a larger scale than is possible as a small organization alone. ID forms a **rare bridge between professional and academic spheres** by leading the MA/MFA Creative Practice: Dance Professional with Trinity Laban and Siobhan Davies Studios; this is a key strength and enables a flow between higher education contexts and professional practice.

We also saw 2022/23 as an opportunity to **strengthen our consortium partnership** with SDS which came under Annie Pui Ling Lok and Kat Bridge's new artistic leadership in 2021. Aspects of this include closer co-working across SDS and ID boards and staff and on key partnership strands such as MA/MFA Creative Practice, and an annual evaluation process which gauges understanding of the consortium externally as well as internally.

Funders and partners in 2022/3

Arts Council England
Candoco Dance Company
Fest en Fest
Perform Europe
Sadler's Wells
Siobhan Davies Studios
Team London Bridge
The Leverhulme Trust
Trinity Laban
University of Roehampton
Women's Art Library, Goldsmiths Library Special Collections and Archives
Centre for Dance Research, Coventry University
Women's Art Library, Goldsmiths Library Special Collections and Archives
Siobhan Davies Studios

ACTIVITY HIGHLIGHTS 2022/23

The year saw significant developments; the launch of a free, open-source Digital Library based on ID's 20-archive, a new website and booking system, a second edition of our International Festival of Learning, and successful fundraising towards a new programme for 2023/24 which foregrounds disabled, d/Deaf and neurodivergent artists as leaders and seeks to widen the dissemination of anti-ableist dance practices. The year was also characterised by internal review of our operations, policies and communications plans and involvement in sector-wide discussion around fair practice, inclusion and relevance with networks including UK Dance Network, Moving for Change and What Next.

Our public learning programme offered a range of approaches to dance, improvisation and somatic practices and was delivered indoors, online and outdoors, continuing the multi-modal offer established during the Covid-19 pandemic. Through key partnerships with other organisations and with freelance artists, we also delivered MA/MFA Creative Practice: Dance Professional, research labs by international and UK-based artists, livestreamed performances and talks and the continuation of FLOURISH, a peer mentoring scheme for under-represented artists. The programme built on and aimed to amplify the focus on intersectional dance practices of recent years and included research into the value of dance in civic contexts.

As set out in our Equity and Inclusion Policy and Action Plan 2022/23, diversifying the range of lived experience of people involved across the programme and organisation - staff, ambassadors, trustees and the artists, audiences and participants we work with - remained a key priority. We continued to take a multi-stranded approach to this, building on change incrementally, and diversifying the range of practices supported, developed, and disseminated through the programme.

While representation forms only one element of ID's multi-stranded approach to equity and inclusion, we note that among artists contracted to lead programme activity, representation of disabled people and people of the global majority is significantly higher* now than three years ago. (Of those who completed surveys in 2019/20, 15% of artists contracted to lead programme activity identified as being of the global majority; in 2022/23, this figure was 35%. Of those in completed surveys in 2019/20, 7% of artists contracted to lead programme activity identified as disabled, d/Deaf or having a long-term health condition; in 2022/23, this figure was 16%).

Evaluation this year led to future ambitions to increase the number of disabled, d/Deaf, neurodivergent practitioners and those with a long-term health condition who both lead and participate in our programme. In keeping with this strategy ID developed and successfully fundraised for a programme strand to foreground disabled artists as leaders and to widen the dissemination of anti-ableist practices; this programme titled *dance it, dance it* will roll out mainly in 2023/24.

Across the programme, 101 freelance artists were employed contractually, making ID a significant employer in the dance field. Of these, over 50% were based outside London, either in the four nations or internationally. And the programme attracted higher attendance than ever before, despite widespread precarity in the sector.

ACHIEVEMENT AND PERFORMANCE

ID exceeded targets for programme delivery and attendance in 2022/23. Attendance of our offer overall was higher than in any previous year.

Programme Activity Plan 2022/3	Target number of sessions delivered	Actual number of sessions delivered	Target number of attendances	Actual number of attendances
OPEN ACCESS LEARNING OFFER				
Morning classes in diverse dance and movement forms @ SDS	150	148	1800	2060
Evening classes in approaches to improvisation @ SDS	30	29	540	886
Online Creative Lab: guest-curated improvisation course	14	7	140	82
Biennial festival delivery: International Festival of Learning @ SDS / other venues / online.	14 days x 3 sessions a day	46		
International Festival of Learning Building Conversation Lab (NL)	n/a	7	n/a	98
International Festival of Learning Harold Offeh Lab	n/a	6	n/a	84
International Festival of Learning Annie Pui Ling Lok lab	n/a	6	n/a	168
International Festival of Learning Meeting Places lab	n/a	6	n/a	180
International Festival of Learning Opening night performance	n/a	1	n/a	110
International Festival of Learning One to one performances	n/a	24	n/a	24
International Festival of Learning Talks	n/a	5	n/a	190
International Festival of Learning Artists gathering	n/a	3	n/a	120
Workshops & research project labs led by international artists and / or co- developments with local artists @ SDS outside of festival	40 sessions	15 sessions (most came under festival)	600	416
International partnership project <i>Feminist futures – Towards antiracist and intersectional stages</i> supported by Perform Europe, led by Fest en Fest. Lab led by Sonya Lindfors & Maryan Abdulkarim	4 sessions	4 sessions	88	88
Commissioned digital resources e.g podcasts for online use published via digital library	x 2 series of 6 podcasts each per year	10	500	719
Launch of podcast project	0	1	0	30
Talks which share artists processes: Focus 1) on Dance and the Civic, in partnership with Sadler's Wells and Roehampton University and 2) on dance and the environment @ SDS / partner venues / hybrid	6	1 (most came under festival umbrella)	40	60
Intergenerational Reciprocal Mentoring Scheme: support two pairings of artists of varying ages/experience levels to co-mentor.	4	4	40	57
Teaching artists forums: exchange and development sessions led by Stella Subbiah and Heni Hale	4	4	50	57
PARTNERING WITH HIGHER EDUCATION				
MA/MFA Creative Practice: Dance Professional in partnership with SDS and	100 across 2 modules	100	1300	1300

Trinity Laban Heni Hale (Lead Tutor) 1 x module led by Annie Lok (Lead Guest Artist)				
Open days about MA/MFA Creative Practice for those wanting to find out about the programme	2	2	20	25
HE Roundtable focused on a specific issue in higher education each year - 'Staying international post-Brexit'	1	1	40	51
RESEARCH & DEVELOPMENT INITIATIVES				
Intergenerational Reciprocal Mentoring Scheme: support two pairings of artists of varying ages/experience levels to co-mentor on their respective practices and careers	20	24	24	24
Long table discussion: Dance and the Civic realm with specialists from different fields including social science, medicine, trauma recovery, socially engaged artists.	1	2	10	20
Anti-racism initiative A F*ING GOOD PROVOCATION project led by Jane Chan: and how to make change within ID	6	6	20	28
In/formal exchanges with artists and organisations; meetings and advisory	50	60	50	60
Total sessions delivered	486	522		
Total attendances			5262	6937
Digital Library: online archive of podcasts/video/text - open source	150 items year-round	128 items year-round	5000 users	9698 users
YouTube viewing	n/a	76 items year-round	n/a	3613
Website sessions				42680
Website users				24241

OPEN ACCESS LEARNING PROGRAMME

Dance and movement classes

ID delivered 30 weeks of public daily morning class intended for experienced dancers and 30 evenings of improvisation sessions open to all. Each week is with a different teaching artist who brings their own practice and approach, offering a space to build and hone skills, work with other artists and be part of a growing community. With a focus on movement explorations that attend to what movement feels like, rather than imitating an ideal form, we aim to make classes accessible for all physicalities. ID's programme is not based on a normative view of the human body and the classes embody an ethos of questioning, extending notions of what dance can be and for whom. This year's class programme included several artists who were new to teaching with ID and the teaching pool was significantly diversified.

Class participant feedback

It's so exciting to join and be surprised by the many different and amazing teachers we get every session. Sessions are always a treasure, a safe, non-judgemental, and inclusive space.

I feel I can experiment and be playful with my movements in ways I can't exercise in other spaces. I feel it pushes my dancing and teaches me new ways.

I value the different approaches (every time) to movement and how to envision your body and mind practice. Always bringing new ideas and space to explore that feel different from what you find anywhere else in London.

FESTIVALS

International Festival of Learning (IFL)

30+ artists led labs, talks, performances across a fortnight with several interconnecting themes, and more socials and gatherings than in IFL.1. With a focus on process over production, IFL put the accent on expanded approaches to learning, collaboration, performance and international exchange. IFL drew on the history of ID's "What if?" and Winlab festivals but pulled aspects of these into a new focus. It also built on our experience of running a pilot edition of in 2021/2. Heni Hale led on curation of the programme with curatorial contributions, shaping and original concept/fundraising from Nikki Tomlinson with the festival being produced by the whole team. IFL was supported by an ACE Project Grant, with partners Siobhan Davies Studios, Women's Art Library Goldsmiths University of London, Roehampton University and Sadler's Wells. The programme took place at Siobhan Davies Studios with some offsite and online elements.

Via evaluation with consultant Mita Pujara, we were excited by:

- how the programme was received and how it built on the first edition. The social aspect had good energy, with events and labs sold out, many people coming for more than one thing, many were new to ID and from beyond dance field, as well as many familiar faces – this met our ambition in this regard for IFL#2 after evaluating IFL#1 last year.
- the opportunity the festival afforded us to work closely on production across the team and include members of our community (ambassadors) at key moments.
- the realisation of the concept of the festival, the complexity and bespoke-ness of it, which was distinct, particular and exciting,
- how far the festival has lived up to its aims to deliver three interconnected strands: *Bridging Dance and the Civic Realm*, *Developing digitally/ internationally* and *Furthering Inclusion*
- 100% of those who completed IFL feedback forms said they would recommend the programme to others.

The festival opened with a compelling drumming performance by Vida Vojić. Other highlights included working with Mandeep Raikhy and Shivaangee Agrawal to develop the *Indian Dance; Negotiations Tensions Articulations* online discussion with audiences in India and the UK, which offered deep and critical perspectives on a form not traditionally associated with ID. Miranda Tufnell's *Meeting Places* lab and talk explored dance in healthcare contexts and brought together artists who often work in isolation, to engender a sense of community, a network of solidarity through story-telling and restorative movement practices and resources. An international lab with Peter Aers from *Building Conversations* (NL) explored conversation frameworks as a basis for thinking about how we relate - this collaboration had been in the planning for about 4 years. Visual artist Harold Offeh led a lab about archiving as a movement and performance practice and participants drew on their own pasts, memories, histories or artefacts. And Open desk – a series of one-to-one performances by Galit Criden – was hosted by the archive at Women's Art Library at Goldsmiths University.

ONLINE PROGRAMME AND DIGITAL OFFER

Digital Library

We completed the creation of a digital library within our new website establishing a coherent approach to our 20-year digital collection. Housing an extensive range of research material to read, watch and listen to, the material is drawn from work ID has programmed. By re-releasing this archive and creating a new digital space as a home for documentation of our programme and research, ID aims to create a non-academic, accessible, dance research resource which is freely available to all. 150 talks are now fully transcribed and publicly available. The library will continue to grow as future recordings and documents are added to it.

Audio Dancing by Gaby Agis

Commissioned by ID, Gaby Agis recorded 10 digital audio dances in public spaces around London – parks, estates, cemeteries, wasteland - accompanied by interviews with collaborators, intended for participants to engage with in their own time and space.

Witness by Mary Pearson

An online evening course offered in the style of a study group, considering the space of ZOOM as an artistic one and discussing livestream as an emergent artform which changes our relationships, attention, and culture. This built on FRAME online programme (2021/2).

WORKSHOPS AND RESEARCH LABS

Embodied pathways, embodied journeys; a lab with 'Funmi Adewole Elliott (UK)

'Funmi Adewole Elliott led a lab sharing movement principles found in many African dance styles such as low centre of gravity, spine, foot and floor connections, the production of vibrations, rotations, undulations through the body, rhythms, dancing alone, with others, to music and in silence. She also shared ways of connecting voice, posture and gesture from her experience in dance drama. 'Funmi's background in performance includes touring with African dance- drama companies, Africa beat and fusion music bands, storytelling, movement-based theatre and somatic informed inquiry.

On Letting Go of Things: a lab with Emilyn Claid (UK)

Emilyn Claid, a queer dance artist in her 70s, led a two-day choreographic workshop inspired by the idea of transformation as an embodied process that unravels sense-making, dissolves fixed postures and disrupts what seems normal. The weekend involved playful improvisations, movement tasks, discussion, fixing and letting go of choreographic material. The lab was also followed by MA alumni Franzi Boehm in a Participant Observer role.

We Should All Be Dreaming; a research lab with Sonya Lindfors (Finland/Cameroon)

A weekend research space led by Sonya Lindfors as part of a wider European project *Feminist futures – Towards antiracist and intersectional stages* funded by Perform Europe. Partners: Fest En Fest (UK), Rosendal International Theatre (Norway), RE: LOCATIONS Digital festival by WILDTOPIA ApS (Denmark), CODA Oslo International Dance Festival (Norway), Oyoun Kultur NeuDenken gUG (Germany), LIFT Festival (UK). In all her work, Linfors aims to shake and challenge existing power structures, empower communities and facilitate spaces for radical collective dreaming. Co-designed with Maryan Abdulkarim, *We Should All Be Dreaming* is partly inspired by this quote by one of the greatest voices of Afrofuturism Sun Ra: "The possible has been tried and failed. Now it's time to try the impossible!"

Co-composing: Somatic Communication for Ensemble Dancing with Nita Little (US)

A weekend workshop led by Nita Little, one of the founding developers of Contact Improvisation, who has pioneered inquiry into the physicality of attention for the past 50 years. Working with spatial and temporal practices that emerged first with Contact Improvisation and then within dance improvisation, Nita devised scores to awaken dancers' sensibilities through individual and ensemble movement scores, physical attention studies, somatic research, and creative practice. This relational work focused on the body in its environment.

Seeing Saying Sensing: a lab with Jo Bannon, Holly Thomas and Katherine Hall (UK)

The first activity funded by the ACE Centering Disability (*dance it, dance it*) grant was a weekend lab oriented towards artists, dancers and makers who see differently or are interested in the creative potential of seeing differently. Led by Jo Bannon with support from co-facilitators Holly Thomas and Katherine Hall, the lab explored different modes of understanding and communicating including touch, language, periphery, unison, audio description and deception.

TALKS

Seeing Saying Sensing: a talk by Jo Bannon and Charlotte Darbyshire

In partnership with and hosted by Sadler's Wells, this talk explored Jo Bannon's research into how specific bodies, identities, and sensory perceptions impact how we experience the world around us, and how this sensory experience can or cannot be conveyed. The conversation took its inspiration from her research 'Blind Magic' which sits at the intersection between sensory awareness practices taught in dance training, the tactile sleight of hand techniques used within magic and illusionist acts, and the overt and covert strategies (or crip expertise) implemented by visually disabled people navigating the world through senses other than sight.

TEACHING ARTISTS FORUMS - selected

Discovering Somatic Sensations in Bharatnatyam: a workshop with Stella Subbiah & Heni Hale

A workshop exploring connections and overlaps between Stella Subbiah's Bharatnatyam dance/performance practices and Heni Hale's somatic trainings. This was offered to teaching artists with both, none or plentiful experience of Bharatnatyam or somatic approaches. It forms part of Teachers' Rehab '22, a programme curated by Beatrice Ghezzi and Orley Quick of BOTH Dance Classes intended for experienced teaching artists aged 30+.

MENTORING

FLOURISH: Intergenerational Reciprocal Mentoring Scheme

Supporting artists from under-represented backgrounds and founded on a non-hierarchical approach, with artists of different generations and experience co-mentoring each other. This was about valuing different kinds of lived experience, supporting leadership and agency among younger artists and offering support and reflective time to them and more experienced artists. This scheme was fully evaluated with the artists and external consultant Mita Pujara, leading to further roll-out in 2023/24.

WORK IN HIGHER EDUCATION

MA/MFA Creative Practice: Dance Professional

Delivered in partnership with Trinity Laban and Siobhan Davies Studios (SDS). The MA/MFA Creative Practice: Dance Professional programme strove to build on commendations from 2021 (as part of the 5-year revalidation process) - the nurturing and professionally vibrant environment provided by ID/SDS, quality of teaching and learning, the strength of community generated among artists and organisations, provision of the programme outside of an academic institution and the speed at which the programme had been adapted online. Over 50% of students graduating from this pathway achieved results in distinction categories and graduates from 2022 include two students who have been awarded AHRC funding for further doctoral research, and several students gaining teaching posts and artistic commissions. The 2022/23 cohort was international with wide-ranging research interests and backgrounds, with students from UK, Brazil, Turkey, China, Hong Kong – and notably fewer European students. The Investigative Practice module was delivered by Annie Pui Ling Lok, and Embodied Practice by Heni Hale and Gaby Agis with guests 'Funmi Adewole, Sherwood Chen, Amy Voris, Thomas Kampe. Financial agreement with Trinity Laban underwent renegotiation leading to a commitment to continue course delivery albeit with some budget cuts.

HE Roundtable: *Speculative Futures: the dance HE we dream of*

The now biennial online roundtable was inspired by approaches from Speculative Fiction that visualise new and potential worlds, moving us beyond what currently exists into what could one day. The invitation to artists who work within academic contexts was to imagine how dance in Higher Education could be, proposing a model of questioning that included the speculations, "What if this happened?" or "What if the world were this way?" as though everything – even the ideal – were possible. Guest speakers **Kimberley Harvey, Jason Keenan-Smith and Gillie Kleiman**, all of whom have substantial experience as freelancers/salaried positions in HE. Conversations focused on inclusive futures, the need to work collectively to make positive change in working conditions, and how teaching environments could be more sensitive/informed by body-based work.

NEW RESEARCH AVENUES

Dance, Intimacy and the Civic

We built on this programme of research launched in 2021 which explores dance in relationship to the civic realm, the potential for dance to influence social change and the ways that relational body practices can play roles in social care settings. With this strand of work we are aiming to research how ID itself might be placed to support artists to work in civic contexts and how we might better advocate for the value of embodied practices beyond the dance field. Two public talks focused on this theme: one focused on dance and health, and another on ritual and belonging.

A F*ing Good Provocation**

We had a further all team sessions with Jane Chan and Victor Fung, continuing ID's partnership on Chan's discursive project addressing under-representation of Asian artists in the UK dance field. These sessions focussed on reflecting on ID's current strengths and weaknesses, on speculative futures and how we retain and build resilience in the face of challenges in the sector, artists as leaders in organisations, and dissemination of learning from the project via a zine.

MARKETING

ID embedded a marketing strategy developed with an external marketing consultant in 2021/22, focusing on a house style with welcoming and plain language, strong imagery, and increased use of social media. Sign-up to e-mail newsletter increased rapidly, mostly via new website. Newsletter open rate average rose from 40% in 2021/22 to 50% (average arts industry open rate 26%). Strong international followings (email list, website, socials) in Europe (Netherlands, Germany, Italy), China, South America & USA. We noted a significant rise in followers during higher profile activity such as the International Festival of Learning and talks held in partnership with Sadlers Wells. Strong cross-marketing with SDS has also been of benefit.

PARTICIPANT AND AUDIENCE FEEDBACK

There are few spaces that really encourage truly experimental work and practices related to movement and the body, and which are truly 'open' in the sense that ID really encourages participation without judgement, drawing in individuals who have diverse relationships to movement - particularly those from different disciplines outside of formal dance training. It is so important to have a dance/movement centered space that privileges personal experience, collaboration, exploration, accessibility and joy over discipline and skill. I don't feel that this is available elsewhere in London and I think is absolutely invaluable. Participant

What experiences and learning from this lab have you valued?

Absolutely everything about it- the opinions and thoughts shared by the participants, the techniques and thoughtful and sensitive facilitation of the facilitator...content, form, energy, questions, timing, feeling re-energised for the future- all fantastic and vital stuff.

For you, what is the value of ID's work and what are your reasons for taking part in our programme?

ID provides unique opportunities in the expanded fields of dance and choreography not available anywhere else for professional artists in the UK. Their programming is diverse, enriching, inclusive, interdisciplinary, thought provoking, nourishing. I am so grateful that ID exists and for their thoughtful programming.

Making fantastic work of amazing artists accessible.

I appreciate the rigorous embodied wisdom, brilliant organisation & open, nourishing organism that ID seems to be

ID is uniquely positioned in its' exploration of practices surrounding expanded choreography, embodied philosophies and the questioning and exploration of embodied knowledges.

ID's classes/work is everything. It is really difficult to find the in-depth, rigour and curiosity about movement elsewhere and I value it really highly.

I enjoy how ID's programme is responding to the real world – how things are changing and what is needed

[I value you] bringing the most amazing yet not obvious practitioners. Very wide scope programming I trust

Extremely accessible to artists/movers at many stages, enriching the whole community

Recommendations from audiences and participants

Keep expanding on the path already taken around artists / teachers with disabilities and the somatic / inclusive alternative dance styles

I would appreciate more workshops with artist who apply improvisational practices in non-theatrical contexts and social justice. I also would like more work with combined arts (visual art/ sculpture / and the written word in relation to the body.

FINANCE

Reserves policy

ID's policy as a charity is to maintain reserves comprising of unrestricted and designated funds at a sufficient level to ensure the prudent day-to-day financial management of the charity, and cover the risks identified in the risk register. The policy also aims to ensure that designated funds are built to match six months of running costs, or £50,500. The charity regularly reviews the funds set aside as designated funds and general contingencies, and to ensure that strategies are in place to enable such funds to be able to meet their purpose on an on-going basis. The Trustees carry this out as an integral part of the charity's risk management process.

Financial review

The net surplus for the year amounted to £1,742. £28,977 of the Centering Disability Leadership grant received in 22/23 is restricted and carried forward for spending in 2023/24. Restricted funds in 2021/22 relating to International Festival of Learning were fully spent in 2022/23.

General reserves (unrestricted and designated funds) now stand at £122,228 and £50,500 respectively with total funds at 31 March 2023 being £191,705.

Going Concern

ID delivered a full public programme in 2022/23 in keeping with our mission and met our income targets. Fortunately, ID has built strong reserves and does not face imminent threat. The Trustees continue to review the charity's resources and consider these adequate to continue the proposed activities of the organisation for the foreseeable future. The trustees confirm that the charity is a going concern.

Income generation

Income generation forms a key part of ID's financial model, helping to ensure the organisation's sustainability and underlining the value of its offer to the public. ID offers a mixture of free and ticketed activities to ensure we maintain a balance between widening participation and audiences, supporting our diversity policies to broaden access to groups who are either economically or socially vulnerable. This is coupled with a pricing policy to remove barriers to participation. ID senior staff and Trustees regularly review pricing strategy and take care to balance the need to generate income with the mission to provide a high-quality artist development programme at prices that lower barriers for those on a low income. Competitors and partners' price levels are considered, as is information from evaluation forms and audience profiles.

Fundraising

The principal source of funding for the organisation is Arts Council England (ACE) through a revenue grant to ID and partner organisation Siobhan Davies Dance (reg. charity no. 1010786) as a consortium within Arts Council England (ACE) National Portfolio of Organisations, of which SDD is lead partner. The consortium was successful in receiving an offer of continued investment from Arts Council England as a National Portfolio Organisation 2023-2026, for standstill funding. The total annual grant awarded was £582,018; ID usually receives £69,784 and the balance of £512,234 retained by SDD as part of the agreement. In 2022/3, due to an inflationary uplift from ACE, the amount paid to ID was £71,068. This grant is unrestricted but must be managed within the terms of the funding agreement with ACE.

ID was successful in raising £37,550 for Centering Disability Leadership through an Arts Council England project grant. This will support a concerted focus on foregrounding disabled artists in leadership roles via a multi-stranded project to include bursaries, peer mentoring, research labs, outdoor commissions and free classes.

The Trustees take their responsibility under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications of their activities. ID receives some donations from individuals and is subscribed to the Charities Aid Foundation. Donations received through individual giving totalled £457, lower than our target of £1000.

The charity does not work directly with commercial participators or professional fundraisers. The Trustees are not aware of any complaints made in respect of fundraising during the period.

A focus for 2023/24 is to extend our fundraising reach to seek funds from more trusts and foundations and through individual giving.

Investment

The Trustees, having regard to the liquidity requirements of operating the charity, have kept available funds in an interest-bearing deposit account. The trustees seek to achieve a rate on deposit which matches or exceeds inflation as measured by the retail prices index.

Risk Management

The policy of the charity is to take a structured approach to risk management in pursuit of the organisation's artistic objectives. This approach involves a regular process of risk assessment, whereby the potential impact of risks to the achievement of objectives are identified, quantified and mitigated as far as possible. The principal vehicle for risk management is a risk register. The Trustees consider the risk register regularly and have currently identified that the organisation's primary risks to be:

- Core costs continue to rise beyond core income, compounded by inflation
- Student uptake on MA Creative Practice becomes insufficient to be viable due to combined impacts of Brexit, financial precarity among artists, and competition from new MA courses
- Funding sources become harder to secure due to increased competition and economic downturn

Staffing

ID has a staff of four (3 FTE), all of whom are part-time and active freelancers as well. The two co-directors Heni Hale (appointed 2018) and Nikki Tomlinson (appointed 2020) work with Programme Coordinator Alison Thomas (appointed 2021) and Renée Bellamy (appointed 2023). Salaries are reviewed on an annual basis by the Trustees. Training and staff development in 2022/23 included Anti-racist Approaches to Recruitment and Retention, with Aretha George-Tooley, online training in Active Listening and evaluation consultancy with Mita Pujara. In winter 2023 we launched a public call for applications for a new Co-Director to succeed Heni Hale, who stands down in September 2023. We can confirm that this Nathaniel Parchment has been appointed and takes up the post in October 2023.

Governance

ID has seven trustees who meet quarterly. In addition, co-chairs meet regularly with co-directors outside of these meetings. A period of training and reflection underpinned a period of recruiting new Trustees; Mita Pujara and CJ Mitchell joined the Board and Eva Martinez, Efrosini Protopapa and Andrew Wansell stood down having reached their maximum 6-year term. Trustees undertook training in Digital Ethics and Environmental Responsibility as well as ACE Investment Principles. Organisational policies were reviewed and published including ID's Equity and Inclusion Policy and Environmental Responsibility Policy. These are available on our website.

This Trustees' report was approved by the Board of Trustees on 8 November 2023 and signed on its behalf by



N Childs Co-Chair

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF INDEPENDENT DANCE

I report to the Trustees on my examination of the financial statements of Independent Dance (the Charity) for the year ended 31 March 2023.

Responsibilities and basis of report

As the Trustees of the Charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the Charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the Charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. financial statements do not accord with those records; or
3. the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



ML Rowlands
CTA FMAAT AAT(Fellow)
Rowlands Webster Ltd
Austin House
43 Poole Road
Bournemouth
BH4 9DN

08/11/2023

Statement of Financial Activities

		Unrestricted Funds	Restricted Funds	Total Funds 2023	Total Funds 2022
		£	£		£
	Notes				
Income from:					
Donations and legacies	2	71,525	40,895	112,420	136,399
Charitable activities	3	78,843	-	78,843	68,663
Other trading activities		976	-	976	214
Investment income		536	-	536	266
Total incoming resources:		<u>151,880</u>	<u>40,895</u>	<u>192,775</u>	<u>205,542</u>
Expenditure on:					
Raising funds	5	(5,019)	-	(5,019)	(4,880)
Charitable activities	5	(152,154)	(33,860)	(186,014)	(177,613)
Total expenditure		<u>(157,173)</u>	<u>(33,860)</u>	<u>(191,033)</u>	<u>(182,493)</u>
Net income/(expenditure) for the year and net movements in funds		<u>(5,293)</u>	<u>7,035</u>	<u>1,742</u>	<u>23,049</u>
Reconciliation of funds					
Total funds brought forward 1st April 2022		<u>168,021</u>	<u>21,942</u>	<u>189,963</u>	<u>166,914</u>
Total funds carried forward 31st March 2023		<u>162,728</u>	<u>28,977</u>	<u>191,705</u>	<u>189,963</u>

The statement of financial activities includes all gains and losses incurred in the year.

All incoming resources and resources expended derive from continuing activities.

Movements in funds are disclosed in Note 13 to the financial statements.

Balance Sheet

	Notes	2023 £	£	2022 £	£
Fixed Assets					
Current Assets					
Debtors	10	26,519		20,597	
Cash at bank and in hand		174,927		178,430	
		<u>201,446</u>		<u>199,027</u>	
Current liabilities					
Amounts falling due within one year	11	(9,741)		(9,064)	
Net current assets			191,705		189,963
Total assets less current liabilities			<u>191,705</u>		<u>189,963</u>
Funds					
Unrestricted			112,228		114,053
Designated			50,500		53,968
Restricted			28,977		21,942
Total funds	13		<u>191,705</u>		<u>189,963</u>

The trustees have prepared these accounts in accordance with section 398 of the Companies Act and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The notes on pages 24-33 form part of these accounts.

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The Financial Statements on pages 22-33 were approved by the board on 8 November 2023 and signed on its behalf by:

Nicola Reed

Sara Reed and Nicky Childs
Co-Chairs

Company Registration No (England and Wales) 05096892

Notes to financial statements

1. Accounting policies

1.1. Accounting convention

The charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. At 31 March 2021 the total of such guarantees was £7

The charity meets the definition of a public benefit entity under FRS 102.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP-(FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a statement of Cash Flows.

1.2. Going concern

Arts Council England has confirmed National Portfolio funding until March 2023, an extension of one full year which ACE has issued in the light of Covid-19 pandemic.

The charity therefore continues to adopt the going concern basis in preparing the financial statements as outlined in the Statement of Accounting and Reporting Responsibilities on page 16.

1.3. Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Arts Council England income and donations are recognised in full in the statement of financial activities when the charity has entitlement to the funds, any performance condition attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of a hire or provision of other specified service is deferred until the criteria for income recognition are met.

1.4. Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.5. Restricted funds

These are funds to be used for specific purpose as laid down by the donor. Expenditure which meets these criteria is charged to the fund, together with a fair allocation of management and support costs unless otherwise agreed in the funding agreement for that fund.

1.6. Unrestricted funds

Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

1.7. Designated funds

These are funds earmarked by the Trustees for particular purposes.

1.8. Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required, and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accrual's basis.

1.9. Allocation of support costs

Support costs have been allocated between governance costs and other support costs. Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice. These costs include costs related to statutory audit and legal fees together with an apportionment of overhead and support costs. Support costs include finance, personnel, governance and other costs which help support ID's artistic programmes and activities. The allocation of support and governance costs is analysed in note 4.

1.10. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.11. Cash at bank and in hand

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

1.12. Creditors

Creditors are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

1.13. Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

1.14. Pensions

The charity operates a defined contribution pension scheme. The pension costs charged to the SOFA are the employer contributions payable in the year. Any unpaid contributions at year end are included within creditors on the Balance Sheet.

2

Grants, donations, legacies and similar incoming resources

	Unrestricted £	Restricted £	Total 2023 £
Arts Council England, London:			
National Portfolio Funding	71,068	-	71,068
ACE Festival of Learning	-	7,100	7,100
ACE Centering Disability	-	33,795	33,795
Total Arts Council England, London	71,068	40,895	111,963
Grants, donations and sponsorship:			
Individual donations	457	-	457
Total grants, donations and sponsorship	457	-	457
Total voluntary income	71,525	40,895	112,420

	Unrestricted £	Restricted £	Total 2022 £
Arts Council England, London:			
National Portfolio Funding	71,068	-	71,068
ACE Festival of Learning	-	63,900	63,900
Leverhulme Trust	779	-	779
Total Arts Council England, London	71,847	63,900	135,747
Grants, donations and sponsorship:			
Individual donations	652	-	652
Total grants, donations and sponsorship	652	-	652
Total voluntary income	72,499	63,900	136,399

3 Incoming resources from charitable activities			Total
	Unrestricted	Restricted	2023
<u>Income received from:</u>			
ID Talks	125	-	125
Classes	17,698	-	17,698
Workshops & Intensives	7,455	-	7,455
Events & Exchanges	4,350	-	4,350
Festival of Learning	10,220	-	10,220
MA Creative Practice	37,595	-	37,595
Centering on Disability	1,400	-	1,400
Total	78,843	-	78,843

	Unrestricted	Restricted	Total
			2022
<u>Income received from:</u>			
ID Talks	75	-	75
Classes	15,974	-	15,974
Workshops & Intensives	9,469	-	9,469
Events & Exchanges	1,171	-	1,171
Festival of Learning	3,468	-	3,468
MA Creative Practice	-	38,471	38,471
Merchandise	152	-	152
Total	30,309	38,471	68,780

4 Allocation of support and governance costs

The company allocates its support and governance costs as shown in the table below and then further apportions those costs between staff and other costs (see note 5). Support costs are allocated on a basis consistent with their use. Staff resources are allocated based on a % of time dedicated to each area, and other costs are allocated based upon invoice management by budget holders.

	Charitable activities £	Governance function £	Total 2023 £
Management	24,148	1,685	25,833
IT & Finance	5,268	1,685	6,953
External Accounting	674	600	1,274
Human Resources	1,890	198	2,088
Legal and other fees	1,916	-	1,916
Total	33,896	4,168	38,064

	Charitable activities £	Governance function £	Total 2022 £
Management	22,918	1,585	24,503
IT & Finance	5,814	1,585	7,399
External Accounting	1,586	600	2,186
Human Resources	3,295	-	3,295
Legal and other fees	3,202	-	3,202
Total	36,815	3,770	40,585

5 Analysis of total expenditure

	Staff costs £	Other costs £	Total 2023 £
Cost of raising funds			
Management	3,334	-	3,334
Finance	1,685	-	1,685
	<u>5,019</u>	<u>-</u>	<u>5,019</u>
Charitable activities			
Support & Governance	29,488	8,576	38,064
Events & Exchanges	6,721	3,806	10,527
Classes	7,054	21,200	28,254
Marketing	12,761	2,153	14,914
Workshops & Intensives	11,363	4,170	15,533
MA Creative Practice	18,988	4,906	23,894
Festival of Learning & Digital Library	14,727	35,283	50,010
Centering Disability	1,751	3,067	4,818
	<u>102,853</u>	<u>83,161</u>	<u>186,014</u>
Total	<u>107,872</u>	<u>83,161</u>	<u>191,033</u>

	Staff costs £	Other costs £	Total 2022 £
Cost of raising funds			
Management	3,295	-	3,295
Finance	1,585	-	1,585
	<u>4,880</u>	<u>-</u>	<u>4,880</u>
Charitable activities			
Support & Governance	29,029	11,556	40,585
Events & Exchanges	8,728	2,156	10,884
Classes	6,627	19,364	25,991
Marketing	10,715	709	11,424
Workshops & Intensives	11,630	7,034	18,664
MA Creative Practice	20,193	5,215	25,408
Festival of Learning	12,269	32,388	44,657
	<u>99,191</u>	<u>78,422</u>	<u>177,613</u>
Total	<u>104,071</u>	<u>78,422</u>	<u>182,493</u>

6 Net incoming resources for the year

	2023 £	2022 £
Is stated after charging:		
Depreciation		
Independent examiner fee	600	600

7 Analysis of staff costs, numbers and remuneration of key management personnel

	2023	2022
	£	£
Salaries and wages	102,038	97,317
Social security costs	3,386	4,211
Pension costs	2,448	2,543
Total	<u>107,872</u>	<u>104,071</u>

No employee received emoluments of more than £60,000. The key management personnel of the charity are considered by the trustees to be the Co-Directors. The total employee benefits of the key personnel in the year were £64,108 (2022: £62,826).

Trustee remuneration for the year was £300 for facilitating ID's staff and board away day (2022: Nil).

The total employees for the year:

	2023	2022
	Number	Number
Independent Dance	3	3

8 Pension

The charity operates a defined contribution scheme to which contributions of £2,448 (2022: £2,543) were paid during the year.

9 Taxation

The charitable company is exempt from corporation tax on its charitable activities.

10	Debtors	2023	2022
		£	£
	Trade debtors	18,751	20,445
	Accrued income	7,616	-
	Prepayments	152	152
	Total	26,519	20,597

11	Creditors: Amounts falling due within one year	2023	2022
		£	£
	Trade creditors	3,968	3,230
	Accruals	2,115	1,501
	Other taxation and social security	2,621	3,296
	Other creditors	1,037	1,037
	Total	9,741	9,064

12	Analysis of net assets between funds				
		General	Designated	Restricted	Total
		£	£	£	£
	Net current assets	112,228	50,500	28,977	191,705
	Net assets at 31 March 2023	112,228	50,500	28,977	191,705

13 Funds

	At 1 April 2022 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2023 £
Restricted funds					
ACE: Festival of Learning	21,942	7,100	(29,042)	-	-
ACE: Centering Disability	-	33,795	(4,818)	-	28,977
Total restricted funds	21,942	40,895	(33,860)	-	28,977
Unrestricted funds	114,053	151,880	(153,705)	-	112,228
Designated funds	53,968	-	(3,468)	-	50,500
Total funds	189,963	192,775	(191,033)	-	191,705

Funds

	At 1 April 2021 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2022 £
Restricted funds					
Trinity LABAN	-	38,471	(38,471)	-	-
ACE: Festival of Learning	-	63,900	(41,958)	-	21,942
Total restricted funds	-	102,371	(80,429)	-	21,942
Unrestricted funds	116,414	99,703	(102,064)	-	114,053
Designated funds	50,500	3,468	-	-	53,968
Total funds	166,914	205,542	(182,493)	-	189,963

Purpose of Restricted funds

1. Trinity Laban: Income towards the running of the Trinity Laban MA Creative Practice: Dance Professional Practice (delivery of core modules, pathway management and auditioning of candidates)
2. Festival of Learning: incomes towards delivery of activity supported by ACE Project Grant – delivery completed in 2022/23

Purpose of Designated funds

The trustees may designate funds from unrestricted reserves for specific purposes to ensure future provisions against risk and to ensure clarity for multi-year projects.

Currently designated:	2022	2021
	£	£
Running costs	50,500	50,500
Festival of Learning	3,468	

14 Related Party Transactions

A fee of £500 (2022: Nil) was paid to Harvey Kimberely for HE Roundtable and Morning Class during the year.

A fee of £300 (2022: Nil) was paid to Pujara Mita during the year for Board Away Day facilitation