



**Report of the Trustees and Financial Statements for the financial year ending 31 March 2020**

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).

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

## Company information

Trustees	Nicky Childs (co-Chair) Sara Reed (co-Chair) Eva Martinez Susan Mary Davies Fernanda Muñoz-Newsome Efrosini Protopapa Andrew Wansell
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 dates 17 April 2014
Independent Examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth BH4 9DN

### **Directors' responsibilities in relation to the financial statements**

The trustees (who are also directors of ID for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year that 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 the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees 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
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business

The trustees 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 trustees are aware there is no relevant audit information of which the charitable company's independent examiner is unaware; and the trustees 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 trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

### **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

**Independent Dance (ID)** is the UK's leading artist development organisation in contemporary dance. ID has been a charity since 2018 and has been running as an artist-led organisation since 1984. It is based at Siobhan Davies Dance Studios (SDDS) in the heart of London.

ID and SDD work in partnership and are funded by Arts Council England as a consortium with funding offered until 2022-23. As a partnership, they share many administrative and operational systems including shared offices at Siobhan Davies Studios. There is a commitment to jointly support programme initiatives where opportunities arise, and to support each other in our own works

as well. SDD provides preferential rates for studio space and ID extends the reach of SDD into the independent artist community.

### **Aims and objectives**

ID's Business Plan 2018-22 stated out aims and objectives as follows:

#### *Supporting practice*

- > Support artists to develop how their work is relevant to the wider public, meets the public or impacts society
- > Support emerging, mid-career and established artists to develop new work and new ways of working
- > Offer an inclusive programme that is rigorous, professionally focused and exemplary of best practice

#### *Collaboration, exchange and enquiry*

- > Increase the reach of dance by collaboration and exchange with other disciplines within and beyond the arts
- > Generate awareness of the contribution that dance can make as a form of knowledge and a method for accumulating knowledge
- > Counteract the isolation of individual artists by providing formal and informal opportunities for them to come together as a community
- > Create new opportunities for artform development by strengthening our productive links with higher education institutions

#### *Advocacy*

- > Raise the profile of less resourced and represented modes and methods of working.
- > Contribute to national discourse about dance, and the role of the arts in civic life.

### **Programme overview**

ID offers a year-round programme that:

- supports and challenges artists to evolve their own work for the benefit of the public
- drives artform development in the UK
- helps to sustain the independent dance sector as a part of cultural life in the UK
- offers opportunities for the wider public to engage directly in dance activity

The programme is open to disabled and non-disabled dance artists and participants. ID's work is not based on a normative view of the human body, and we strive at all times to create a context where artists with disabilities work as equal participants. We learn about this continually from the artists with whom we work.

### **Summary of activities 2019/20**

In 2019/20, ID held a wide range of classes, workshops, live and digital events which had nearly 5,000 attendances. ID invited 74 different artists of international standing from the UK and abroad to lead programme activity; these artists shared their expertise and current research with artists at all stages of their career and with the wider public.

Independent Dance's programme of classes hosted at Siobhan Davies Studios enables a wide range of practices, ideas and approaches to be transmitted and developed through artists' exchange on a daily basis. Classes are led by artists with an expanded notion of what dance can be; a reciprocal, un-fixed and questioning approach is key to the overall ethos. It includes artists based across the UK, many of international renown. With each week led by a different artist, the programme is rich and varied. We continually welcome new artists to teach class; expanding the pool is key to remaining at the experimental end of dance, which is what ID is known for. This daily offer provides a continuity of offer, substantial employment opportunities for 70+ artists a year, and

an ongoing engagement with the practices of leading artists from across the UK. As such, the class programme is a core part of the UK as well as London dance ecology.

In 2019-20 the programme included a daily offer of morning class in which experienced dance artists can practice together, and Monday Night Improvisation classes, which are open to movers of all levels of experience. 2,867 people attended class over the year. Average capacity achieved over the year is 63% for morning class and 88% for Monday Night Improvisation. Class attendance has been stable for morning class over the last five years and has risen significantly for Monday Night Improvisation over the past five years. The breakdown of attendance types shows that class attracts an even mix of drop-in and regular attenders.

In 2019-20, ID offered 30 weeks of classes; the programme was suspended due to the Covid-19 pandemic, on 16 March 2020; this meant that the final two weeks of the year were cancelled.

ID's **workshop** programme fosters an approach to professional development which focuses on increasing depth of knowledge and is open to artists of diverse physicalities and sensory modalities, allowing everyone to engage at their chosen level of energy, pace and scale of movement.

The workshop programme is international in reach, often produced in partnership with organisations based in mainland Europe; this kind of **partnership working** means we can remain part of international developments in dance and at the same time ensure that the most is made of any long-haul travel. A number of workshops are curated through ID's long-running **Winlab Festival**. Workshops were also delivered in partnership with UK-based organisations including Fest en Fest and Candoco.

ID is a hub; our **curatorial approach** focuses on encouraging collaboration and exchange and providing a meeting point for artists to work in; dance artists - teaching artists as well as participants - are able to refine and review their knowledge, interrogating what they already know as well as broadening their palette. The aim is to create a **supportive laboratory environment** providing a vital space for research and development; ID provides a focal point for coherent and in-depth research.

Teachers are all of international renown. In 2019/20 ID offered intensive workshops with Olive Bieringa (Norway), Anna af Sillén de Mesquita & Leandro Zappala of QUARTO (Sweden), Hagit Yakira (UK), Nacera Belaza (Algeria), Laura Cull Ó Maoilearca (UK), Maria Hassabi (USA), Miranda Tufnell (UK) and Eva Karczag (NL), Bojana Cvejić (RS/BE), Jennifer Lacey (US/FR), Karen Nelson (USA), Katye Coe (UK).

Participants travel from across the UK and sometimes from abroad to attend. Qualitative feedback highlighted the value of the development opportunities we offer, internationalism, space for experimentation, depth of engagement with artistic practices and the community of artists drawn to ID :

*I find ID workshops involve many international artists, more than many other organisations and this gives me a unique chance to learn and experience in a very interdisciplinary and rich way.*  
Participant (2019)

*It went beyond expectations and it was a great group. This is what ID does so well, it is not only great teachers, it brings together such a rich community of voices, so I am equally learning from the group as much as the course leader.* Winlab Festival participant (2019)

### Events, exchanges and projects

ID worked in partnership with Cardiff-based Groundwork Pro, an artist-led collective running an experimental dance programme, supporting their **Welsh Takeover Week** at Siobhan Davies Studios. In keeping with ID's mission to connect creative communities across the UK and beyond, Groundwork Pro programmed a week of activity sharing work by Wales-based artists. Our **Crossing Borders** series of talks offered six conversations which looked at topics including access, race,

sexuality, disability, identity, representation and consent. ID partnered with Sadler's Wells, University of Roehampton and the Society for Dance Research to make this series possible. 442 members of the public attended 8 events running from October to November 2019. The talks featured 16 artists in conversations, exploring their practice and work. We added further audio recordings to our **online digital collection of podcasts**, bringing the total to 95. These were downloaded a total of 791 times in 2019/20. **Matters Arising**, a further talks programme co-curated with our partners Siobhan Davies Dance, delivered four discussion events for artists on burning topics of interest as they arose during the year.

ID is a partner on the **Contemporary Dance and Whiteness** research project driven by Dr Royona Mitra, Dr Arabella Stanger and Dr Simon Ellis that explores how race and racism mark the cultures, institutions and aesthetics underpinning contemporary dance in the UK. The project continues to raise and delineate complex and challenging issues and complexities for ID, which we try to surface and address in our processes – from planning and programming to administration and evaluation.

The researchers have shared their process and the outcomes to date at <http://danceandwhiteness.coventry.ac.uk/>. The project included a number of in-depth recorded conversations with dance artists, administrators and a wider project group of people invested in questions of race and race privilege in the dance industry. The resulting video essay is available to view at <https://www.independentdance.co.uk/programmepage/media/contemporary-dance-and-whiteness/>

On-going conversations through this project led to a one-day public workshop, **Anti-racist Dance Practices**, led by Dr Royona Mitra and four artists who are racially minoritized. Physical activities, discussions and reflections invited participants to grapple with complex issues about structural racism in the dance field, white supremacy, solidarity and justice.

Independent Dance received an anonymous donation of £5,000 via Charities Aid Foundation in 2019 and has chosen to invest this to further the organisation's work towards becoming more representative and inclusive. We have since launched the multi-stranded project **Intersectional Dance Practices**, acknowledging the powerful effect of intersections between oppressions; racism, ableism, class-ism and genderism. Specific strands of project work involve consultancy with artists reviewing and decolonising the curriculum of our MA programme, curating public debates around recognising institutional racism in dance, intergenerational reciprocal mentoring work and supporting artists who are creating access riders for wider distribution in the arts field. Internal work includes a review of ID's recruitment processes, the composition of our Board, and work to further diversify our pool of teaching artists.

#### **MA Creative Practice : Dance Professional pathway**

ID delivers an MA/ MFA, in partnership with Trinity Laban Conservatoire of Music and Dance and Siobhan Davies Dance. The course was again well subscribed, with eight new students of a high calibre. The MA is now in its tenth year.

#### **Achievements**

- The programme consistently attracts high-calibre artists and receives very good feedback (96% of participants would recommend ID activity to others);
- ID attracts a wide range of participants from around the world who both deepen and broaden their engagement with the arts through the programme
- The cohort tend to remain in touch with ID's programme following graduation

In partnership with Siobhan Davies Dance, ID selects and supports a number of artists with bursaries each year; these enable artists to join our MA programme who would otherwise be financially unable to do so. Supported by The Leverhulme Trust, the **Gill Clarke Bursaries** offered are between 5k-8k, with 24k awarded in total per annum.

### Higher Education Round Table

An annual event, this is facilitated discussion for artists who teach in HE setting around a specific topic. This year, we focused on **Agency under Pressure**, asking how can we influence the network of political relationships that we rely upon, how we influence institutional management, funders and stakeholders, The Department of Education and our MPs, how we continue to support young people who need to create a vision for themselves in the dance field.

The round table gathered 26 artists from 14 conservatoires and universities. The discussion highlighted the pressure that dance courses experience in the current climate, and sought ways that the community could come together in support and solidarity. Learning from this event continues to be disseminated online.

ID's consistent in-depth involvement with the HE sector has led to an invitation from **Theatre, Dance and Performance Training Journal** to guest-edit an international issue focused on training in independent dance. Discussions in 2019-20 will progress towards editorial in 2020 and publication in 2021.

### Digital reach

Independent Dance offers substantial resources available digitally through our website. In 2019-20, 34,500 visitors were recorded through Google Analytics. 7,200 are members of ID's Facebook group Open Resources Group through which artists share their own information. ID's Instagram, Twitter accounts have a combined following of 3,675.

### Financial review

The net deficit for the year amounted to £(535). Total restricted funds are at £0 for the year, with general reserves (unrestricted and designated funds) now standing at £88,995 and £61,444 respectively with total funds at 31 March 2019 being £150,439.

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 ACE National Portfolio of Organisations. The first grant of a four-year agreement (2018/19 – 2021/22), the total grant awarded was £582,018; ID receives £69,784 and the balance of £512,234 retained by SDD as part of the agreement. This grant is unrestricted but must be managed within the terms of the funding agreement with ACE.

### Reserves policy

It is the charity's policy 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.

It is the charity's policy to regularly review 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 board carries this out as an integral part of the charity's risk management process.

### Going Concern

Similar to many arts organisations, ID closed its programme to the public in March 2020 due to the Covid-19 pandemic, and the staff team moved to online working. Two weeks of programming in 2019-20 were therefore cancelled, resulting in a small loss of income. In April 2020, ID transferred much of its programme online; the MA programme was delivered to a full cohort and offered creative practice sessions on a daily basis from April – early July. This programme was successful in quality and reach, with people attending from 42 countries. However we offered it free of charge, to reflect artists' deepening precarity at this particular time. ID acknowledges a loss of income will ensue from not being able to run our usual building-based programme of activity.

Our partners SDS re-opened the building following extensive risk assessments and adaptations in July 2020. From autumn, ID intends to run a full programme, taking a 'blended' approach to learning whereby some participants are in person and some are online, simultaneously. This programme will be ticketed rather than free. Through continuing activity, we aim to support our community, offer employment and retain our mission.

ID has submitted grants for emergency funding support and will continue to make efforts to recoup losses from this period of closure/adaptation. 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. Free events are equally important for a variety of reasons: they ensure that certain activities are accessible irrespective of cost, and lower the perception of 'risk' for first-time attenders who may not wish to spend money until they have first-hand experience of the potential value of the activity. Making an event free of charge is also a way ID opens up space for untested but interesting ideas.

Some events are free, to cater for the needs of particular groups, such as our annual Graduate Open Day. Most of our events have a two or three tier pricing structure to make them affordable for those experiencing financial hardship. Our data shows that 32% of our participants are able to pay the standard rate. This allows us to cross-subsidise: those who can, pay the full cost of their place, allowing us to charge less to those less well off.

Currently 43% of our participants classify themselves as low income (participants self-define, with some guidance based on the ONS definition of low income). 28% qualify for our concession rate (Universal Credit, Pension Credit, Disability Living Allowance, full-time students in possession of NUS or ISIC cards, assistants or professional carers).

ID senior staff and Trustees regularly review our 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 taken into account, as is information from evaluation forms and audience profiles.

### **Fundraising**

The Trustees take their responsibility under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications on their activities. As a recent charity, ID's fundraising from trusts and foundations makes up only a small proportion of its income generation to date. Charitable status will help us raise funding from additional trusts and foundations, enabling us to continue subsidising low income and concession rates.

ID receives some donations from individuals taking part in our artistic programme. The charity does not actively solicit donations from the public more widely. The charity does not work directly with commercial participators or professional fundraisers. The Trustees are not aware of any complaints made in respect of fundraising during the period.



### **Investment**

The Trustees, having regard to the liquidity requirements of operating the charity, have kept available funds in an interest-bearing deposit account. The trustees seek to achieve a rate on deposit which matches or exceeds inflation as measured by the retail prices index. ID has moved the invested funds into a savings account in 2019/20, which will achieve an average rate of 0.5% against the retail price index of 2.8% for the year.

### **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 at Board meetings and has currently identified that the organisation's primary risks to be:

- Covid-19 pandemic negatively impacts on the organisation's capacity to generate income through inability to run our programme on the usual basis
- Covid-19 pandemic causes recession and impacts widely on the arts sector, affecting how people are able to engage with ID's programme
- Key partner organisation Siobhan Davies Dance adapts its operations in such a way that a partnership with ID is no longer viable

### **Staffing : changes**

Gitta Wigro was succeeded by Nikki Tomlinson as co-director in March 2020

### **Trustees : changes**

Fernanda Muñoz-Newsome became a Trustee on 30 July 2019.

Sue Davies stepped down as Chair on 31 March 2020 and was succeeded by Sara Reed and Nicky Childs on 31 March 2020.

The Trustees report was approved by the Board of Trustees on 30 November 2020.



Signed  
**Sara Reed and Nicky Childs**  
Co- Chairs

## INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF INDEPENDENT DANCE

### Independent Examiner's report to the trustees of Independent Dance

I report on the accounts of the Charity for the year ended 31 March 2020 which are set out on pages 11 to 22.

#### Responsibilities and basis of report

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

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 Charity's Act 2011 (the 2011 Act). In carrying out my examination I have followed 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 no matters have come to my attention in connection with my examination, giving me cause to believe that in no material respect:

- 1 Accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 The 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 principle of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with 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.

Mark Rowlands CTA MAAT AAT

Rowlands Webster Limited  
Austin House  
43 Poole Road  
Bournemouth  
BH18 8AT



Signed

Dated 30/11/2020

**Statement of financial activities**  
**Statement of Financial Activities**

		Unrestricted Funds	Restricted Funds	Total Funds 2020	Total Funds 2019
		£	£		£
	Notes				
<b>Income from:</b>					
Donations and legacies	2	74,946	-	74,946	69,915
Charitable activities	3	37,158	35,079	72,237	72,684
Investment income		396	-	396	15
<b>Total incoming resources:</b>		<b>112,500</b>	<b>35,079</b>	<b>147,579</b>	<b>142,614</b>
<b>Expenditure on:</b>					
Raising funds	5	(4,147 )	-	(4,147 )	(4,241 )
Charitable activities	5	(108,888 )	(35,079 )	(143,967 )	(128,595 )
<b>Total expenditure</b>		<b>(113,035 )</b>	<b>(35,079 )</b>	<b>(148,114 )</b>	<b>(132,836 )</b>
<b>Net income/(expenditure) for the year and net movements in funds</b>		<b>(535 )</b>	<b>-</b>	<b>(535 )</b>	<b>9,778</b>
<b>Reconciliation of funds</b>					
Total funds brought forward 1st April 2019		150,974	-	150,974	141,196
<b>Total funds carried forward 31st March 2020</b>		<b>150,439</b>	<b>-</b>	<b>150,439</b>	<b>150,974</b>

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	2020 £	£	2019 £	£
<b>Fixed Assets</b>			-		-
<b>Current Assets</b>					
Debtors	10	8,578		55,957	
Cash at bank and in hand		<u>158,858</u>		<u>129,068</u>	
		<u>167,436</u>		<u>185,025</u>	
<b>Current liabilities</b>					
Amounts falling due within one year	11	<u>(16,997 )</u>		<u>(34,051 )</u>	
<b>Net current assets</b>			150,439		150,974
<b>Total assets less current liabilities</b>			<u><b>150,439</b></u>		<u><b>150,974</b></u>
<b>Funds</b>					
Unrestricted			88,995		140,030
Designated			61,444		10,944
Restricted			<u>-</u>		<u>-</u>
<b>Total funds</b>	13		<u><b>150,439</b></u>		<u><b>150,974</b></u>

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 11-21 form part of these accounts.

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies 2006, for the year ended 31/03/2020.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of state of affairs of the company as at the end of the financial year and of its incoming resources, including its income and expenditure, for the financial year in accordance with the requirements of section 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

**The Financial Statements on pages 11 - 21 were approved by the board on 30 November 2020  
and signed on its behalf by:**

A handwritten signature in black ink, appearing to be 'Sara Reed and Nicky Childs', written in a cursive style.

**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 2020 the total of such guarantees was £6.

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.

**2 Voluntary income**

Grants, donations, legacies and similar incoming resources

	Unrestricted £	Restricted £	Total 2020 £
<b>Arts Council England, London:</b>			
National Portfolio Funding	69,784	-	69,784
Total Arts Council England, London	<u>69,784</u>	<u>-</u>	<u>69,784</u>
<b>Grants, donations and sponsorship:</b>			
Dancers Career Development Trust	-	-	-
Individual donations	5,162	-	5,162
Total grants, donations and sponsorship	<u>5,162</u>	<u>-</u>	<u>5,162</u>
<b>Total voluntary income</b>	<u><b>74,946</b></u>	<u><b>-</b></u>	<u><b>74,946</b></u>

	Unrestricted £	Restricted £	Total 2019 £
<b>Arts Council England, London:</b>			
National Portfolio Funding	69,784	-	69,784
Total Arts Council England, London	<u>69,784</u>	<u>-</u>	<u>69,784</u>
<b>Grants, donations and sponsorship:</b>			
Dancers Career Development Trust	-	-	-
Individual donations	131	-	131
Total grants, donations and sponsorship	<u>131</u>	<u>-</u>	<u>131</u>
<b>Total voluntary income</b>	<u><b>69,915</b></u>	<u><b>-</b></u>	<u><b>69,915</b></u>

3 Incoming resources from charitable activities			Total
	Unrestricted	Restricted	2020
Income received from:			
ID Talks	75	-	75
Classes	11,059	-	11,059
Workshops & Intensives	20,472	-	20,472
Events & Exchanges	5,232	-	5,232
MA Creative Practice	300	35,079	35,379
Merchandise	20	-	20
<b>Total</b>	<b>37,158</b>	<b>35,079</b>	<b>72,237</b>

  

	Unrestricted	Restricted	Total
			2019
Income received from:			
Classes	13,817	-	13,817
Workshops & Intensives	31,266	-	31,266
Events & Exchanges	2,153	-	2,153
MA Creative Practice	-	25,448	25,448
<b>Total</b>	<b>47,236</b>	<b>25,448</b>	<b>72,684</b>



**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.

	<b>Charitable activities £</b>	<b>Governance function £</b>	<b>Total 2020 £</b>
Management	19,758	1,489	21,247
IT & Finance	5,248	1,489	6,737
External Accounting	1,489	600	2,089
Human Resources	2,658	69	2,727
Legal and other fees	2,816	-	2,816
<b>Total</b>	<b>31,969</b>	<b>3,647</b>	<b>35,616</b>

  

	<b>Charitable activities £</b>	<b>Governance function £</b>	<b>Total 2019 £</b>
Management	17,355	1,537	18,892
IT & Finance	5,853	1,537	7,390
External Accounting	1,537	600	2,137
Human Resources	2,704	-	2,704
Legal and other fees	2,710	-	2,710
<b>Total</b>	<b>30,159</b>	<b>3,674</b>	<b>33,833</b>

**5 Analysis of total expenditure**

	Staff costs £	Other costs £	Total 2020 £
<b>Cost of raising funds</b>			
Management	2,658	-	2,658
Finance	1,489	-	1,489
	<u>4,147</u>	<u>-</u>	<u>4,147</u>
<b>Charitable activities</b>			
Support & Governance	25,980	9,636	35,616
Events & Exchanges	10,585	5,022	15,607
Classes	4,949	16,456	21,405
Marketing	7,928	3,098	11,026
Workshops & Intensives	9,945	27,477	37,422
MA Creative Practice	9,961	12,930	22,891
	<u>69,348</u>	<u>74,619</u>	<u>143,967</u>
<b>Total</b>	<u><b>73,495</b></u>	<u><b>74,619</b></u>	<u><b>148,114</b></u>

	Staff costs £	Other costs £	Total 2019 £
<b>Cost of raising funds</b>			
Management	2,704	-	2,704
Finance	1,537	-	1,537
	<u>4,241</u>	<u>-</u>	<u>4,241</u>
<b>Charitable activities</b>			
Support & Governance	26,510	7,323	33,833
Events & Exchanges	10,574	3,849	14,423
Classes	4,693	16,165	20,858
Marketing	7,766	3,094	10,860
Workshops & Intensives	9,733	21,680	31,413
MA Creative Practice	10,120	7,088	17,208
	<u>69,396</u>	<u>59,199</u>	<u>128,595</u>
<b>Total</b>	<u><b>73,637</b></u>	<u><b>59,199</b></u>	<u><b>132,836</b></u>

**6 Net incoming resources for the year**

	2020 £	2019 £
Is stated after charging:		
Independent examiner fee	600	600

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

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Salaries and wages	68,905	69,443
Social security costs	2,544	2,805
Pension costs	2,046	1,389
<b>Total</b>	<b><u>73,495</u></b>	<b><u>73,637</u></b>

No employee received emoluments of more than £60,000. The key management personnel of the charity are considered by the trustees to be the Co-Directors. The total employee benefits of the key personnel in the year were £49,618 (2019: £53,787).

Trustee Fernanda Muñoz-Newsome received £150 for delivering a talk as an artist as part of ID's programme; this was separate and distinct from her duties as a Trustee. Susan Davies was reimbursed £236.74 for travel to Board meetings.

<b>The total employees for the year:</b>	<b>2020</b>	<b>2019</b>
	<b>Number</b>	<b>Number</b>
Independent Dance	2	2

**8 Pension**

The charity operates a defined contribution scheme to which contributions of £2,046 (2019: £1,389) were paid during the year.

**9 Taxation**

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

<b>10 Debtors</b>	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Trade debtors	7,905	52,470
Other debtors	-	75
Accrued income	-	-
Prepayments	673	3,412
<b>Total</b>	<b>8,578</b>	<b>55,957</b>

<b>11 Creditors: Amounts falling due within one year</b>	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Trade creditors	2,955	18,531
Accruals	1,440	2,038
Other deferred income	10,944	11,643
Other taxation and social security	1,658	1,839
Other creditors	-	-
<b>Total</b>	<b>16,997</b>	<b>34,051</b>

**12 Analysis of net assets between funds**

	<b>General</b>	<b>Designated</b>	<b>Restricted</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Net current assets	88,995	61,444	-	150,439
<b>Net assets at 31 March 2020</b>	<b>88,995</b>	<b>61,444</b>	<b>-</b>	<b>150,439</b>

### 13 Funds

	At 1 April 2019 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2020 £
<b>Restricted funds</b>					
Trinity LABAN	-	35,079	(35,079 )	-	-
<b>Total restricted funds</b>	<u>-</u>	<u>35,079</u>	<u>(35,079 )</u>	<u>-</u>	<u>-</u>
<b>Unrestricted funds</b>	<u>140,030</u>	<u>112,500</u>	<u>(113,035 )</u>	<u>(50,500 )</u>	<u>88,995</u>
<b>Designated funds</b>	<u>10,944</u>	<u>-</u>	<u>-</u>	<u>50,500</u>	<u>61,444</u>
<b>Total funds</b>	<u>150,974</u>	<u>147,579</u>	<u>(148,114 )</u>	<u>-</u>	<u>150,439</u>

### Funds

	At 1 April 2018 £	Incoming Resources £	Outgoing Resources £	Transfers £	As at 31 March 2019 £
<b>Restricted funds</b>					
Trinity LABAN		25,448	(25,448 )	-	-
<b>Total restricted funds</b>	<u>-</u>	<u>25,448</u>	<u>(25,448 )</u>	<u>-</u>	<u>-</u>
<b>Unrestricted funds</b>	<u>-</u>	<u>117,166</u>	<u>(107,388 )</u>	<u>130,252</u>	<u>140,030</u>
<b>Designated funds</b>	<u>-</u>	<u>-</u>	<u>-</u>	<u>10,944</u>	<u>10,944</u>
<b>Total funds</b>	<u>-</u>	<u>142,614</u>	<u>(132,836 )</u>	<u>141,196</u>	<u>150,974</u>

### Purpose of restricted funds

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)

### 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.

The current designated funds being £61,444 include:

ACE Catalyst Fund      £10,944 to support new activities related to increasing income  
generation potential

6 months running  
costs      £50,500

### 14 Related Party Transactions

There were no related party transactions