

**THE  
PLACE**

DANCING  
FOR LIFE

CONTEMPORARY DANCE TRUST LIMITED

# ANNUAL REPORT AND FINANCIAL STATEMENTS 31 JULY 2022





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# COMPANY INFORMATION

The Board of Governors present their Annual Report, incorporating the Strategic Report and Financial Statements, for the year ended 31 July 2022.

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

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

Alan Bishop (Chair)  
Jane Alexander (Vice Chair)  
Dr Tzo Zen Ang (resigned 14 January 2022)  
Michael 'Mikey J' Asante MBE  
Derek Hicks  
Shaparak Rahimi (appointed 1 June 2022)  
Chris Rowland  
Eva Sarma  
John G Stewart  
Elizabeth Varley (appointed 25 March 2022)  
Catherine Ward  
Liz Wilson (appointed 25 March 2022)  
Rosalind Wynn

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**Chief Executive** Clare Connor

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**Company Clerk** Naomi Thomas

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**Senior Staff: Artistic** Eddie Nixon, Artistic Director

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**Senior Staff: Education** Baptiste Bourgougnon, Director of Undergraduate Courses and International Development  
Dr Martin Hargreaves, Director of Research and Postgraduate Courses  
Anna Helsby, Director of Registry and Student Wellbeing  
Dr Lise Uytterhoeven, Director of Dance Studies

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**Senior Staff: Administration** Caroline Busby, Chief Financial Officer (appointed 28 September 2021)  
Anna Cassidy, Director of Development  
Helen Keall, Director of Operations and Strategic Projects (left 11 August 2021)  
Kathryn Martindale, Director of Finance and Resources (left 27 October 2021)  
Caroline Schreiber, Director of Communications

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

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**Company Registered Number** 883094

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**Charity Registered Number** 250216

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

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

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

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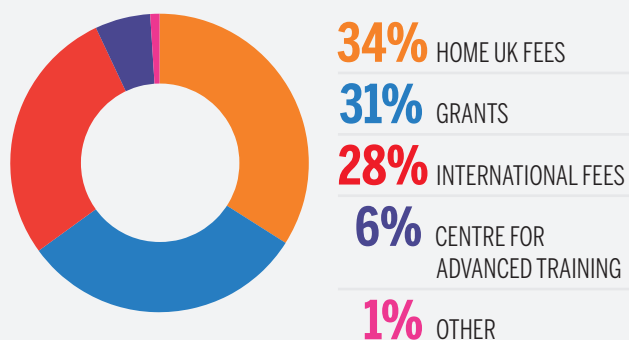
**Investment Advisors** McInroy & Wood, 53 Davies Street, London W1K 5JH

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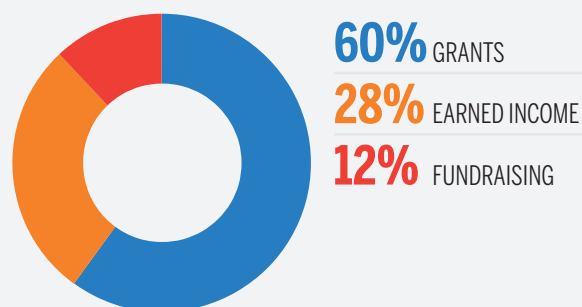
# THE PLACE AT A GLANCE

## INCOME AND EXPENDITURE

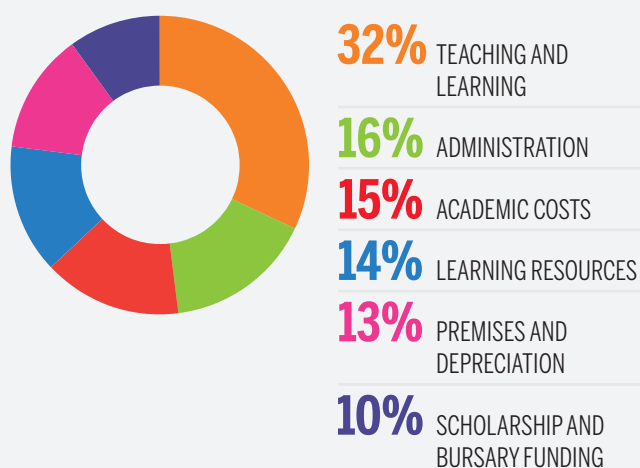
### SCHOOL INCOME



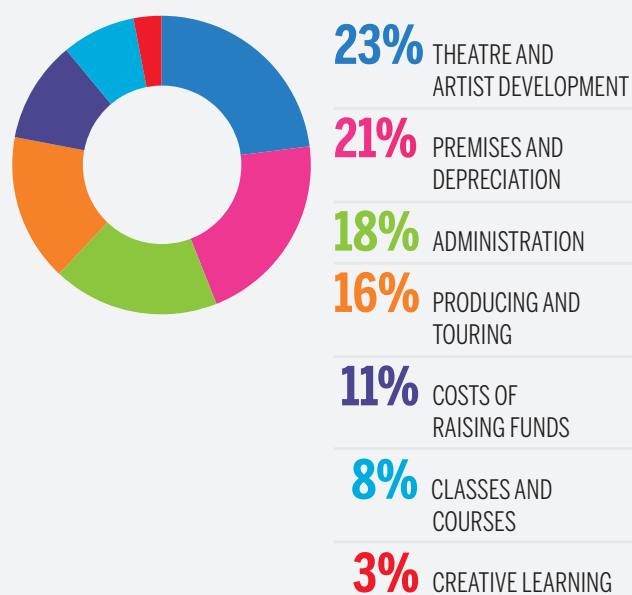
### PUBLIC PROGRAMME INCOME



### SCHOOL EXPENDITURE



### PUBLIC PROGRAMME EXPENDITURE



## WHY DOES THE PLACE MAKE AN OPERATING SURPLUS?



TO ENSURE OUR ACTIVITIES REMAIN FINANCIALLY SUSTAINABLE IN THE LONG TERM



TO ENSURE WE CAN MAINTAIN AND UPDATE OUR BUILDING AND EQUIPMENT



TO PROTECT US AGAINST EVENTS WHICH MIGHT DAMAGE OUR FINANCIAL HEALTH



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



# AUDIENCE AND PARTICIPATION

## OUR STUDENTS AND YOUNG PEOPLE CONTINUED TO ENGAGE AND EXCEL



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



CONTINUATION RATE  
**93%** UNDERGRADUATES



CONTINUATION RATE  
**100%** POSTGRADUATES



WE AWARDED **86** STUDENTS  
GRANT FUNDED PLACES  
FOR THEM TO ATTEND  
THE CENTRE FOR  
ADVANCED TRAINING  
PROGRAMME WHICH IS  
**68%** OF THE COHORT

## WE CONTINUED TO REACH OUT TO NEW AUDIENCES



WE TOURED TO **60** VILLAGE  
HALLS, COMMUNITY SPACES  
AND ARTS CENTRES



NEARLY **40,000** PEOPLE SAW  
OUR PRODUCTIONS AT THE  
PLACE, ON TOUR OR ONLINE



THE PLACE WAS MENTIONED  
IN THE PRESS AN AVERAGE  
OF **6** TIMES PER WEEK  
**TOP SOURCES:**  
THE GUARDIAN, BRITISH  
THEATRE GUIDE, REVIEWS HUB,  
ARTS PROFESSIONAL

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



WE HAVE SPENT  
**£289,395** ON  
**83** NEW ARTISTIC  
COMMISSIONS

## WE REALISED OUR LONG-HELD AMBITION FOR A BRAND NEW, USER CENTRED, MOBILE FIRST WEBSITE



OVER **HALF A MILLION**  
PEOPLE VISITED OUR WEBSITE



OUR DIGITAL FOLLOWERSHIP  
GREW BY **7%** TO **125,227** FANS



FASTEST GROWING  
CHANNEL: LINKEDIN **43%**

## WE REMAIN COMMITTED TO CREATE OPPORTUNITIES IN DANCE PARTICIPATION



ADULT ATTENDANCE IN  
RECREATIONAL DANCE  
SESSIONS LIVE AND ONLINE:  
**6,868**



YOUNG PEOPLE IN ATTENDANCE  
IN RECREATIONAL DANCE  
SESSIONS LIVE AND ONLINE:  
**583** WITH **23%** FROM CAMDEN



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# WELCOME FROM THE CHAIR AND CHIEF EXECUTIVE

## Vision-led

We have continued to find solace and strength in our vision for *a world with more dance*. It remains a guiding force, shaping and determining delivery against the ambitions of our business plan 2018-2022. We have set out further plans and commenced delivery for an extension year 2022-2023 with Arts Council England, embedding their Investment Principles that have already influenced our past and will be integral to future activity across the sector – Ambition and Quality, Dynamism, Environmentalism and, Inclusivity and Relevance.

Crystallizing these principles, our new website completes our long-held desire to establish the brand values in a digital experience which puts the user centre stage, enlivening and embodying our passion to make dance accessible to all.





## Ambition and Quality

We have surpassed targets for artist support, engagement for young people and student recruitment. The National Student Survey results demonstrate significant improvements on the prior year... and after two years of experimental performances developing blended and online experiences, we have been able to experience the euphoria of being together in person once again for graduation performances.

Our theatre programme reopened in the Robin Howard Dance Theatre to jubilant scenes between artists and audiences. We played host to Resolution once again, the UK's biggest festival of new choreography. We celebrated the return of Korean Festival to The Place for a fifth year and are delighted to report there is great appetite for developing this international partnership further.

Our touring productions visited 29 towns and cities in the United Kingdom and our newly devised (post COVID-19) *Playground Tour* has been successful in delighting hundreds of children across London, Avon, Kent and Berkshire.

The London Contemporary Dance School graduation shows at The Place celebrated hope and inspiration with our newly announced Patron, Farooq Chaudhry OBE reflecting... *"The students seemed to be on fire without losing the nuances that were required. There was a quiet maturity about the work."*

## Dynamism

The news of our successful registration as an independent Higher Education Provider with the Office for Students on 9 June 2022 was a landmark moment, signalling a new chapter for The Place. In doing so we have demonstrated our ability to meet the conditions of registration, enabling access to new funds and partnerships that will continue to root us in London as a global city. As one of the two co-founders of the Conservatoire for Dance and Drama, our former registered provider, we remain indebted to our colleagues there, past and present, and our partner member Schools with whom we will share a formidable legacy.

We have continued with financial planning whilst awaiting key funding decisions from the Office for Students and Arts Council England (due October 2022) both of which have been extended and/or delayed because of the pandemic and government policy directives.

Past students (class of 2020 and 2021) graduated in spring this year at the resplendent Rochester Cathedral, buoyantly cheered by family and friends. In November 2022 we will return to the graduation pattern from pre COVID-19 times with 2023 being our last with our long standing and much respected validation partner, University of Kent.

Meanwhile, our new partnership with University of the Arts London has seen the formation of a new "academic home". We have been able to see the impact of this work in the first year of the undergraduate programme, whilst we have also successfully developed two new postgraduate programmes in the arenas of dance participation and performance, for which we will recruit in the forthcoming year.



London Contemporary Dance School Graduation Show 2022, Anders Duckworth (photo by Camilla Greenwell)



## Inclusivity and Relevance

This academic year saw a new partnership for the Centre for Advanced Training, with AkomaAsa Performing Arts Academy bringing African dance to the programme alongside circus arts. In August 2022 the Producing and Touring Team headed to Edinburgh with *Donuts* by Extended Play, whilst the Artist Development Team played host to the curated summer residency, Choreodrome, for an increasingly diverse group of artists. The Rural Touring Dance Initiative, in its third phase, has secured investment from Esme Fairbairn Foundation and Arts Council England and will reach 68% of the areas identified in the government's levelling up agenda.

We are delighted to report that we are on target to achieve the student recruitment numbers in the 5-year plan and remain proud of our distinctively international make-up of students, faculty and guest artists. Student retention and attainment across protected characteristics remains strong and is being closely monitored against the Office for Student benchmarks along with fastidious scrutiny of grade awards in comparison to other conservatoires, London and the arts sector.

Engagement with our annual survey in support of equality and diversity data was exceptionally high with more than a 90% response rate from permanent staff. Following a benchmark with Arts Council England's Diversity and Inclusion Report our permanent and casual workforce data indicates progress is being made in relation to gender, sexual orientation, disability, and ethnicity, although more is still expected and required.

## Environmentalism

The staff-led Green Team designed and delivered an inspiring weeklong takeover in celebration of multiple efforts to raise awareness of Climate Change and in June 2022, London Contemporary Dance School students led a student forum discussion on the climate emergency at the global, digital SWEAT festival hosted by Hong Kong Academy of Performing Arts.

The Sustainable Travel, Procurement and Environmental Policies were all updated and approved by Governors and our new energy supplier is certified 100% renewal electricity. The capital investment programme is directed towards climate action with LED light replacements, supported by local funding.

We have developed our approach to carbon calculation and further cemented local and sector-based partnerships including Julie's Bicycle and Camden Green Loop. We are also a representative for the small and specialist Higher Education sector on the national Higher Education Climate Action Steering Group - a national movement to drive change working with the Department for Education.

## Recovery

The impact of the pandemic has been keenly felt in the lived experience of the staff and is still widely reflected in the mental health and wellbeing of our young people, in particular our students studying on the Centre for Advanced Training Programme, our undergraduate student body and in the schools and colleges of our feeder institutions. There is also evidence of the impact on independent artists, many of whom have simply not been able access the same kinds of support and resources as in previous years.

We remain mindful and vigilant of the need to serve all these people with our best efforts in a recovery process that may take longer than any of us had hoped.

Whilst honouring the financial plan to increase salaries and meeting the London Living Wage for all staff, we are conscious of the escalating costs of living and remain committed to doing what we can to value the endeavours of the incredible staff team who have shown leadership, courage, care and creativity over these past twelve months and more.

As Chair and Chief Executive combined, we remain exceptionally proud of the successes and achievements of The Place.



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**Alan Bishop**  
Chair, The Place



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**Clare Connor**  
Chief Executive, The Place

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# STRATEGIC REPORT

Contemporary Dance Trust Limited, trading as The Place, is London's creative powerhouse for dance development and has been leading the way in dance training, creation and performance for over 50 years. In a changing landscape, our mission for the future remains steadfast: we are powering imagination through dance, championing new ideas, embracing risks and creating optimal conditions for dance artists and enthusiasts to realise their full potential.

The Place offers intensive education and training to almost 300 undergraduate and postgraduate students through London Contemporary Dance School; a busy programme of boundary-pushing performances in our theatre supported by innovative audience development activities; an extensive professional artist development programme; a growing producing and touring house; as well as learning and participation opportunities for all ages and skill levels. The commitment to artistic development underpins a portfolio of residency, workshop, training and commissioning projects for professional artists from the UK and the rest of the world. Our reputation in the field of contemporary dance reaches beyond the borders of the UK.

As a pioneering dance organisation, we are committed to creating exciting dance experiences for everybody, offering a diverse and dynamic theatre programme for audiences, supporting artists and dance makers and giving young people access to the highest quality opportunities to transform their lives with dance.

The Place is involved in the entire lifecycle of dance – from education and training to the creative process that leads to new ideas and conception of new work, through to its creation, production and performance. We do this in pursuit of our vision for a world with more dance.

In the context of external drivers, COVID-19, social justice, environmental sustainability, health and wellbeing, local and global impact, combined with the internal driver to accelerate the pace of change, we set out to fulfil our mission through the following strategic objectives and key deliverables guided by evidence and learning.



Dance class (photo by Camilla Greenwell)



Strategic Objective	Key Deliverable	Progress
<b>1. Create the conditions to leverage growth and ambition</b>	<ul style="list-style-type: none"> <li>Exceed target cash position of £700k and target reserves position of £1m by 2024/25</li> </ul>	Exceeded – Cash position in excess of £1m, Unrestricted reserves £2.3m
<b>2. Support dance artists and dance makers to make dance happen</b>	<ul style="list-style-type: none"> <li>Support no less than 150 artists p/a through commissions, artist residencies and artist development programmes</li> </ul>	Exceeded – 278 artists supported comprising 16 Choreodrome, 11 Work Place, 170 Resolution, 18 commissions
<b>3. Enable more young people and disadvantaged young people to make, perform, watch, and respond to dance</b>	<ul style="list-style-type: none"> <li>Access and Participation Plan targets: POLAR4 Quintiles 1 and 2 25%, on target, Indices of Multiple Deprivation Quintiles 1 and 2 39%, ahead of target, Black Asian and Ethnic Minority 25%, on target</li> <li>John Lyons support secured for seventh year for Camden Partner Primary Schools</li> </ul>	Met – Access and Participation Plan targets
<b>4. Be better known as world leaders in dance training, development, and presentation</b>	<ul style="list-style-type: none"> <li>Assert our leadership responsibility by contributing to sectoral advocacy Arts Professional, Hotfoot Magazine, One Dance UK, Andalusian Association of Dance Professionals, digital SWEAT Festival and World Dance Alliance global summit hosted by Hong Kong Academy of Performing Arts, Arts Marketing Association, Knowledge Quarter and Design Council</li> <li>Theatre audiences 135% of target</li> </ul>	Exceeded – more than 6 presentations/awards plus return of audiences
<b>5. Facilitate leading practice in dance learning and teaching</b>	<ul style="list-style-type: none"> <li>London Contemporary Dance School: 245 undergraduate applications received for 2021/22 entry, expecting 79 BA1 enrolments against a target 75</li> <li>Approval of two new MA Programmes, Dance: Participation, Communities, Activism, and Dance Performance</li> <li>Submission of application for World-leading Specialist Funding</li> <li>Classes and Courses - attendances at 56%, returning slower than anticipated</li> </ul>	<p>Met – student recruitment targets, new programmes validated</p> <p>Attendances to leisure programmes behind target</p>



London Contemporary Dance School Graduate Show 2022 (photo by Camilla Greenwell)



## GOAL 1 – CREATE THE CONDITIONS TO LEVERAGE GROWTH AND AMBITION

### **Leverage opportunities for growth and innovation through mission and vision**

The unification across the theatre, artist development, producing and touring programmes and school commissions has led to an emboldened artistic programme, evidenced in the increasing diversity of artists and steady growth in audiences determined to return safely to live events. Meanwhile the significant success of £850k grant funding for phase three of the Rural Touring Dance Initiative is further evidence of The Place's collaborative leadership role in the dance sector for the United Kingdom.

The considerable work involved in the application to become independently registered with Office for Students has served the whole organisation well with a rigorous Quality and Standards Review demonstrating mostly high levels of competence. Following the departure of Kathryn Martindale as Director of Finance and Resources, we are thrilled to have welcomed Caroline Busby in the newly defined role of Chief Financial Officer with a specific remit for Higher Education reporting requirements.

Our newly acquired independent status serves us well in relation to accessing new streams of revenue and capital funding. It also confidently underpins our much-valued partnership with the University of Arts London as we embark on a joint 12-month project to develop a joint business case for further partnership activity.

### **Develop digital infrastructure and improve organisational knowledge**

Digital engagement has opened up new ways of connecting with audiences and we have also taken this opportunity to invest, including in new recording and studio equipment, piloting new ways of engaging artists such as through speed dating on Spatial Chat, upskilling staff including the technical trainee, and all the time building new ideas and partnerships ahead of a consolidated period of review.

Through intense collaborative efforts involving a wide range of internal and external stakeholders, we are thrilled to have launched our new website with its user-centred design and image-led approach. The website forms part of our leading-edge digital portfolio, punching well above its weight. Digital engagement is now more than 600,000 people and growing.

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

Arts Council England's Impact and Insight Toolkit survey has been conducted throughout the period with the findings used to inform planning.

Whilst focus groups are yet to be established for Classes and Courses as the programme recovers participants, sector benchmarking has continued. A survey of Classes and Courses participants and teachers was conducted in September 2021 with an emphasis on wellbeing and the Health and Safety provision during the pandemic. 99% of respondents reported being confident in the Health and Safety guidance at The Place with 82% feeling comfortable in the studios. Narrative comments in the survey helped to further improve the procedure for ventilation, changing room use and key areas of communication. Peer learning opportunities for teachers and teaching assistants has indicated that more provision for feedback to be made would be welcomed.

More freelance artists are involved in the selection process for artist development programmes and their perspectives and experiences support us to make more nuanced decisions and to evolve programmes to meet the needs of artists better.

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

In support of our Equality and Diversity Action Plan and associated data returns for Arts Council England and the Higher Education Statistics Agency, all staff are invited to update their data annually via an online survey. We received an excellent response rate, with permanent staff at over 90% and a 63% rate overall.

Disaggregated data for the workforce for the period shows higher percentages of female, LGBT, disabled and black, Asian and minority ethnic staff, but there is still work to be done to secure greater diversity in the permanent staff body as well as the casual staff team and this continues to be an area of priority and focus.

As part of a wider organisational HR strategy, we have embarked on a six-month, bespoke management training programme for a cohort of 18 people based on the principles of learning circles. Themes covered include management frames, difference using Myers-Briggs Type Indicators, radical candour in giving feedback and setting boundaries. The programme aims to raise awareness, build conscious insight, create space to practice and develop competences with a focus on action and support and following evaluation we are keen to share our learning more widely with the sector.

## **Invest in the capital estate, ensuring it is fit for purpose and modern ways of working**

We took advantage of the quieter periods during lockdown to make the necessary and much-needed repairs to improve the building, including the restoration of the lifts on both sides of the building.

Following the appointment of design consultants, Burt-Jones and Brewer, and extensive consultation with a wide range of user groups, we have developed a capital refurbishment plan for the café and dressing room areas.

Longer term we have maintained explorations of new sites with partners, property developers and our local authority and we have actively engaged in the design consultation with Lendlease on the masterplans for the Euston station site development.

Meanwhile a larger capital feasibility plan is ready to proceed, subject to funding decisions.



James Cousins, We Are As Gods (photo by Camilla Greenwell)

## GOAL 2 - SUPPORT DANCE ARTISTS AND DANCE MAKERS TO MAKE DANCE HAPPEN

This year we have been energised by the return of live performance in our theatre and on tour. Projects which The Place and artists have been incubating for the last two years have flourished and grown in meeting live audiences across the country.

We have been mindful to build back our programmes with care: the freelance community of creative practitioners with whom we collaborate with has been profoundly affected by the pandemic, which was clear in the work undertaken through the Creative Freelancers: Shaping London's Recovery programme, which we were part of. Equity and accessibility remain of primary importance in the design and delivery of all our programmes for artists.

### **Deliver accessible, inclusive, high quality year-round Continuing Professional Development opportunities for professional artists**

It has been a delight and a privilege to get to know the new cohort of Work Place associate artists who were appointed just before the start of this financial year. We have taken part in three Work Place 'intensives', opportunities for artists and The Place staff to come together to reflect on topics that feed our practice, which this year included leadership and alternative models of curation. The Work Place artists have embraced opportunities to engage fully with the life of The Place. Anders Duckworth worked with London Contemporary Dance School students; Yukiko Masui sat on the selection panel for Resolution and Kloe Dean on the panel for Choreodrome, our annual programme for more experienced artists. We supported Kesha Raithatha to visit the Prakriti Excellence in Contemporary Dance Awards in India to build international networks.

We continue to take advantage of the accessibility of running certain artist development programmes online: our third series of Webinars for Professionals had 422 attendances and included sessions on working locally when touring nationally; embracing dysfunction and neurodiversity in performance making; and surviving social media.

Resolution returned this year after a gap of more than two years. 66 dance makers took part and audiences steadily built through the festival. Alongside the opportunity to perform in a theatre with support from a marketing and technical team, artists taking part in Resolution attended professional development workshops, which this year included sessions on how to promote work successfully, how to fundraise for upcoming projects, and how to build strategies for choreographic development.

### **Collaborate with a diverse group of artists through our theatre, artist development and producing programmes**

We have built new partnerships and deepened existing ones to ensure that we collaborate with a diverse group of artists.

We partnered with Quiplash and Candoco Dance Company to offer a residency to a blind or visually impaired artist as part of our Choreodrome research project. In July 2022, commissioned artist Ebony Rose Dark spent two weeks in the studio investigating how audio description can be embodied in cabaret and dance works.

Our fifth festival of Korean Dance, in partnership with Korean Cultural Centre UK and Korean Arts Management Service, was an all-female identifying line up and, despite coinciding with a heat wave and a train strike, audience numbers were 145% of target including the sold-out return of Jin Yeob Cha to the theatre with *MIIN: Body to Body*.

We continue to work closely with artist-led hip hop collective Artists4Artists, and our theatre programme this year included a double bill of new work by Jamaal O'Driscoll and Yami Löfvenberg, co-commissioned by Artists4Artists, The Place and DanceXchange.



## In support of artistic innovation, deliver an annual programme of dance commissions and co-commissions

More than 40 professional choreographers were commissioned by The Place in 2021/22. This support included early-stage research and development, production commissions for shows almost ready to tour and collaborations with our students. Amongst them were production commissions for works by artists Alleyne Dance, Temitope Ajoye Cutting, Anders Duckworth and Joseph Toonga.

Through our Stomping Ground commissioning partnership we continue to support some of the most ambitious, innovative outdoor dance. In summer 2022 two commissioned works premiered: *CRWD\_CTRL* by AndroidX x MHz and *DEVA* by Pagrav Dance, whilst previous commissions *Born To Protest* by Joseph Toonga and *Future Cargo* by Requardt & Rosenberg continued to tour. In July 2022 we announced a call out for our biggest commission for a single work to date, £25k, offered through a collaboration with Creative Crawley, FABRIC, Festival.org and Tramway.

In September 2021, the final-year LCDS students performed in *We Are As Gods*, a ground breaking large-scale production by London Contemporary Dance School alumnus James Cousins at Battersea Arts Centre, reaching 2,161 audience members across five sold out performances. We also commissioned devised works from Liam Francis and Renaud Wiser for the BA3 students, performed in person in The Place's Robin Howard Theatre. The graduation performances, presented under the title *Rocks Rolling Uphill Ends with Disaster*, showed four diverse new dance works. These included London Contemporary Dance School graduate and Work Place artist Anders Duckworth, co-artistic director of Matsena Productions, National Dance Company Wales associate artist and alumnus Anthony Matsena, award winning performer, movement director and graduate Sam Coren and Becky Namgauds, recipient of Sadler's Wells residency, choreography award residence from DanceXchange and guest lecturer at London Contemporary Dance School. All works were performed in person in the theatre, with live capture and streaming supported by digital producing experts. Audience numbers consisted of 819 people in person across five performances, and 773 people online. Maggie Foyer in her review of the graduation performances for Seeing Dance remarked that the works "proved to be four very different works delivered with commitment and huge energy. The concepts were thought provoking and relevant".

## Deliver a programme of Producing and Touring work which responds to the changing touring landscape

We have embraced the return of live performance by touring to a bigger range of spaces and places across the UK than ever before. From the premiere and tour of Lost Dog's *A Tale of Two Cities* (★★★★ The Guardian) to mid-scale theatres, to SAY's *the album: skool edition* visiting outdoor festivals, we have enjoyed meeting audiences in their most loved local spaces in all parts of the country.

Our spectacular outdoor dance event *Future Cargo* by Requardt & Rosenberg toured deep into Autumn 2021 with new partnerships with Derby Feste and Bradford is #LiT Festival and returned in Spring/Summer 2022 with visits to Crawley, Bournemouth, Grimsby and Newcastle-under-Lyme.

The Playground Tour, which was born out of necessity in Summer 2021 when we could not invite young people into our theatre, grew this year to visit 20 schools in Camden, Bath, Reading and Kent in collaboration with new partners Dance Reading, 101 Outdoor Arts, Theatre Royal Bath and Applause.

The Rural Touring Dance Initiative returned with tours of seven works to 35 venues in autumn 2021. This completed the activity funded through a second Arts Council England Strategic Touring grant for the project, and the evaluation highlighted that 98% of audiences enjoyed watching the performances, with 88% saying the experiences made them want to see more dance, demonstrating demand for high quality touring dance.



Requardt & Rosenberg, *Future Cargo* (photo by Camilla Greenwell)

## GOAL 3 - ENABLE MORE PEOPLE, AND DISADVANTAGED YOUNG PEOPLE, TO MAKE, PERFORM, WATCH AND RESPOND TO DANCE

### National Partnership Programme to help deliver access and participation targets

We have continued the growth of our work aimed at increasing access and participation in our vocational training. To support this focus, we have appointed Andrea Barzey to the new role of Head of Widening Participation and Recruitment. Andrea will focus on further developing London Contemporary Dance School's national partnership with schools and colleges. Successful programmes this year were delivered in collaboration with Impington Village School, Cambridge and The BRIT School, Croydon. These workshops support applications to the school particularly for students from disadvantaged backgrounds.

We have also developed partnerships with other dance organisations to support this work. Through our collaboration with Artistry Youth Dance, we delivered workshops for 45 young black dance artists and gave two scholarships to our summer school. Similar initiatives with the Royal Academy of Dance and secondary schools in London and Essex were aimed at growing the diversity of applicants to our degree courses. As the geographical spread of applicants has continued to expand, we now run online admission workshops for prospective students who may struggle with the costs of travelling to our London home.

Partnerships also continue to support the development of our Centre for Advanced Training (CAT). Our new African Dance and Music strand with AkomaAsa Performing Arts Academy had a successful pilot year and has attracted £18,000 in additional funding from the Department for Education's Music and Dance Scheme. We have also been able to offer eight places to young people from Thrive Youth Dance to join us as CAT Associates. Applications to the Centre for Advanced Training increased by 19% and we have been able to offer 35 young people the chance to join, 23 of whom will be grant assisted.

### Promote opportunities, progression, and "agency" to all our young people

We continue to provide routes for young people to grow and develop their interest in dance and the confidence it brings them. From our Partner Schools programme we were able to bring seven young dancers onto our Saturday class programme and we have begun to provide opportunities for dancers in our weekly class with Candoco, for disabled and non-disabled young people, and Shift, our 13–18-year-old youth company, to dance together.

The voices of our young people in shaping how we work are vital to our growth. The Youth Focus Group has supported our Communications team with feedback on marketing campaigns, audience surveys and on a workshop into capital development plans for our building and programming our youth dance platform. The young dancers in Shuffle, our 10–13-year-old youth company, played a key role in the recruitment of their new Company Director.



Centre for Advanced Training (photo by Henry Curtis)

## Provide accessible and high quality engagement opportunities for adults and 'lifelong' learners

We have run a total of 1,276 sessions for adult learners as part of our Classes and Courses programme, which includes our regular evening classes, classes for Over 60s, sessions during the Easter and Summer holidays and classes delivered online. Online provision remained in place until Spring 2022, after which we assessed class numbers and decided to continue providing just one online session a week for the Over 60s. In Autumn 2021 we introduced two new dance styles to the adult programme: Bharatanatyam and Street Dance with 25% of the participants joining us to dance at The Place for the first time.

Classes in partnership with Candoco Dance Company resumed in person for the first time in Autumn 2021, reaching 20 participants almost half of whom had never danced at The Place before. Working with Candoco, we produced a further set of recorded classes taking the number of series available for adults up to four. Across all four series, approximately 60% of those who purchased them reside outside of London.

In the Summer 2022 term, we brought back Professional Class for the first time since the pandemic began. We had 435 professionals joining us throughout the 11-week term working with individual artists as well as collectives, as we aim to increase the range of dance practices on this programme.

## Forge meaningful connections in our local areas through co-creation and expanded partnerships

Over the last year, despite ongoing pandemic challenges, we have continued to work with 13 local Camden primary schools through our Partner Schools Programme. They visited The Place for workshops, saw our Christmas show, experienced 10-week creative projects with professional artists and a performance by our BA2 students in their schools. The project culminated in 670 children performing for their families at the Camden Schools Dance Festival in our theatre in March 2022. This year we also began two after school dance clubs in our Partner Schools, increasing the chance for children to grow their interest and creative dance skills.

For the second time, we also worked with 20 children from the Special Educational Needs Unit at Robson House School. They worked across a term with Motion Dance Collective to create a wonderful dance film for them to keep and share with their teachers and families.

Locally we began a new partnership with The Recovery College, running a four week 'Introduction to Dance for Health and Wellbeing' course with support from the Camden and Islington NHS Trust. We also worked alongside Protein Dance to host a three-week project for 25 people who attend the Islington Refugee Centre. It was a huge success, resulting in a packed performance in our theatre in April. Over the next year we will continue to support this group with regular classes at their centre. In Spring 2022 we worked with Clean Break, a Kentish Town based organisation that supports women who have been, or are at risk of, becoming involved in the criminal justice system. We delivered eight weeks of workshops culminating in an exhibition of the women's images, dance films and poetry created in collaboration with Roswitha Cheshier.



New You See Me... Project launch in partnership with Clean Break (photo by Rita Chowdhury)



## Develop high quality work and sustained engagement with younger audiences

Through our work we continue to connect young people to exceptional dance artists and practice, as spectators and participants. The family focused programme in the theatre resumed with the well-attended return of Dance Umbrella Orbital's presentation of *Club Origami* by Takeshi Matsumoto, a Christmas run of the much loved *Buildy Uppy* show by Anatomical for school children and the return of our co-commission *The Little Prince* by Luca Silvestrini's Protein. We also presented Sonia Sabri's *Same Same but Different*, Sophie Nuzel's participatory *Adventures of the Little Watersprite*, and *Squidge* by Wriggle Dance, a multisensory show for younger audiences. Our Family Dance Day made a hugely successful return to our building for the first time since 2019 with indoor and outdoor shows and workshops.

In partnership with other dance organisations we also commissioned three new films for young audiences by Second Hand Dance, Chat Taylor and Anatomical which had exceptional premieres in a local school in spring 2022.

Shape It, our Creative Europe funded project, selected Pocketarts (Czech Republic) and collaborative partners Masako Matsusita (Italy) and ORBE (France) to present their work in two local schools and at our Family Dance Day in July 2022. They also took part in our Shape It Lab together with 30 other artists across Europe and UK to deepen their understanding and confidence in creating work for young audiences.

Our youth dance company Shift benefited from workshops with previous Shape It artist Linda Hayford (France), and with acclaimed UK dance company Lost Dog and created curtain raisers before our undergraduate performances in February 2022.



Family Dance Day (photo by Rob Greig)

## GOAL 4 - BE BETTER KNOWN AS WORLD LEADERS IN DANCE TRAINING, DEVELOPMENT, AND PRESENTATION

### Increase audience and participant engagement and reach to connect with new audiences and participants

Despite continuous disruption to the theatre programme adapting to varying formats and pricing structures (including live streaming, online broadcast, in person events, free and paid for events), The Place audience consistently continued to show up and support our work in our London home and on tour. Outside of our Resolution Festival live audiences filled our auditorium at 75% (against our 2017-2020 average of 63%), attracting 65% first time attenders overall, and audiences on tour and online exceeded targets by 120% and 108% respectively. 55% of our audience on tour experienced dance for the first time through our productions.

Our programme of contextual events, workshops, watching dance class opportunities and post-show talks, online, live and on tour continued to deepen audiences' experiences. We renewed our efforts to make those accessible with nine out of 18 events British Sign Language interpreted which has not gone unnoticed:

*'I had a very good time, enjoyed the works and the talks, the atmosphere, the good vibes and the team of The Place. I have to say that the person whom you had to do the job for the Q&A on was indeed fantastic, she is gold with her signing and presence!'*  
(Korean Festival 2021 audience feedback)

Classes and courses attracted close to 6,500 adults and 700 children in person across the year and over 300 participants online.

### Raise the profile of The Place and its impact locally, nationally and internationally

The work of The Place was profiled in the local, national and international press 378 times including opinion pieces in Arts Professional, Dancing Times, Dance Tabs, Study International and The Guardian.

Our productions and programmes gained significant press interest and audience acclaim in print, online and broadcast media including BBC London Radio and London Live TV covering the Korean Dance Festival in 2021, and Abundant Art Digital running a special feature with Ben Duke on *A Tale of Two Cities*. Work Place artist Sivan Rubinstein's *Dance No 2°* and Fevered Sleep's *We are not finished* were featured in Culture Whisper's "Best Dance Shows in November 2021" list highlighting *Dance No 2°* as part of their Cop26 side events happening in London.

As well as being on The Times' "30 shows to book for Christmas" in November 2021, *The Little Prince* was featured in "What the critics are watching and listening to: from Olivia Colman in *The Lost Daughter* to *The Little Prince*", another Times article published on Saturday 18 December 2021.

*The Little Prince*, *Cupid's Revenge* and alumnus James Cousins' *We are As God* (featuring London Contemporary Dance School students) received ★★★★★ reviews and National Dance Company Wales and Lost Dog's *A Tale of Two Cities* received ★★★★ in publications including The Guardian, The Stage and The i.

Work Place artists have been recognised across the industry with Malik Nashad Sharpe's work featured in the news section of Dancing Times and in an interview in The British Blacklist, whilst The Stage and The Guardian reviewed Malik's work *He's Dead*. Malik was named in Forbes' "30 Under 30 - Europe in Art & Culture" (2022). Disability Arts Online featured Chisato Minamimura as part of their new online library of videos, interviews, podcasts and 'How To' guides. The Stage also ran a feature on alumna and Work Place artist Alethia Antonia.

The Place Chief Executive, Clare Connor, and Director of Dance Studies, Lise Uytterhoeven, co-authored articles for Arts Professional and HotFoot Magazine on the new University of the Arts London programme and decolonisation of our curriculum. The announcement of our Higher Education Status was widely celebrated in the press (One Dance UK, Arts Professional) and throughout the industry 'We're delighted that The Place as a world-leading centre and member, has been registered with the Office for Students as a Higher Education Provider. The UK HE Status is made stronger and more vibrant by the excellence of its smaller and specialist institutions' - Gordon McKenzie, GuildHE CEO.



## National and International

- London Contemporary Dance School lecturers and senior management team members were involved in international competitions:
  - Baptiste Bourgougnon was on the jury panel of the International Ballet Grand Prix of Singapore in which we offered two scholarships for the summer school.
  - Lise Uytterhoeven was on the jury panel of the Global Dance Open in Porto, Portugal.
  - Baptiste Bourgougnon was one of the guest lecturers in the Catania International Summer School in Sicily alongside English National Ballet School.
- Sasha Roubicek visited the Amsterdam School of the Arts (AHK) to take part in a knowledge exchange exercise focused on the work we have been doing on decolonising the curriculum.
- London Contemporary Dance School continued to develop its partnership with LASALLE College of the Arts in Singapore through the delivery of workshops and the continuation of the creation of a co-delivered programme. This resulted in a further two applications from international students to our BA course.
- The BA3 performances were livestreamed on our website reaching audiences in the UK and all over the world.
- London Contemporary Dance School staff and students participated in the digital SWEAT Festival. Students participated in discussion forums on contact improvisation. We screened two London Contemporary Dance School commissions: Holly Blakey's *Phantom* and Jamaal Burkmar's *Pure Comedy*.
- This year 46% of the first-year students and 65% of the PG students were from overseas, demonstrating the impact of our global outreach and reputation.
- Dr Lise Uytterhoeven gave the welcome speech at the Society for Dance Research's Inclusion and Intersectionality symposium at Coventry University, in collaboration with CandoCo Dance Company.

## Locally

- 16 London Contemporary Dance School students took part in 12 performances in St Pancras Church as part of the Bloomsbury Festival working with local theatre artist Julia Pascal.
- 10 students performed in the Somers Town's Festival as part of the London Festival of Architecture.
- 22 students performed in the Festival of Church Music in which they were given newly composed pieces of church music on which they had to create choreographic work.
- London Contemporary Dance School provided a professional and affordable cultural experience, first and foremost through student professional public performances in The Place's theatre. The student performances were ticketed at a low price for accessibility, while live streaming and online recordings were free of charge.
- Second and third year students visited Camden primary schools to give performances and take part in question and answer sessions, building on longstanding partnerships developed by The Place's Creative Learning team. The project reached approximately 800 local children this year. In the post-show discussion sessions, the students answered a range of questions from the children about dance, raising awareness about the art form and what it is like to study dance at higher education level.



Young Dance Platform (photo by James Keats)



## **Provide sector leadership within education, culture and arts sectors by making our learning visible**

The invaluable learning done by London Contemporary Dance School through the redesigning and implementing of the new courses has been shared widely through different platforms. Director of Dance Studies, Dr Lise Uytterhoeven, presented at the Dance Studies Association conference hosted by Rutgers University in New Jersey (online) on “Dance Pedagogy in the Art School Model”. At the World Dance Alliance Summit hosted online by Hong Kong Academy of Performing Arts, Lise presented a paper titled “Radical curriculum redesign for access and student wellbeing: the change process at London Contemporary Dance School (LCDS)”. This was attended by over 80 academics from all over the world. During the same summit Baptiste Bourgoignon presented a PechaKucha focusing on the changes we have implemented to support our students’ mental wellbeing. This was attended by over 40 academics from all over the world.

Screendance Lecturer, Gitta Wigro, and alumnus and current faculty member, Omari ‘Motion’ Carter, presented at the International Conference on Screendance hosted by the University of Wisconsin–Madison. The University also hosted Omari for its International Visiting Artist Program.

Lecturer in Dance, Dr Sam Wilson, co-organised the London Conference in Critical Thought, an annual transdisciplinary conference, this year hosted at Birkbeck, University of London. This year’s conference included a presentation by London Contemporary Dance School Lecturers Dr Tom Hastings and Eva Recacha on the BA1 protest performance project. This appeared in a session as part of the “Art Practice and Critical Pedagogy” strand.

London Contemporary Dance School’s new Head of Dance Science, Stephanie De’Ath, led a dance science workshop with the young company dancers of Shechter II, which was very well received. Participants valued her *‘tips on maintaining a healthy diet and nutrition on tour and during performance days’* while also stating that *‘the physical strengths check-up list was a very realistic tool’*.

Dr Tom Hastings gave a talk at the University of Roehampton in June on the Trinidadian choreographer Greta Mendez, who studied at London Contemporary Dance School in the 1970s. He also led a seminar entitled “Shut Up and Dance” at the Institute of Historical Research on the depiction of anti-Black violence in Diversity’s performance on Britain’s Got Talent.

The Place’s Artistic Director Eddie Nixon was a panel member for an open public discussion at University of Roehampton on “Dancing Through Crises - Increasing Diversity in the UK freelance dance scene under the combined pressure of Brexit and COVID-19” and part of Aerowaves delegation for their “Enquiry on Equity” discussions.

The Place played a key role in engendering and curating industry conversations and knowledge exchange opportunities.

Along with DanceEast, Pavilion Dance South West, South East Dance, TandemWorks, The WorkRoom/Imagine and Yorkshire Dance, The Place curated The Children and Grown Ups showcase, a four-day conference aiming to stimulate interest and discussion about dance shows for children and families. The showcase presented over 20 live and livestreamed works, opportunities for artists and choreographers, networking events and presentations.

London Contemporary Dance School was featured in Study International online about the employability of arts graduates.

The Place also curated the Audience Development Conference in partnership with the European Dance Network and Sadler’s Wells. This day-long online conference welcomed some 250 attendees from across Europe in talks, interactive activities and panel discussions featuring producers, programmers and artists from all over Europe including: Rosemary Lee (choreographer), Tanja Erhart (dance artist and activist), Anne Torregiani (The Audience Agency), Freddie Opoku-Addaie (Dance Umbrella), Jamaal Burkmar (choreographer), Ghislaine Boddington (University of Greenwich), Roberto Casarotto (Centro per la Scena Contemporanea and Operaestate Festival Veneto), Eva Martinez (performing arts curator, producer, dramaturg and coach) and Robin Jonsson (choreographer).

## Demonstrate the relevance of dance in everyday life through creative practice and cultural activism

The Place continues to support its community, students and artists to run initiatives of cultural leadership and activism.

Programme:

- Sivan Rubinstein's *Dance No 2°*
- Seeta Patel's *A Very bR\*T\*SH Museum*
- Alesandra Seutin's *Boy Breaking Glass*
- Heather Agyepong's *The Body Remembers*

As a flagship community and local impact project, our Partner Schools Programme continues to grow. We submitted a case study to Arts Council England on this programme as part of their gathering of evidence for the Department for Digital, Culture, Media and Sport on the importance of cultural community projects. We also continue to appraise Camden Council Leader Georgia Gould regularly of the progress of this project along with other activity aligning with the Council's 2025 strategy.

The Rural Touring Dance Initiative 2 evaluation report showed an increased appetite for dance from rural venues and touring schemes, a broader reach to new audiences and a developed interest in rural touring from artists. The evaluation and its findings were shared broadly and picked up by the press including The Stage, Arts Industry, Seeing Dance, Broadway World and One Dance UK, who also shared the documentary film.



Sivan Rubinstein, *Dance No 2°* (photo by Jurga Ramonaitė)



## GOAL 5 - FACILITATE LEADING PRACTICE IN DANCE LEARNING AND TEACHING

### **A move from the Conservatoire model to a new paradigm - to foster student wellbeing and develop students' creative potential and connectivity to audiences**

In September 2021 we recruited the first student cohorts onto the newly designed undergraduate and postgraduate degrees validated by University of the Arts London. The new curricula are more explicitly focused on preparing students for a wide range of professional futures. To help graduates thrive in portfolio careers as independent dance artists in the wider creative industries, our courses foreground the communication, networking and entrepreneurial skills needed. We have significantly shifted the paradigms around learning and teaching, assessment and admissions to achieve constructive alignment to these new course outcomes. We successfully delivered the first year of the undergraduate course, which is dedicated to developing creative and crafting skills. The students performed their own work as part of the Protest Project in which they explored artistic political engagement.

As a result of our ongoing endeavour to decolonise the curriculum, African diasporic and South Asian practices, such as popping, locking, Kathak, hip hop-based floorwork, are now fully embedded in the new undergraduate course alongside our existing expertise in Cunningham technique, Flying Low, Gaga, release technique and ballet. In September 2021, we appointed two Lecturers in Dance, Vicky 'Skytilz' Mantey and Omari 'Motion' Carter, who bring expertise in dance practices from the Global South. We expanded our work with guest faculty to enrich the students' learning opportunities across a wide range of dance cultures as they intersect and influence each other in London as an urban centre.

Assessment now focuses on the student's reflective voice, which frames their practice through a portfolio-type assessment mode. Students engaged with a range of reflective models in their learning, with the results presented as blogs, vlogs and e-portfolios. This new assessment mode encourages the students to develop their own voice as artists in relation to the learning activities they participate in.

In a bid to widen participation and open entry points to excluded groups, namely People of the Global Majority, those from low participation areas in higher education, and those from socio-economically disadvantaged backgrounds, we revised the admissions process. The admissions workshops emphasised creative work, improvisation and a wider range of techniques, aligned with the course learning outcomes. Andrea Barzey started in the new role of Head of Widening Participation and Recruitment in May 2022, focusing on the expansion and development of outreach partnerships to support access and participation. The School met its 2021/22 targets set out in the Conservatoire for Dance Drama's Access and Participation Plan.

To the delight of our students, the higher education dance courses at London Contemporary Dance School returned to normal following COVID-19, with all classes taking place live in the studios. We put in place extra mental health and physical support to help students through the transition. All third-year performances were live on stage, including the annual Collaborations project with music students from Guildhall School of Music and Drama and design students from Wimbledon College of Art.

We have implemented findings from our dance science and pedagogical research on periodization, which aims to optimise students' physical and mental health. Periodization works with the principle of workload management, with load being defined as intensity multiplied by duration. The ebbs and flows of dance training are accounted for and designed to prepare dancers for moments of "peak" performance. We also embedded learning activities to increase students' knowledge of dance psychology as part of safe dance practice, with the aim of developing students' psychological tools and skills. We built in a 'positive pause' in January, where students took part in daily choir workshops led by Naveen Arles and fun creative research activities led by The Yonis. This focus on creating a space where everyone feels welcomed, can enjoy themselves and make human connections, was designed to help combat seasonal affective disorder and other wellbeing challenges in the middle of winter.

With our eye on the next year of implementation of the course, we have developed new partnerships for student collaboration with Boy Blue Entertainment, the BA (Hons) Virtual Reality course at University of the Arts London and Simple Cypher to support the delivery of new units on the undergraduate course.

## Strengthen existing and develop new international partnerships for innovation and/or growth

Current exchange programmes are in place with SUNY Purchase (USA), California Institute of the Arts (USA), Taipei National University of the Arts (Taiwan), Seoul Institute of the Arts (South Korea) and the Conservatoire National Supérieur de Paris (France). All new and existing exchange partnerships have been approved by University of the Arts London to support students to take part during their second year of study.

London Contemporary Dance School also partners with the LASALLE University of the Arts (Singapore) and Hong Kong Academy of Performing Arts on knowledge exchange. We have led in the co-design of a brand-new undergraduate programme with LASALLE that will be co-delivered in London and Singapore, with the contents of the programme strongly influenced by our current pedagogy.

Demonstrating our leadership in dance education and innovation, we validated the new MA Dance: Participation, Communities, Activism with University of the Arts London as a low-residence course with a part-time mode to increase accessibility. The validation panel, encompassing industry professionals and academic experts, commended the course for its *"relevance and timeliness ... in response to emerging generations of dancers, both older and younger"*. The panel also celebrated *"the ambition of the course, bringing together the professional sector of community dance and activist values."* We are also in the final stages of validation of a new MA Dance Performance. Both courses are ready for recruitment during 2022/23 for implementation from September 2023 and will attract international students.

The Frame Rush Screendance Festival 2022 received 2,014 films from international artists, including seven submissions from the 2020/21 MA Screendance cohort. The number of submissions received is comparable with a professional festival submission process. The MA students presented 19 films in total and selected six filmmakers to take part in question and answer sessions. The students liaised directly with filmmakers and choreographers on the production of the event. 176 audience members attended the festival in person, with positive audience feedback about the professional running of the event (*"no distinction from a non-student run event"*) and specific programme elements, such as the virtual question and answer session.



Family Dance Day (photo by Camilla Greenwell)



## **Improve student outcomes by continuously seeking to enhance the quality of learning and teaching**

This spring, two colleagues achieved professional recognition as Fellows of the Higher Education Academy through a direct application to Advance HE. One colleague has successfully completed a Postgraduate Diploma in Arts Learning and Teaching in Higher Education. Another colleague is moving towards the final stages of this qualification. Five further colleagues participated in peer group discussions to discuss the UK Professional Standards Framework for Higher Education and have made a start with their applications.

Staff from University of the Arts London delivered a number of Continuing Professional Development sessions for London Contemporary Dance School staff to ensure the team was ready for the delivery of the newly validated courses. There was a strong focus on internationalisation and student wellbeing. Senior management team members participated in a six-month coaching and development programme by the holistic US-based dance scholar Dr Carol Marie Webster on exploring further ways to decolonise the curriculum.

The Head of Learning and Teaching, Jeannie Steele, worked with two colleagues on a pilot Peer Exchange and Development project as part of an action research module. The main purpose was to encourage cross-connectivity across faculty working with different dance practices and methodologies, increasing awareness of and reflecting on both unifying and diverging aspects and uses of language. The scheme will be fully implemented in September 2022.

Student satisfaction in the 2022 National Student Survey was high, with Teaching scoring 87%, Learning Opportunities 91%, Academic Support 81%, Learning Community 89% and Student Voice 82%. London Contemporary Dance School scores significantly above the sector average in all these areas. London Contemporary Dance School progression rates and attainment remain excellent. In the most recent Graduate Outcomes Survey 2018-19, 84% of respondents were in Associate Professional Occupations, with 74% of these reported as Dancers and Choreographers. The main activity of respondents was noted as 'Paid work for an employer' and 'Developing a creative, artistic or professional portfolio.'

## **Innovate in digital content and online learning**

The online taskforce of the Education and Participants Group continues to work strategically to develop projects. Online contemporary dance and improvisation workshops were delivered to Youth Theatre Japan. The workshops happened during various weekends and reached 250 young Japanese dancers located across the country. Plans to deliver and expend these workshops again next year are already in place, this time with the aim to increase the reach.

London Contemporary Dance School began a relationship with the BA (Hons) Virtual Reality course at University of the Arts London to support next year's delivery of student collaborative projects. The Director of Dance Studies visited the AΦE Choreographic Coding Lab in Chatham and is continuing conversations with artists such as AΦE to support performance projects in digital art and technology.



LCDS Graduation Show 2022. Sam Coren (photo by Camilla Greenwell)



# PRIDE IN OUR PEOPLE

Our staff, students, patrons and alumni continue to contribute significantly to the advancement of our sector.

## Awards

- Kim Hutt, former Head of Physical Support, was awarded a One Dance UK Award for Applied Dance Science (November 2021)
- Governor Michael 'Mikey J' Asante - received an MBE for services to Hip Hop Dance and Music (January 2022)
- Alumna and Associate Artistic Director of Matthew Bourne's New Adventures, Etta Murfitt, was awarded an MBE for her services to dance (June 2022)
- Collaborator and member of The Place's Equality, Diversity and Inclusion Committee, Ingrid MacKinnon won a Black British Theatre Award (January 2022)
- London Contemporary Dance School alumnus Joan Clevill's Scottish Dance Theatre nominated for Best Mid-Scale Company at National Dance Awards 2022 (May 2022)
- London Contemporary Dance School student Lauren Scott was a finalist in this year's BBC Young Dancer competition with Centre for Advanced Training alumna Adhya Shastry crowned the winner (May 2022)

## Achievements

- Clare Connor joined the Robert Cohan Arts Foundation as a trustee
- Caroline Schreiber was appointed as Co-Chair of the Board of Magpie Dance
- Centre for Advanced Training graduate Pollyanna Hope featured in Toyota's Beautiful Movement film as part of the Start Your Impossible campaign for the 2022 Olympics and Paralympic Winter Games (January 2022)
- Founding Artistic Director of The Place the late Sir Robert Cohan, was nominated for Best Modern Choreography for his final work, *Afternoon Conversations with Dancers* (April 2022)
- Alumni Ivan Michael Blackstock and Dickson Mbi were guest panellists for BBC Young Dancer 2022 (May 2022)
- Third-year student Janice Ho opened the "Let's Celebrate" part of the Jubilee Pageant, portraying a young Princess Elizabeth before she became Queen (June 2022)
- LCDS faculty Jeannie Steele restaged Merce Cunningham's seminal work *Event* at Venice Biennale (July 2022). The dance programme was programmed by Place Patron Wayne McGregor
- Alumni Lauren Jenkins and Joshua Attwood performed in the opening and closing ceremonies of the Birmingham 2022 Commonwealth Games - the biggest multi-sport event held in England in the past 10 years (July 2022)
- Alumna Isis Clunie appointed to be Young Member of DanceEast's Board (July 2021) following her role as Student Representative LCDS (2018-2021)





# FINANCIAL REVIEW 2021/22

For the year ended 31 July 2022, The Place recorded a surplus on general unrestricted funds after receipt of Theatre Tax Relief and transfer of funds of £433,301 (£1,014,461 in 2020/21). The net movement of the restricted funds amounted to a deficit of £421,889 as costs were allocated to grants received and recognised in previous years as well as the depreciation allocation to the Place for the Future Fund that was created in 2010.

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

This has been part of a longer term plan to replenish cash and unrestricted reserves that were diminished in 2016/17. The c£3.5m improvement in surplus over this period has given the organisation the financial security required to respond to events which might damage its financial health.

Total income in 2021/22 was £7,191,915 (£7,353,629 in 2020/21), £4,992,045 of which was unrestricted. This income is made up of student fees £2,988,356 (£2,703,778 in 2020/21), grants for supporting teaching from the Conservatoire for Dance and Drama and funding from the Department for Education for our pre-vocational dance courses totaling £1,237,165 (£1,124,160 in 2020/21) and an annual restricted grant of £1,826,992 (£1,826,985 in 2020/21) from Arts Council England to support our position as a National Portfolio Organisation. Grant income was lower in the prior year due to the receipt in that year of Arts Council England's Cultural Recovery Fund of £669,874 and £374,608 and from the Government's Coronavirus Job Retention Scheme.

Performance income (£292,765; £117,930 in 2020/21) and earned income (£231,040; £47,246 in 2020/21) have increased significantly from the prior year and although not in line with pre-COVID-19 levels, we have tracked steady, incremental progress (mostly in line with or better than the wider cultural sector).

Fundraising income of £376,781 (£320,403 in 2020/21) included funds donated to specifically support students and artistic programming and is an increase on the prior year which was impaired due to COVID-19.

Total Income (Restricted and Unrestricted)	Year Ended July 2022		Year Ended July 2021	
	£000s	%	£000s	%
Grants	3,198	45%	4,112	56%
Donations and Legacies	377	5%	321	4%
School Fees and Education	2,988	42%	2,704	37%
Performances	293	4%	118	2%
Other Charitable income	100	1%	48	1%
Earned income	231	3%	47	1%
Investments	6	0%	4	0%
<b>Total Income</b>	<b>7,192</b>	<b>100%</b>	<b>7,354</b>	<b>100%</b>

Total expenditure in 2021/22 was £7,317,009 (£6,773,381 in 2020/21) with increases seen particularly in the costs relating to Theatre Productions, much of which was reduced in 2020/21 due to COVID-19. School costs came down due to the reducing need for socially distanced classes in 2021/22. Premises costs increased due to higher energy bills as well as more activity in the building.

Total Expenditure (Restricted and Unrestricted)	Year Ended July 2022		Year Ended July 2021	
	£000s	%	£000s	%
<b>Cost of Raising funds</b>				
Fundraising	107	2%	105	2%
Premises relating to lettings and grants	541	7%	430	6%
<b>Cost of Charitable Activities</b>				
School and Education	3,539	48%	3,748	55%
Theatre Productions	3,130	43%	2,491	37%
<b>Total Expenditure</b>	<b>7,317</b>	<b>100%</b>	<b>6,774</b>	<b>100%</b>

## RESERVES

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

	Year Ended July 2022		Year Ended July 2021	
	£000s		£000s	
Unrestricted Funds	2,387		1,953	
Restricted Funds	4,944		5,366	
<b>Total Reserves</b>	<b>7,331</b>		<b>7,320</b>	

Restricted funds include funds donated for a project to improve the building in 2020, funds raised for education purposes as well as to fund creative and artistic risks and support ground-breaking initiatives.

Further information concerning the amounts and purposes of the remaining restricted funds are contained within Note 13 of the Financial Statements (page 55).

## RESERVES POLICY

In accordance with Charity Commission guidance and best practice, The Place maintains reserves in order to provide for contingencies that may arise in the future. This has been particularly necessary given the continuing challenges within the current funding environment and was heightened further throughout the COVID-19 pandemic.

The Finance and General Purposes Committee reviewed the reserves policy in September 2022 and it was agreed that it was important that a realistic policy was set based on the five year plan, taking into account uncertainties relating to specialist funding and fee income in Higher Education and the future levels of Arts Council England funding.

To ensure The Place can meet liabilities if income were to be significantly reduced or delayed and also to allow for appropriate decision making regarding investment and growth during the budget setting process, the policy of a minimum of 2.5 months unrestricted expenditure (approx. £1m) being retained has been set.

The unrestricted reserves at 31 July 2022 are £2,386,658, which comfortably exceeds this level. Free reserves (unrestricted reserves excluding fixed assets) total £1,552,185 (£1,085,535 in 2021).

While the reserve levels exceed the minimum level set by the reserve policy, they are in line with the budget set for 2021/22. This budget was set in light of unknown ongoing COVID-19 restrictions and to allow us to withstand any unexpected long term funding decisions from both the Office for Students and Arts Council England coming to an end in 2021/22 and 2022/23 respectively. The level of reserves we are holding at 31 July 2022 will allow us to comfortably maintain the reserves at a level above the minimum requirement for the next three financial years enabling the organisation to respond to any unexpected events.

## GOING CONCERN

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

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

The budgets and forecasts have been prepared recognising future uncertainty of significant funding decisions and a continual slower return to normal activities following COVID along with increasing higher than normal inflation. A number of scenarios were considered by management and budgets have been set reflecting the most certain outcomes.

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

## PRINCIPAL FUNDING SOURCES

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

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

## INVESTMENT

As at 31 July 2022 The Place held an investment comprising of 6,263 units in a unit trust (6,149 units in 2021) with a market value of £182,973 (£174,628 in 2020).

The investment is managed by McInroy and Wood and held within their Income Fund.

The investment objective of the Income Fund is to preserve and to grow the real value of investors' capital and income, with an emphasis on the generation of income. All income received is reinvested into the unit trust.

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

## DATA QUALITY

The Place was a member of the Conservatoire of Dance and Drama and was therefore required to operate in accordance with the guidance of Office for Students on the management of data.

In 2021/22 Kingston City Group (KCG), a specialist risk assessment and internal auditor to the Higher Education sector in England, conducted their annual review. The purpose of this year's audit was to provide assurance around the control framework for the transition to independent provider, including Office for Students registration, financial sustainability, data quality and corporate governance. In addition, the review provided assurance over completeness and accuracy of the student data provided to Conservatoire for Dance and Drama.

It was KCG's opinion that the control framework for transition project and data quality (Higher Education Statistics Agency Student Return), provides substantial assurance that associated risks material to the achievement of the school's objectives are adequately managed and controlled.

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



## FUNDRAISING

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

The Place is registered with the Fundraising Regulator and has subscribed to its Fundraising Code of Practice. Our Board has overall responsibility for our fundraising strategies and plans. Our designated Data Protection Officer has overall responsibility for ensuring that The Place complies with the requirements of the relevant data protection legislation. We received no complaints about our fundraising practices in 2021/22 (nor in 2020/21).

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

We would like to take this opportunity to thank every single person and organisation that has donated to The Place in 2021/22. Although it is not possible to acknowledge them all here, we would like to give particular thanks to those who donated more than £5,000;

Camden London Borough Council  
Chelsea Arts Club  
Cockayne – Grants for the Arts  
Esmée Fairbairn Foundation  
The Headley Trust  
John Ellerman Foundation  
John Lyon's Charity  
The Leverhulme Trust  
Nick Grace  
The South Square Trust

## PATRONS

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

### **2021/22 Patrons:**

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

# CORPORATE GOVERNANCE AND INTERNAL CONTROL

## CHARITABLE OBJECTS

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

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

## PRINCIPAL OBJECTS AND ACTIVITY OF THE CHARITY

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

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

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

The core elements of public

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





## LEGAL STRUCTURE

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

The Place is a National Portfolio Organisation for Arts Council England. The Place Business Plan has been created in accordance with the Arts Council England Lets Create Strategy as part of a National Portfolio Organisation "Extension Year" 2022-2023 (this was due to the pandemic). In May 2022 a subsequent application was submitted for the period 2023 – 2026. This included the four new Investment Principles, Ambition and Quality, Dynamism, Inclusivity and Relevance, Environmental Responsibility as well as an addendum requiring the monitoring of progress against the government's "Levelling Up" agenda. National Portfolio Organisation decisions are expected in October 2022.

The Place, home to London Contemporary Dance School, was a constituent school of the Conservatoire for Dance and Drama, a registered charity in England and Wales (number 1095623) from 2001 until 31 July 2022. The Conservatoire for Dance and Drama was a registered Higher Education Provider regulated by the Office for Students. London Contemporary Dance School was the beneficiary of a shared service provision which included common policies alongside member schools - Bristol Old Vic Theatre School; Central School of Ballet; National Centre for Circus Arts; Northern School of Contemporary Dance and Rambert School of Ballet and Contemporary Dance. As all Schools have now either successfully registered with the Office for Students or secured a sub-contract arrangement, it is expected that the Conservatoire for Dance and Drama will enter solvent, voluntary liquidation in November 2022.

As part of the managed transition, from 9 June 2022, The Place became a higher education provider directly registered with the Office for Students. Building on the work with Professor David Timms in 2019/20 and following our application to Office for Students in March 2021, The Place was awarded "substantial assurance" in the 2021/22 Internal Audit in relation to preparedness to meet reporting requirements for the Office for Students. Alongside a series of on-boarding activities with the Office for Students, The Board is confident that The Place is well placed to meet the ongoing conditions of registration.

A new validation partnership with University of the Arts London began in the 2021/22 academic year. Having given notice to the University of Kent of this validation change, the final students to graduate with University of Kent will be the undergraduate students completing their studies in 2022/23.





## RESPONSIBILITIES AND DELEGATED AUTHORITY

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

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

The Board meets at least four times a year to monitor the operations of The Place. The Board delegates specific authority to Committees as determined in the approved Scheme of Delegation and Committees' Terms of Reference. To aid transparency, key governing documents, including Terms of Reference for all Committees are made publicly available on The Place's website. Each Committee (other than the Academic Board) is chaired by an independent board member. The Committees comprise

- Academic Board (chaired by Chief Executive with membership including staff and students)
- Audit Committee
- Equality, Diversity and Inclusion Committee (co-chaired by Governors with representation from across the organisation)
- Finance and General Purposes Committee
- Nominations Committee
- Remuneration Committee (from January 2022)

In addition, effective use has been made of smaller Board Working Groups, established to address specific issues, enabling rapid decision making.

The Company Clerk works closely with the Chief Executive, the Chair, the Vice Chair and the Committee Chairs to provide effective administrative support and advice, ensuring the Board and Committees are properly constituted and that information is managed in accordance with legal requirements, including maintaining a corporate workplan and register of Board of Governors' interests.

Day to day management of The Place has been delegated to the Chief Executive, Clare Connor. Clare is the designated Accountable Officer for the Office for Students, Department for Education and Arts Council England. She is supported by a Senior Leadership Team comprised of Chief Financial Officer, Artistic Director and Director of Dance Studies.

The Board is committed to good corporate governance and ensures that best practice is followed. Whilst there is no formal student governor, there are regular student observers at Board meetings and their insight is deemed invaluable. As part of the Quality Standards Review it was noted that two student observers 'confirmed they were encouraged to actively participate in discussion and that representing students at this level had been a valued opportunity.' A commitment is made to complete an internal Board effectiveness review annually and an external one every three years (next due autumn 2023). The internal Board effectiveness review, reported to the Nominations Committee in November 2021, showed agreement that meetings were well chaired and the committees effective, although additional members were required in order to build capacity. Exceptional Governor attendance was acknowledged. Whilst 2021/22 saw the return to in-person and blended meeting, exceptional attendance (as shown in the table on page 34) has continued. Management also reported that they felt well supported by Governors outside of the formal meeting structure.

A review of The Place's compliance with the 2020 version of the Charity Governance Code for Larger Charities was completed and reviewed by the Nominations Committee in November 2021. The main changes from the previous version of the Code were around equality, diversity and inclusion. The work of The Place's Equality, Diversity and Inclusion Committee was seen as creating a robust place for monitoring and reporting. The need to record Governor training in this area was noted and following a Governor training survey, a session on the responsibilities of Governors, led by Creative Access, took place in October 2022.

A full and comprehensive review of The Place's conformance to the Committee of University Chairs Higher Education Code of Governance (published September 2020) was undertaken in spring 2020/21 and will be repeated in 2022/23. A review of the Committee of University Chairs Higher Education Audit Committees Code of Practice is also scheduled.

## ANNUAL REMUNERATION STATEMENT

A review of The Place's practice against the Committee of University Chairs Higher Education Senior Staff Remuneration Code (June 2018 version) was completed in 2021/22. In line with good practice, it was proposed that a separate Remuneration Committee be established. This area of work was formerly under the remit of the Finance and General Purposes Committee. Terms of Reference were approved by the Board in January 2022 and the Remuneration Committee held their first meeting in March 2022. A list of members of the Remuneration Committee can be found on page 34. The Chief Executive, as Head of Institution, is not a member of the Remuneration Committee.

Governors are not remunerated but are entitled to recover expenses as outlined in the notes to the Financial Statements. In 2021/22 £0 was paid to Governors in expenses (£125 in 2020/21).

Remuneration of the Chief Executive and other members of the senior leadership team is reviewed annually. In the 12 months to July 2022 the Chief Executive's (Head of Institution) basic salary was £90,000 (£90,000 in 2020/21) which is 2.78 times the median pay of staff (2.94 in 2020/21). The Chief Executive's total remuneration was £105,300 including pension (£105,300 in 2020/21), which is 3.25 times the median remuneration of staff (3.81 in 2020/21) (page 51). The Chief Executive's performance is reviewed annually through an appraisal. Despite doing an outstanding job, the Chief Executive declined a pay rise in 2021/22 and the decrease in median is as a result of an increase in staff numbers following a return to business as usual post the COVID-19 pandemic. The Chief Executive's remuneration is considered fair in consideration of the hybrid nature of The Place as both an arts organisation and a higher education provider. In comparison to other small and specialist Higher Education Providers in London it is below average. Due regard is given to good practice as set out in relevant guidance, including the Committee of University Chairs Higher Education Senior Staff Remuneration Code.

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

The Remuneration Committee is required to approve any individual changes in remuneration that represent more than a 5% increase in salary rate unless the change is required by a statutory requirement.

Non-contractual salary increases for all staff are considered annually by the Remuneration Committee. The principal factors that are considered are affordability, inflation and relevant industry guidelines. It has long been the aspiration of The Place to move all staff to the London Living Wage. Whilst this was implemented in August 2021 for permanent staff, from autumn 2022 this will also be true for casual staff and accreditation from the Living Wage Foundation will be sought. With regards to global changes to salaries, it has not been possible to match the current high rate of inflation and in consideration of the ongoing uncertainty regarding significant funding streams, a 2% increase for all staff from 1 August 2022 was approved (1% in 2021/22). There is a commitment to review this further during the financial year once funding is confirmed.



Lost Dogs. A Tale of Two Cities (photo by Camilla Greenwell)

## RETIREMENTS FROM AND APPOINTMENTS TO THE BOARD OF GOVERNORS

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

The policy on the Appointment and Retirement of Governors states that Governors are elected to serve on the Board for a period of three years and that this may be extended by re-election every three years, usually to a maximum of nine years. The term of the Chair is limited to a maximum of six years. The maximum number of Governors is 15. As of 1 August 2022, there were 12 Governors.

Dr Tzo Zen Ang resigned from the Board with effect from 14 January 2022 following her relocation overseas. A public Governor recruitment campaign was undertaken supported by digital hiring platform, Nurole. Following a skills audit, the priority areas for recruitment were identified as branding, digital strategy and property/regeneration with a focus on further diversifying membership of the Board. Two new Governors, Elizabeth Varley and Liz Wilson, were appointed from 25 March 2022. Shaparak Rahimi joined from 1 June 2022.

As of 1 August 2022, the composition of the Board was 55% female and 45% male (50/50 in 2020/21). No individuals had disclosed a disability or neurodivergence (0 in 2020/21). The Board comprised 25% ethnically diverse (30% in 2020/21) and the mode average age was 35-49 (50-59 in 2020/21).

## GOVERNOR INDUCTION

The Nominations Committee is responsible for reviewing the process of inducting new Governors as well as seeking feedback from those who have experienced the process first-hand. An induction pack is shared which includes the Committee of University Chairs and Charity Commission Governance Codes, Articles of Association, Terms of Reference and minutes for Committees, previous Annual Report and Financial Statements as well as other useful information. New Governors are appointed a mentor, a more experienced member of the Board of Governors, who they can approach with any questions. A series of meetings to explain the role of a Governor and introducing the work of The Place are arranged. The three new Governors will complete their induction before the end of the calendar year when they will be invited to offer feedback.

## GOVERNOR ATTENDANCE AT COMMITTEE MEETINGS (1 AUGUST 2020 – 31 JULY 2021)

	Board (includes Away Day)	Audit	Equality, Diversity & Inclusion	Finance & General Purposes	Nominations	Remuneration Committee	CDD Board
Alan Bishop (Chair)	5/5			3/4	1/2	1/2	
Jane Alexander (Vice Chair)	5/5	3/3			2/2		
Tzo Zen Ang*	1/1			2/2			
Michael 'Mikey J' Asante	4/5		2/3				
Derek Hicks	4/5						2/5
Shaparak Rahimi**	1/1			1/1		1/1	
Chris Rowland	5/5	2/3 Observer		4/4		2/2	
Eva Sarma	5/5	2/3					
John G Stewart	4/5	3/3		3/4 Observer	2/2		
Elizabeth Varley**	3/3			1/1		1/1	
Catherine Ward	3/5		3/3	3/4	2/2	1/2	
Liz Wilson**	3/3	1/1					
Rosalind Wynn	4/5	3/3					

\*resigned 14 January 2022

\*\* appointed 25 March 2022

\*\*\* appointed 1 June 2022



## THE PLACE KEY RISKS AND MITIGATIONS

Key Risk	Timeframe	Mitigation
1. Sustainable business model beyond five years impacted by lack of space to grow.	Medium-long term	<p>Prioritise five-year fiscal plan including the innovative development of the artistic producing and touring programme and the integration of Arts Council England's Investment Principles, the development of education programmes which are less dependent on intensive studio delivery, as well as international partnerships.</p> <p>Retain focus on growth margins for commercial hires and fundraising whilst presenting the business case (2023) for the strategic growth partnership with University of the Arts London. Undertake capital feasibility study, optimise building use through capital improvement projects and pursue long term site options.</p>
2. High inflation and cost of living affecting running costs, salaries and are increasingly prohibitive for students.	short-medium term	<p>Create five-year sustainable plan with capacity for staff pay increase 2022-2023.</p> <p>Secure competitive fixed arrangements for utilities wherever possible.</p> <p>Work with newly appointed Development Manager to raise funds for student hardship and where appropriate, establish new fundraising campaigns highlighting the challenges.</p>
3. Student recruitment not sufficient to secure a three form entry and overseas intake, necessary to help mitigate standstill UK student fee income.	ongoing	<p>Ensure successful implementation of strategic recruitment campaigns led by the newly appointed Head of Widening Participation and Recruitment in collaboration with the marketing team and senior faculty leaders and the international strategy.</p> <p>Monitor recruitment patterns and progress through the School Senior Management Team and Finance and General Purposes Committee to ensure timely interventions which minimise risk and maximise intake in line with admissions policy.</p> <p>Leverage success of all funding outcomes to build PR campaigns to increase and drive international profile.</p> <p>Build strategic plan for "student satisfaction" in support of the National Student Survey and plan for the new Teaching Excellence Framework programme.</p> <p>Work with GuildHE and Universities UK to lobby for sustainable changes to the student loan book.</p>
4. Mental Health issues affecting staff, artists and students post pandemic.	short-medium term	<p>Continue to invest in Mental Health Coordinator role as part of Student Support portfolio and monitor provision (School Senior Management Team and Academic Board).</p> <p>Continue to support Student Voice in relation to mental health.</p> <p>Expand mental health support for Centre for Advanced Training and develop shared resources as part of national programme.</p> <p>Monitor HR strategy delivery in relation to staff benefits, pay and work-life balance.</p>
5. Reputational risk of working with artists and individuals whose behaviours do not align with our values (past and present).	ongoing	<p>Ensure due diligence as part of the recruitment process.</p> <p>Contracts are issued in a timely manner.</p> <p>Risk registers shared across team and monitored quarterly.</p> <p>In the event of a complaint, implement investigation/complaints/grievance procedures as appropriate.</p> <p>Use communications crisis playbook to manage internal as well as public communication as appropriate.</p> <p>Maintain organisation risk register for relevant staff, Board and inform stakeholders.</p> <p>Annual Review of complaints added to Audit Terms of Reference to review trends.</p>

## RISK MANAGEMENT

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

- a risk management policy and strategy have been effectively implemented and includes an evaluation of the likelihood and impact of risks
- a risk appetite statement has been approved by the Board of Governors and the organisation's performance against this statement is reviewed annually
- a control strategy is determined for each of the significant risks and opportunities
- The Place's Senior Leadership Team is charged with overseeing the management of risk
- risk management reports are received by the Senior Leadership Team and the Audit Committee which provide advice to the Board on the effectiveness of the establishment and implementation of risk management

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

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

## INTERNAL CONTROL

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

The Board of Governors has taken reasonable steps in the period 1 August 2021 to the date of signing these financial statements to:

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



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

- clear definitions of the responsibilities of, and the authority delegated to, budget holders
- a comprehensive medium and short-term planning process, supplemented by detailed annual income, expenditure, capital and cash flow budgets
- quarterly reviews of key performance indicators, business risks and financial results
- clearly defined and formalised requirements for approval and control of expenditure, with investment decisions involving capital or revenue expenditure being subject to formal detailed appraisal and review according to approval levels set by the Board
- comprehensive Financial Regulations including procurement, detailing financial controls and procedures, approved by the Audit Committee and the Finance and General Purposes Committee
- a professional internal audit service, whose annual programme has been tailored in such a way that their audit conforms to the latest professional standards reflecting the adoption of risk management, is approved by the Audit Committee with a remit to promote economy, efficient and effectiveness (value for money). In 2021/22 the Internal Audit service was organised and managed by the Conservatoire for Dance and Drama and provided by Kingston City Group. Following independent registration with the Office for Students, Kingston City Group have been contracted to provide internal audit services in 2022/23. A retender for the internal audit function is scheduled and a new company will be appointed from 2023/24
- Defined Terms of Reference for Audit regarding the recommendation to the Board for the appointment of External Auditors, including the approval of fees and the commissioning of any non-audit services by the External Auditors, and in line with good practice ensure that the audit retender process is scheduled on a regular basis





## STATEMENT OF RESPONSIBILITIES OF THE BOARD OF GOVERNORS

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

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

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

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

In so far as the Governors are aware:

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

The Report of the Board of Governors, incorporating the Strategic Report, was approved by the Board on 26 October 2022.



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



CAT Dance (photo by Henry Curtis)

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# INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS

## OPINION

We have audited the financial statements of Contemporary Dance Trust Limited (operating as The Place) for the year ended 31 July 2022 which comprise the consolidated statement of financial activities, the balance sheets, the cash flow statements and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group and charitable company's affairs as at 31 July 2022 and of the group's and charitable company's net movement in funds, including the income and expenditure, for the year then ended; and
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Office for Students Accounts Direction.

## BASIS FOR OPINION

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

## CONCLUSIONS RELATING TO GOING CONCERN

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

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

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

## OTHER INFORMATION

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

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

## OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

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

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

## MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

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

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

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

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

In our opinion, in all material respects:

- funds administered by the charitable company for specific purposes during the year ended 31 July 2022 have been applied to those purposes and managed in accordance with relevant legislation;
- funds provided by the Office for Students and Department for Education have been applied in accordance with the terms and conditions attached to them during the year ended 31 July 2022; and

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

- grant and fee income, as disclosed in the note 3 and 4 to the accounts, has been materially misstated



## RESPONSIBILITIES OF GOVERNORS FOR THE FINANCIAL STATEMENTS

As explained more fully in the Statement of Governors' Responsibilities statement set out on page 38, the Governors (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Governors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

## AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

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

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

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

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

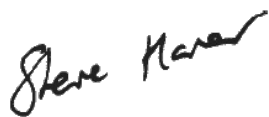
- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing journals, in particular journal entries posted by unusual users, with unusual descriptions or for significant values; and
- Challenging assumptions and judgements made by management in their critical accounting estimates

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

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

## USE OF OUR REPORT

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



27th October 2022

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**Steven Harper**

Senior Statutory Auditor

Date

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



Ellnor Lewis, Timber (photo by Rebecca Chaston)

# FINANCIAL STATEMENTS

## CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDING 31 JULY 2022

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
<b>Income from:</b>					
Donations and legacies	2	143,176	233,605	<b>376,781</b>	320,403
<b>Charitable activities</b>					
Grants	3	1,237,165	1,960,670	<b>3,197,835</b>	4,111,899
School fees and education	4	2,988,356	-	<b>2,988,356</b>	2,703,778
Performances		292,765	-	<b>292,765</b>	117,930
Other		99,543	-	<b>99,543</b>	48,422
<b>Other trading activities</b>					
Lettings		190,493	-	<b>190,493</b>	47,246
Other		40,547	-	<b>40,547</b>	-
<b>Investments</b>		-	5,595	<b>5,595</b>	3,951
<b>Total income</b>		<b>4,992,045</b>	<b>2,199,870</b>	<b>7,191,915</b>	<b>7,353,629</b>
<b>Expenditure on:</b>					
<b>Raising funds</b>					
Donations and sponsorships		106,637	-	<b>106,637</b>	104,824
Costs of premises maintenance relating to lettings and grants		296,699	244,188	<b>540,887</b>	430,286
		403,336	244,188	<b>647,524</b>	535,110
<b>Charitable activities</b>					
School and education		3,276,015	263,129	<b>3,539,144</b>	3,747,511
Theatre productions		1,011,761	2,118,580	<b>3,130,341</b>	2,490,760
		4,287,776	2,381,709	<b>6,669,485</b>	6,238,271
<b>Total expenditure</b>	5	<b>4,691,112</b>	<b>2,625,897</b>	<b>7,317,009</b>	<b>6,773,381</b>
Net income/(expenditure) before investment loss		300,933	(426,027)	<b>(125,094)</b>	580,248
Net gain on investments		-	4,138	<b>4,138</b>	15,297
Net income/(expenditure)		300,933	(421,889)	<b>(120,956)</b>	595,545
Taxation	16	132,368	-	<b>132,368</b>	71,538
Net income/(expenditure) and net movement movement in funds for the year after taxation		433,301	(421,889)	<b>11,412</b>	667,083
Transfer of Funds		-	-	-	-
Net movement in funds		433,301	(421,889)	<b>11,412</b>	667,083
<b>Total funds at 1 August 2021</b>		<b>1,953,357</b>	<b>5,366,441</b>	<b>7,319,798</b>	<b>6,652,715</b>
<b>Total funds at 31 July 2022</b>	<b>13</b>	<b>2,386,658</b>	<b>4,944,552</b>	<b>7,331,210</b>	<b>7,319,798</b>

There were no recognised gains or losses other than those reflected above.  
The notes on pages 46 to 58 form part of these financial statements.



## BALANCE SHEET AS AT 31 JULY 2022

	Notes	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
<b>Fixed assets</b>					
Tangible assets	8	<b>5,521,431</b>	5,851,046	<b>5,521,431</b>	5,851,046
Intangible assets	8	<b>157,533</b>	105,455	<b>157,533</b>	105,455
Investments	9	<b>182,973</b>	174,628	<b>182,973</b>	174,628
<b>Total fixed assets</b>		<b>5,861,937</b>	6,131,129	<b>5,861,937</b>	6,131,129
<b>Current assets</b>					
Debtors	10	<b>593,500</b>	675,307	<b>593,500</b>	850,992
Cash at bank and in hand		<b>2,004,377</b>	1,511,004	<b>2,004,377</b>	1,511,004
<b>Total current assets</b>		<b>2,597,877</b>	2,186,311	<b>2,597,877</b>	2,361,996
<b>Liabilities</b>					
Creditors: amounts falling due within one year	11	<b>1,128,604</b>	997,642	<b>1,128,604</b>	1,153,391
Total current liabilities		<b>1,128,604</b>	997,642	<b>1,128,604</b>	1,153,391
<b>Net current assets</b>		<b>1,469,273</b>	1,188,669	<b>1,469,273</b>	1,208,605
Creditors: amounts falling due in more than one year	12	-	-	-	-
<b>Net assets</b>		<b>7,331,210</b>	7,319,798	<b>7,331,210</b>	7,339,734
<b>Financed by:</b>					
<b>Income funds</b>					
Restricted	13	<b>4,944,552</b>	5,366,441	<b>4,944,552</b>	5,366,441
Unrestricted	13	<b>2,386,658</b>	1,953,357	<b>2,386,658</b>	1,973,293
		<b>7,331,210</b>	7,319,798	<b>7,331,210</b>	7,339,734
<b>Total charity funds</b>		<b>7,331,210</b>	7,319,798	<b>7,331,210</b>	7,339,734

The total income of the charity as an individual entity for the year was £7,191,915 (£7,556,398 in 2021) and its net movement in funds was a deficit of £8,524 (surplus of £671,104 in 2021). A Statement of Financial Activities for the charity as an individual entity is not included using the exemption given in section 408 of the Companies Act 2006.

The notes on pages 46 to 58 form part of these financial statements.

Approved and authorised for issue by the Board of Governors on 26 October 2022 and signed on its behalf by



**Alan Bishop**  
Chair, The Place



**Clare Connor**  
Chief Executive, The Place

## CASH FLOW STATEMENT FOR THE YEAR ENDED 31 JULY 2022

	Note	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Net cash inflow/(outflow) from operating activities	1	584,029	1,014,418	584,029	1,014,418
<b>Cash flows from Investing activities</b>					
Bank interest		1,388	257	1,388	257
Purchase of tangible fixed assets		(78,984)	(251,578)	(78,984)	(251,578)
Purchase of intangible fixed assets		(13,060)	-	(13,060)	-
<b>Cash outflow from investing activities</b>		<b>(90,656)</b>	<b>(251,321)</b>	<b>(90,656)</b>	<b>(251,321)</b>
Increase/(decrease) in cash and cash equivalent in the year		493,373	763,097	493,373	763,097
Cash and cash equivalents at the beginning of the year		1,511,004	747,907	1,511,004	747,907
<b>Cash and cash equivalents at the end of the year</b>		<b>2,004,377</b>	<b>1,511,004</b>	<b>2,004,377</b>	<b>1,511,004</b>

### Notes to the Cash flow statement

<b>Reconciliation of net income to net cash flow from operating activities</b>					
Net movement in funds		11,412	667,083	11,412	709,973
Depreciation charges		369,581	359,962	369,581	359,962
Bank interest		(1,388)	(257)	(1,388)	(257)
Investment income		(4,207)	(3,694)	(4,207)	(3,694)
(Increase)/decrease in fair value of investments		(4,138)	(15,297)	(4,138)	(15,297)
(Increase)/decrease in debtors		81,807	(224,998)	81,807	(364,343)
Increase/(decrease) in creditors		130,962	231,619	130,962	328,074
<b>Net cash (outflow)/inflow from operating activities</b>		<b>584,029</b>	<b>1,014,418</b>	<b>584,029</b>	<b>1,014,418</b>

The notes on pages 46 to 58 form part of these financial statements.



# NOTES TO THE FINANCIAL STATEMENTS

## 1. ACCOUNTING POLICIES

### BASIS OF PREPARATION

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

Having made due enquiries, the Board believes that it is appropriate to prepare the financial statements on a going concern basis. This view is based, on the review of the reserves position referred to in the Financial Review section of the Annual Report, and also an examination of the budget for the current year and the business plan and forecast cashflows for future years. The Board are satisfied that there are no material uncertainties in relation to the preparation of the financial statements on a going concern basis.

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

### BASIS OF CONSOLIDATION

The financial statements consolidate the results of the charity and its wholly owned subsidiary, Place Productions Limited, drawn up to 31 July on a line-by-line basis. All intra-group transactions, balances, income and expenses are eliminated on consolidation. As permitted by Section 408, the Companies Act 2006, the charity has not presented its own income and expenditure account and related notes.

### TANGIBLE FIXED ASSETS AND DEPRECIATION

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

No depreciation is provided on freehold land.

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

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

### INTANGIBLE FIXED ASSETS

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



## FIXED ASSET INVESTMENTS

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

## CASH AT BANK AND IN HAND

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

## INCOME

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

Grants and donations are, where appropriate, brought into the financial statements in the year in which they are receivable.

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

## GRANTS PAYABLE

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

## EXPENDITURE

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

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

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

## TAXATION

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

## FOREIGN CURRENCIES

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

## PENSION FUNDING

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

## FUND ACCOUNTING

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

## FINANCIAL INSTRUMENTS

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



Collective A by KIWOLF (photo by Hae Wool Park)

## 2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Unrestricted Funds £	Restricted Funds £	Total 2021 £
Donations and legacies	64,261	233,605	<b>297,866</b>	57,630	198,881	256,511
Donated services	78,915	-	<b>78,915</b>	63,892	-	63,892
<b>Total</b>	<b>143,176</b>	<b>233,605</b>	<b>376,781</b>	<b>121,522</b>	<b>198,881</b>	<b>320,403</b>

## 3. GRANT AND FUNDRAISING INCOME

	Unrestricted 2022 £	Restricted 2022 £	Total funds 2022 £	Unrestricted 2021 £	Restricted 2021 £	Total funds 2021 £
<b>Grant Income</b>						
Conservatoire for Dance and Drama	961,281	5,000	<b>966,281</b>	848,635	21,103	869,738
Arts Council England Grant	-	1,826,992	<b>1,826,992</b>	-	1,826,985	1,826,985
Arts Council Cultural Recovery Fund	-	5,000	<b>5,000</b>	360,623	309,251	669,874
Department for Education Grant	275,884	-	<b>275,884</b>	275,525	-	275,525
Furlough Grant	-	-	-	-	374,608	374,608
Other Grants and Fundraising	-	123,678	<b>123,678</b>	-	95,169	95,169
<b>Total</b>	<b>1,237,165</b>	<b>1,960,670</b>	<b>3,197,835</b>	<b>1,484,783</b>	<b>2,627,116</b>	<b>4,111,899</b>

## 4. FEE INCOME BREAKDOWN

	2022 £	2021 £
UK/EU Undergraduates	<b>1,245,513</b>	1,301,165
Overseas Undergraduates	<b>939,824</b>	540,316
UK/EU Postgraduates	<b>79,530</b>	199,759
Overseas Postgraduates	<b>168,604</b>	233,750
Part-time students	<b>44,540</b>	108,205
Short classes and courses	<b>284,642</b>	102,671
Centre for Advanced Training	<b>219,253</b>	203,659
Other fee income (including audition fees)	<b>6,450</b>	14,253
<b>Total paid by or on behalf of individual students</b>	<b>2,988,356</b>	<b>2,703,778</b>



## 5. EXPENDITURE

	Staff costs £	Other direct costs £	Support costs £	Allocation of other costs £	Total 2022 £
<b>Raising funds</b>					
Donations and sponsorships	95,594	11,043	-	-	<b>106,637</b>
Costs of premises maintenance relating to lettings	266,249	244,188	30,450	-	<b>540,887</b>
	<b>361,843</b>	<b>255,231</b>	<b>30,450</b>	-	<b>647,524</b>
<b>Charitable activities</b>					
School and education	1,632,908	570,930	279,765	1,055,541	<b>3,539,144</b>
Theatre productions	1,073,505	774,531	43,191	1,239,114	<b>3,130,341</b>
Other costs of premises maintenance	1,060,782	1,233,873	-	(2,294,655)	-
	3,767,195	2,579,334	322,956	-	<b>6,669,485</b>
<b>Total expenditure</b>	<b>4,129,038</b>	<b>2,834,565</b>	<b>353,406</b>	-	<b>7,317,009</b>

### Prior Year Comparative - Expenditure 2020/21

	Staff costs £	Other direct costs £	Support costs £	Allocation of other costs £	Total 2021 £
<b>Raising funds</b>					
Donations and sponsorships	99,226	5,598	-	-	<b>104,824</b>
Costs of premises maintenance relating to lettings	166,831	256,062	7,393	-	<b>430,286</b>
	<b>266,057</b>	<b>261,660</b>	<b>7,393</b>	-	<b>535,110</b>
<b>Charitable activities</b>					
School and education	1,946,400	576,789	120,994	1,103,328	<b>3,747,511</b>
Theatre productions	812,602	546,813	6,437	1,124,908	<b>2,490,760</b>
Other costs of premises maintenance	992,441	1,235,795	-	(2,228,236)	-
	3,751,443	2,359,397	127,431	-	<b>6,238,271</b>
<b>Total expenditure</b>	<b>4,017,500</b>	<b>2,621,057</b>	<b>134,824</b>	-	<b>6,773,381</b>

Other costs of premises maintenance staff cost figures includes support staff costs of £731,053 (£661,270 in 2021).

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

The average number of employees employed during the year was 268 (2021: 284). This includes full-time and part-time employees and casual staff.

FTE	2022 No.	2021 No.
Administration	26	24
Services	12	8
Educational	40	34
Theatre	22	16
<b>Total</b>	<b>100</b>	<b>82</b>
<b>Total staff costs were:</b>	<b>£</b>	<b>£</b>
Wages and salaries	3,537,538	3,481,468
Social security costs	296,902	269,614
Other pension costs	217,701	220,161
<b>Total</b>	<b>4,052,141</b>	<b>3,971,243</b>

Wages and salaries include termination costs of £0 (£45,950 in 2021).

The key management personnel comprise the Governors and the Directors

The total employee benefits of the key management personnel were £616,591 (£596,207 in 2021).

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

	12 months to July 2022	12 months to July 2021
£80,001 - £90,000	1	2
£70,001 - £80,000	0	1
£60,001 - £70,000	2	1

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

	12 months to July 2022	12 months to July 2021
Salary	90,000	90,000
Pension Contributions	15,300	15,300
<b>Total</b>	<b>105,300</b>	<b>105,300</b>

The Chief Executive's basic salary is 2.78 (2.94 in 2021) times the median pay of staff, where the median pay is calculated on a full-time equivalent basis for the salaries paid by the charity to its staff.

The Chief Executive's total remuneration is 3.25 (3.81 in 2021) times the median total remuneration of staff, where the median total remuneration is calculated on a full-time equivalent basis for the total remuneration by the charity to its staff.

## 7. NET INCOME

	2022 £	2021 £
<b>This is stated after charging:</b>		
Depreciation	369,581	359,962
Auditors remuneration:		
- Current year audit	34,000	32,800
- Prior year audit	1,900	-
- Non-audit services	12,530	21,200
Irrecoverable VAT	152,666	111,556
Board members' expenses - 0 Governors (2021: 4 Governors)	-	125
<b>Total</b>	<b>570,677</b>	<b>525,643</b>

## 8. TANGIBLE AND INTANGIBLE FIXED ASSETS FOR CHARITY USE (GROUP AND CHARITY)

	Freehold land and buildings £	Plant replacement and IT equipment £	Furniture and equipment £	Building improvements, fixtures and fittings £	Total tangible fixed assets £	Intangible fixed assets £
<b>Cost</b>						
At Cost 31 July 2021	8,766,737	292,101	733,495	8 97,372	10,689,705	174,977
Additions	-	45,688	23,296	10,000	78,984	13,060
Disposals	-	(15,170)	( 285,505)	(45,110)	(345,785)	-
Transfers	-	(60,000)	-	-	60,000	60,000
<b>At 31 July 2022</b>	<b>8,766,737</b>	<b>262,619</b>	<b>471,286</b>	<b>8 62,262</b>	<b>10,362,904</b>	<b>248,037</b>
<b>Depreciation</b>						
At Cost 31 July 2021	3,402,053	153,875	671,669	611,062	4,838,659	69,522
Provided this year	170,308	43,054	45,299	91,605	350,266	19,315
Depreciation on Disposals	-	(15,170)	(285,505)	(45,110)	(345,785)	-
Transfers	-	(1,667)	-	-	( 1,667)	1,667
<b>At 31 July 2022</b>	<b>3,572,361</b>	<b>180,092</b>	<b>431,463</b>	<b>657,557</b>	<b>4,841,473</b>	<b>90,504</b>
<b>Net Book Value</b>						
<b>At 31 July 2021</b>	<b>5,364,684</b>	<b>138,226</b>	<b>61,826</b>	<b>286,310</b>	<b>5,851,046</b>	<b>105,455</b>
<b>At 31 July 2022</b>	<b>5,194,376</b>	<b>82,527</b>	<b>39,823</b>	<b>204,705</b>	<b>5,521,431</b>	<b>157,533</b>

All fixed assets are used for direct charitable purposes.

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

With consent from Arts Council England, a debenture was granted to Barclays Bank PLC to secure the overdraft facility of £150,000 in May 2018. This overdraft was increased to £450,000 in May 2020 and remains in place until further notice.



## 9. INVESTMENTS

The charity has one subsidiary company, Place Productions Limited. The charity is the sole member and therefore controls the activity of Place Productions Limited. Place Productions Limited is a UK company limited by guarantee, not having share capital, registered in England and Wales with the company number 09242999. The subsidiary company commenced business on 1 April 2015. Its year end is 31 July. With little further activity planned for Place Productions Limited, the company will be made dormant in the next financial year.

Key information relating to Place Productions Limited for the year:

	2022 £	2021 £
Turnover	-	171,644
Operating profit (loss)	-	(31,105)
Tax credit on ordinary activities	-	27,084
Profit/(Loss) after tax for the year	-	(4,021)

### Group and charity

Fixed asset investments at 31 July 2022 comprise 6,263 units in a unit trust. (2021: 6,149 units).

	£
<b>Fund Value as at 31 July 2021</b>	<b>174,628</b>
Investment Income: re-invested in fund	4,207
Increase/(decrease in investment value)	4,138
<b>Fund Value as at 31 July 2022</b>	<b>182,973</b>

## 10. DEBTORS

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Trade debtors	174,329	146,328	147,245	146,328
Intercompany debtors	-	-	27,084	202,769
Other debtors	6,588	3,021	6,588	3,021
Prepayments and accrued income	412,583	525,958	412,583	498,874
<b>Total</b>	<b>593,500</b>	<b>675,307</b>	<b>593,500</b>	<b>850,992</b>

## 11. CREDITORS

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
<b>Amounts falling due within one year:</b>				
Trade creditors	<b>232,285</b>	270,487	<b>232,285</b>	270,487
Intercompany creditors	-	-	-	155,749
Other taxes and social security	<b>91,688</b>	90,662	<b>91,688</b>	90,662
Accruals and deferred income	<b>804,631</b>	636,493	<b>804,631</b>	636,493
<b>Total</b>	<b>1,128,604</b>	<b>997,642</b>	<b>1,128,604</b>	<b>1,153,391</b>

### Deferred income

Deferred income comprises fees receivable in advance (Group and Charity)

	2022 £	2021 £
<b>Opening balance</b>	<b>96,440</b>	126,591
Amount released to income	<b>(93,945)</b>	(126,591)
Amount deferred in period	<b>147,972</b>	96,440
<b>Closing Balance</b>	<b>150,467</b>	96,440



Playground Tour The Album by Sarah Golding and Yukiko Masai (photo by Camilla Greenwell)

## 12. MEMBERS' GUARANTEES

The charity is a company limited by a guarantee not exceeding £5 per member. The number of members as at 31 July 2022 was 12 (10 in 2021) and the total of such guarantees amounted to £60 (£50 in 2021). The Governors are the members of the charity.

## 13. FUNDS

### a) Fund movements

	Balance as at 31 July 2021 £	Movements in		Taxation £	Transfers in/(out) £	Balance as at 31 July 2022 £
		Income/ Investment gains £	Expenditure £			
<b>Unrestricted funds</b>	1,953,357	4,992,045	(4,691,112)	132,368	-	2,386,658
<b>Total unrestricted funds</b>	<b>1,953,357</b>	<b>4,992,045</b>	<b>(4,691,112)</b>	<b>132,368</b>	-	<b>2,386,658</b>
<b>Restricted funds</b>						
Student Hardship Fund	120,374	184,551	(253,888)	-	-	<b>51,037</b>
Pioneering Fund	11,596	39,551	(32,500)	-	-	<b>18,647</b>
Place for the Future	5,070,553	-	(244,188)	-	-	<b>4,826,365</b>
Other Theatre Grants	37,299	142,914	(145,595)	-	-	<b>34,618</b>
Other Educational Grants	18,126	5,000	(9,241)	-	-	<b>13,885</b>
Arts Council of England	108,493	1,831,992	(1,940,485)	-	-	-
<b>Total restricted funds</b>	<b>5,366,441</b>	<b>2,204,008</b>	<b>(2,625,897)</b>	-	-	<b>4,944,552</b>
<b>TOTAL funds (2022)</b>	<b>7,319,798</b>	<b>7,196,053</b>	<b>(7,317,009)</b>	<b>132,368</b>	-	<b>7,331,210</b>

	Balance as at 31 July 2020 £	Movements in		Taxation £	Transfers in/(out) £	Balance as at 31 July 2021 £
		Income/ Investment gains £	Expenditure/ Investment losses £			
<b>Unrestricted funds</b>	938,896	4,523,681	(3,580,758)	71,538	-	1,953,357
<b>Total unrestricted funds</b>	<b>938,896</b>	<b>4,523,681</b>	<b>(3,580,758)</b>	<b>71,538</b>	-	<b>1,953,357</b>
<b>Restricted funds</b>						
Student Hardship Fund	62,817	206,310	(148,753)	-	-	<b>120,374</b>
Pioneering Fund	23,602	28,994	(41,000)	-	-	<b>11,596</b>
Place for the Future	5,326,615	-	(256,062)	-	-	<b>5,070,553</b>
Other Theatre Grants	71,118	77,994	(111,813)	-	-	<b>37,299</b>
Other Educational Grants	29,667	21,103	(32,644)	-	-	<b>18,126</b>
Arts Council of England	200,000	2,136,236	(2,227,743)	-	-	<b>108,493</b>
Furlough Government Grant	-	374,608	(374,608)	-	-	-
<b>Total restricted funds</b>	<b>5,713,819</b>	<b>2,845,245</b>	<b>(3,192,623)</b>	-	-	<b>5,366,441</b>
<b>TOTAL funds (2021)</b>	<b>6,652,715</b>	<b>7,368,926</b>	<b>(6,773,381)</b>	<b>71,538</b>	-	<b>7,319,798</b>



### Student Hardship Fund – Capital (Expendable) and Income Funds

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

### Pioneering Fund

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

### The Place for the Future Fund

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

### Other Educational Grants

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

### Arts Council England

This fund represents funding received from the Arts Council England relating to non-school activities which they fund. Included within this are two grants from the Cultural Recovery Fund received in 2020/21. These grants have been treated as restricted expenditure for activity and unrestricted for support towards lost income and replenishment of unrestricted reserves.

## b) Analysis of net assets between funds

	2022		
	Unrestricted Funds £	Restricted Funds £	Total Funds £

#### Fund balances at 31 July 2022 are represented by:

Intangible fixed assets	157,533	-	157,533
Tangible fixed assets	681,181	4,840,250	5,521,431
Investments	151,390	31,583	182,973
Current assets	2,525,158	72,719	2,597,877
Current liabilities	(1,128,604)	-	(1,128,604)
<b>Total</b>	<b>2,386,658</b>	<b>4,944,552</b>	<b>7,331,210</b>

	2021		
	Unrestricted Funds £	Restricted Funds £	Total Funds £

#### Fund balances at 31 July 2021 are represented by:

Intangible fixed assets	105,455	-	105,455
Tangible fixed assets	762,367	5,088,679	5,851,046
Investments	152,778	21,850	174,628
Current assets	1,930,399	255,912	2,186,311
Current liabilities	(997,642)	-	(997,642)
<b>Total</b>	<b>1,953,357</b>	<b>5,366,441</b>	<b>7,319,798</b>

## 14. OPERATING LEASE COMMITMENTS

	2022 £	2021 £
In 1 year	5,639	5,639
In 2 to 5 years	9,373	15,012
Outstanding Leasing commitments	15,012	20,651

## 15. RELATED PARTY TRANSACTIONS

The Charity received donations without conditions or restrictions from members of the Board during the year of £4,150 (£8,062 in 2021).

Rosalind Wynn, who served as a Governor (charity trustee) in the year, was employed as an Executive Producer at Gecko. Gecko hired studio space from The Charity during the year totalling £533 plus VAT. The full balance was fully paid during the year.

John Stewart, who served as a Governor (charity trustee) in the year, was employed as University Secretary and Director of Legal at the University of London for part of the year. University of London provided housing services for the period 1 August 2021 to 31 July 2022 totalling £4,142. The full balance was paid during the year. Additionally, the University of London hired studio space from The Charity during the year totalling £190 plus VAT. The full balance was fully paid during the year.

Michael Asante who served as a Governor (charity trustee) in the year, was employed as Artistic Director of Boy Blue. Boy Blue provided dance artists as part of the Centre for Advanced Training's Easter intensive programme totalling £1,200. The full balance was fully paid during the year.

Clare Connor, who served as Chief Executive Officer in the year, is a trustee of Dance Umbrella. The Charity paid £1,000 to Dance Umbrella for attendance at the Dance Umbrella Digital Festival 2021.

During the year the charity recharged costs of £0 (£202,769 in 2021) to Place Productions Limited; and Place Productions Limited charged the charity £0 (£155,749 in 2021) to produce certain shows.

At the year end, there was a debtor due from Place Productions Limited of £27,084 (2020/21: debtor of £202,769 and a creditor of £155,749).



## 16. STATEMENT OF FINANCIAL ACTIVITIES FOR THE PREVIOUS PERIOD (31 JULY 2021)

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
<b>Income from:</b>					
Donations and legacies	2	121,522	198,881	<b>320,403</b>	419,735
<b>Charitable activities</b>					
Grants	3	1,484,783	2,627,116	<b>4,111,899</b>	3,373,466
School fees and education	4	2,703,778	-	<b>2,703,778</b>	2,841,058
Performances		117,930	-	<b>117,930</b>	428,328
Other		48,422	-	<b>48,422</b>	99,831
<b>Other trading activities</b>					
Lettings		47,246	-	<b>47,246</b>	160,793
Other		-	-	-	50,361
<b>Investments</b>		-	3,951	<b>3,951</b>	5,216
<b>Total income</b>		<b>4,523,681</b>	<b>2,829,948</b>	<b>7,353,629</b>	<b>7,378,788</b>
<b>Expenditure on:</b>					
<b>Raising funds</b>					
Donations and sponsorships		104,824	-	<b>104,824</b>	107,928
Costs of premises maintenance relating to lettings and grants		174,224	256,062	<b>430,286</b>	389,481
		279,048	256,062	<b>535,110</b>	497,409
<b>Charitable activities</b>					
School and education		3,301,710	445,801	<b>3,747,511</b>	3,404,850
Dance company		-	-	-	949,830
Theatre productions		-	2,490,760	<b>2,490,760</b>	2,167,972
		3,301,710	2,936,561	<b>6,238,271</b>	6,522,652
<b>Total expenditure</b>	5	<b>3,580,758</b>	<b>3,192,623</b>	<b>6,773,381</b>	<b>7,020,061</b>
Net expenditure before investment loss		942,923	(362,675)	<b>580,248</b>	358,727
Net loss on investments		-	15,297	<b>15,297</b>	(9,080)
Net expenditure		942,923	(347,378)	<b>595,545</b>	349,647
Taxation	16	71,538	-	<b>71,538</b>	105,071
Net expenditure and net movement in funds for the year after taxation		1,014,461	(347,378)	<b>667,083</b>	454,718
Transfer of Funds		-	-	-	-
Net movement in funds		1,014,461	(347,378)	<b>667,083</b>	454,718
<b>Total funds at 1 August 2020</b>		<b>938,896</b>	<b>5,713,819</b>	<b>6,652,715</b>	<b>6,197,997</b>
<b>Total funds at 31 July 2021</b>	13	<b>1,953,357</b>	<b>5,366,441</b>	<b>7,319,798</b>	<b>6,652,715</b>



# THE PLACE

DANCING  
FOR LIFE



CONTEMPORARY DANCE TRUST LIMITED.  
A COMPANY LIMITED BY GUARANTEE.

Company Number: 883094  
Charity Number: 250216