

**THE  
PLACE**

DANCING  
FOR LIFE

CONTEMPORARY DANCE TRUST LIMITED

# ANNUAL REPORT AND FINANCIAL STATEMENTS 31 JULY 2021



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# COMPANY INFORMATION

The Board of Governors present their Annual Report, incorporating the Strategic Report and Financial Statements, for the year ended 31 July 2021.

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

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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)  
Tzo Zen Ang  
Michael 'Mikey J' Asante  
Derek Hicks  
Chris Rowland  
Eva Sarma  
John G Stewart  
Catherine Ward  
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 Programmes and International Development (appointed 10 August 2020)  
Dr Martin Hargreaves, Director of Research and Postgraduate Programmes  
Anna Helsby, Director of Registry and Student Well-Being (appointed 1 August 2021)  
Dr Lise Uytterhoeven, Director of Dance Studies

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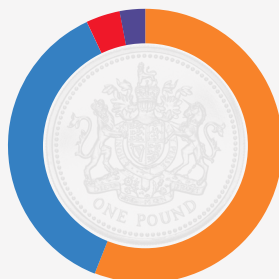
**Investment Advisors** McInroy & Wood, 53 Davies Street, London W1K 5JH

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# THE PLACE AT A GLANCE

## INCOME AND EXPENDITURE

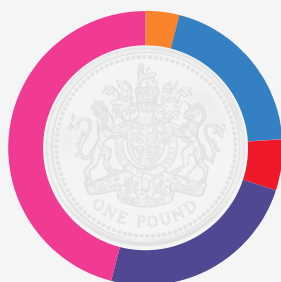
### INCOME



**56p** GRANTS  
**37p** STUDENT AND PARTICIPANTS FEES  
**4p** DONATIONS  
**3p** EARNED INCOME

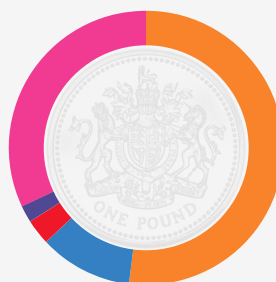
### EXPENDITURE

#### PUBLIC PROGRAMMES



**4p** LEARNING AND PARTICIPATION  
**20p** PERFORMANCES AND TOURING  
**6p** ARTIST COMMISSIONS AND DEVELOPMENT  
**24p** STAFFING  
**46p** ESTATE, FACILITIES, THEATRE AND SUPPORT COSTS

#### EDUCATION



**52p** TEACHING AND LEARNING  
**11p** STUDENT WELFARE AND SUPPORT  
**3p** ARTIST COMMISSIONS AND PERFORMANCE  
**2p** COURSE VALIDATION  
**32p** ESTATE, FACILITIES AND SUPPORT COSTS

## EDUCATION

OUR **CONTINUATION RATE** IS

**10%**

ABOVE THE NATIONAL AVERAGE

UG GRADUATES **PASS RATE:**

**100%**

WITH AWARDS OF **2:1 AND ABOVE**

WE AWARDED

**81**

STUDENTS GRANT FUNDED PLACES FOR THEM TO ATTEND **THE CAT PROGRAMME**

LCDS SPENT NEARLY

**£200,000**

TO SUPPORT OVER

**150**

STUDENTS

## AUDIENCE AND PARTICIPANTS

NEARLY  
**30,000**  
PEOPLE SAW OUR PRODUCTIONS  
WORLDWIDE LIVE OR ONLINE

YOUNG PEOPLE ATTENDANCE IN  
RECREATIONAL DANCE SESSIONS LIVE AND ONLINE:  
**8,875** WITH **50%**  
FROM CAMDEN

**43%**  
OF OUR NEW DIGITAL CLASSES  
MINI SERIES PARTICIPANTS  
WERE **NEW** TO THE PLACE

ONLINE CLASSES REACHED  
PARTICIPANTS IN  
**1/3**  
OF ALL **EUROPEAN** COUNTRIES

ADULT ATTENDANCE IN  
RECREATIONAL DANCE SESSIONS  
LIVE AND ONLINE:  
**7,244**

## ARTISTS

WE SPENT  
**£240,000**  
ON THE CREATION OF  
**50** PROFESSIONAL DANCE WORKS AND  
**28** FOR STUDENTS AND YOUNG PEOPLE

WE SUPPORTED  
**680**  
ARTISTS THROUGH CPD, FORUMS,  
CONFERENCES AND ONLINE COURSES

## THE PLACE AND THE WIDER WORLD

OUR GLOBAL DIGITAL  
FOLLOWERSHIP GREW BY  
**7%** TO **117,248**

FASTEST GROWING CHANNEL  
**LINKEDIN**  
**(35%)**

THE PLACE WAS  
MENTIONED AN AVERAGE OF  
**4.5** TIMES / WEEK IN PRESS

# WELCOME FROM THE CHAIR AND CHIEF EXECUTIVE

The continuation of the pandemic over the period of the past 12 months gave rise to considerable change and challenge for The Place. As a result we took decisive actions in order to secure the future of the organisation.

**We determined new goals** at regular intervals and adapted our work to continue to serve our artists, audiences, students and participants with extraordinary and diverse experiences, trying and trialling new ways of working, despite the challenges of COVID-19 – and all with utter dedication.

**Following the closure of the theatre in line with government guidelines in March 2020**, we restructured teams which resulted in 7 redundancies and took advantage of the Coronavirus Job Retention Scheme which supported 214 permanent and casual staff. We are grateful to Arts Council England (ACE) for their financial support through the Emergency Recovery Grant Scheme and for the Cultural Recovery Fund administered through the Department for Digital, Culture, Media and Sport and ACE which helped us to recover earned and fundraised income which would otherwise have been lost. Meanwhile, government support for student well-being was bolstered through our own fundraising efforts and we are indebted to the Leverhulme Trust for their continued and vital support for students.

**Defying the odds, highly complex creative projects came to fruition** with online and blended classes, adapted theatre and artist development programmes, the outstanding playground tour to our Partner Primary Schools in Camden, outdoor festivals, unprecedented online festivals, artistic commissions and socially distanced graduation performances. It will be impossible to forget the screendance co-created by Sung Im Her with the third-year undergraduates which celebrated the need for human connectedness, or indeed the bravery of artists such as Holly Blakey and Kloe Dean who chose to share their most personal of experiences with young artists, navigating human tragedy to better understand how art can and really does change lives.

**A sense of purpose combined with rigorous team efforts to remain “open” for business** throughout the pandemic allowed The Place to innovate whilst staying true to our mission to “power imagination through dance.” Our Camden Covid Champion “Saviour of Culture” award, voted through local news platform Camdenist and their readership in December 2020, served as a testament to valiant efforts in our local community. Moreover, our decisive actions combined enabled us to stabilise income and expenditure whilst still providing vital education and cultural services and put us in a good position to face down the challenges ahead.

**We remain humbled by the extraordinary efforts of everyone** and would especially wish to pay tribute to Kathryn Martindale, Director of Finance and Resources, who left The Place in October 2021. She has been fundamental in reshaping the finances to determine a bright, new and sustainable future for The Place. We would also like to acknowledge the efforts of Helen Keall, former Director of Operations and Strategic Projects, who spearheaded a portfolio of successful projects whilst providing leadership to the public programmes. Working collaboratively the staff team have found solutions when faced with the seemingly impossible – and every step of the way we have had the unequivocal support of our Board of Governors.

**The context for significant change was set out in our five-year business plan (2018-2023).** We have worked tirelessly to listen, reflect and communicate with staff, students, participants, artists and audiences whilst paying extraordinary levels of attention to seismic changes in the external environment. Rather than shy away from the scale of the challenge, we have worked to seize the opportunities brought about by the pandemic to accelerate the urgency and pace of change.

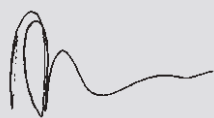
- **Emboldened artistic evolution** – We augmented and launched an entirely new producing and touring programme with partners and networks nationally, to maximise local and international impact and have developed an integrated commissioning strategy across our education and public programmes to incubate and develop artists.
- **Future facing education** – Changes in the higher education landscape have fundamentally altered the dynamics between the Conservatoire for Dance and Drama and its six member schools. It became clear that it was most desirable for the schools to pursue independent pathways. The Place’s London Contemporary Dance School applied for registration with Office for Students in March 2021 to become an independently registered higher education provider and is working closely with the schools and the Office for Students to set out a new arrangement for the future, whilst performing an orderly wind down of the Conservatoire for Dance and Drama, no later than July 2023.



- **Foregrounding health and well-being** – we doubled down our efforts to offer training in Mental Health First Aid to staff, appointed a specialist coordinator for the school, introduced risk assessments underpinned by equality impact considerations and developed a regular communication to normalise conversations regarding mental health.
- **Digital drive** – We employed a new Digital Producer to embed and advance digital innovations across services and platforms for the benefit of artists and audiences world-wide and with commissioned consultants Unthinkable, we developed a brief that enabled us to confidently appoint web developers Supercool to create a new website for launch in 2022.
- **Diversity and sustainability** – Accelerated by Black Lives Matter, the work of our newly established Equality, Diversity and Inclusion Committee has inspired lasting change combined with key initiatives and difficult but necessary conversations. We also joined other organisations in declaring a climate emergency and pledged to be Net Zero Carbon by 2030 to further our impact and reach, locally and nationwide. In relation to diversity and sustainability, we have sought out new and specialist partnerships with Applied Inspiration, Creative Access, the Civic Universities Network, Julie's Bicycle, as well as investing in existing local partnerships with Camden Primary Schools, University of the Arts London, Wellcome and King's College London.

At The Place we have proudly built our mission, vision and values by mining our heritage and casting forward into the future and were delighted to announce the addition of the kaleidoscopic artist Paloma Faith as Patron of The Place in September 2020.

On 13 January 2021, we lost our beloved Sir Robert (Bob) Cohan, Founding Artistic Director of The Place, who spoke eloquently to the graduating students at the Leavers' Ceremony in July 2020 about a life in dance. He will be greatly missed by so many artists and audiences who have been inspired by his fearless vision for dance. Amongst Bob's possessions, his nephew Roy Vestrich found the deed to a star that Bob had named 'The Place' - a manifestation of his eternal guidance, gifted to all of us who love The Place, as Bob surely did.



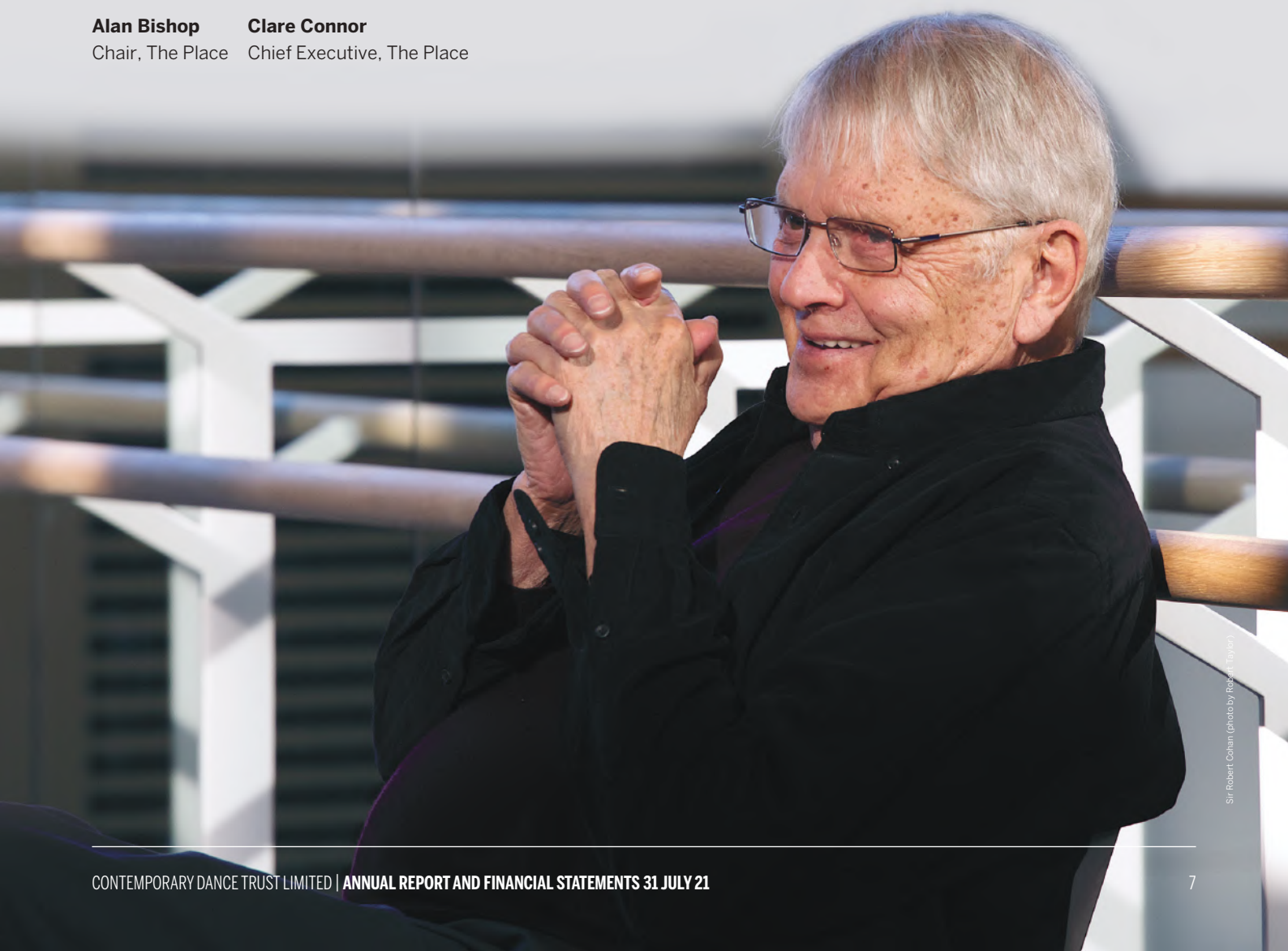
**Alan Bishop**

Chair, The Place



**Clare Connor**

Chief Executive, The Place



Sir Robert Cohan (photo by Robert Taylor)

# STRATEGIC REPORT

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

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

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

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

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

Strategic Objective	Key Deliverable	Progress
<b>1. Create the conditions to leverage growth and ambition</b>	– Exceed target cash position of £700k and target reserves position of £1m by 2024/25	Achieved
<b>2. Support dance artists and dance makers to make dance happen</b>	– Support no less than 150 artists p/a through commissions, artist residencies and artist development programmes	On Track
<b>3. Enable more young people and disadvantaged young people to make, perform, watch, and respond to dance</b>	– Access and Participation Plan targets met: POLAR4 Quintiles 1+2 25%, Q3 20%, Q4 20%, Q5 35%; Indices of Multiple Deprivation Q1+2 39%, Q3 10%, Q4 10%, Q5 41%; Black Asian and Ethnic Minority 25% – Work with 50% of Camden Primary Schools	On Track
<b>4. Be better known as world leaders in dance training, development, and presentation</b>	– Assert our leadership responsibility by contributing to sectoral advocacy in partnership with local authorities (Greater London Authority), national networks (Creative Industries Federation) and governmental departments (Department for Digital, Culture, Media and Sport)	On Track
<b>5. Facilitate leading practice in dance learning and teaching</b>	– London Contemporary Dance School Undergraduates: 450 applications, 75 enrolments, 72 students retained – Achieve 300 attendances per week on new Children & Youth Dance Programme – Provide 3 Continuing Professional Development opportunities for 15 artists to deliver best practice in schools	On Track



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

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

The Place's model of artist support with our vision to collaborate with an even broader group of artists and connect them to an increasingly diverse audience was accelerated. Despite being framed by the ongoing pandemic and surrounding restrictions, which saw performance venues and festivals across the UK and beyond closed, we were still able to innovate, commission and tour whilst placing diversity at the centre of artistic work.

We successfully validated three new courses with University of the Arts London for implementation in 2021/22: BA (Hons) Contemporary Dance, MA Expanded Dance Practice and MA Screendance and are building an ever-closer relationship.

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

With the appointment of a new Digital Producer, we learned that audiences preferred made-for-digital work, favour live experiences but will engage in mixed and blended models, will generally pay less when asked, but pay more for interactive and participatory workshops and like many of us, prefer to watch activities in their own time, as opposed to a scheduled time.

In conclusion to a series of digital trials and experiments with new platforms, we have been able to upskill staff, build resources to create agile ways of working, developed solid sets of data, continued to be responsive to the demands of artists, participants, students and audiences, created new partnerships and built the foundations for the next steps in our business plan.

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

Online communication has enabled us to connect with a far greater number of people, not only amongst our staff and users but with partners, funders, stakeholders, politicians and leaders as well as students, artists and audiences all over the world. There has been greater efficiency but also a sense of fatigue from prolonged periods of physical isolation. We have continued to seek feedback through surveys, data analysis, meetings, fora and 1:1's to adjust practices throughout the year. We will continue to take forward areas of good practice that remove barriers and facilitate fairer access whilst preserving the need for "live" and regular face to face contact.

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

The Seven Inclusive Principles were integrated into our COVID-19 recovery and are informing new workstreams relating to Disability and Equality legislation. The leadership team along with the staff, Governors and the Equality, Diversity and Inclusion Committee have set out and published results on our progress against our action plan and, fuelled by the success of an increasingly diverse Board and workforce, attention has turned to the succession plans for our management and leadership team.

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

With our new environmental target to achieve a Net Zero Carbon organisation by 2030 we have set out aims to inspire and empower staff, upskill artists and work in greater partnership to increase impact across the portfolio of our activities.

With prudent planning and successful fundraising, we have made long overdue investments in the capital estate, most notably the two lifts at either side of the building, as well as capitalising on lockdown periods to undertake environmental improvements and repair work. Further investments were directed towards technical and digital upgrades to support filming and livestreaming and equipment to enable flexible working. A Capital Working Group has also been established to advance medium term plans for building enhancements with a view to increased teaching and learning space, optimising public security and promoting flexible and collaborative working.

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

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

We want diversity to be at the epicentre of our ambition for artist support and this year, as debates around social justice resonated loudly across political landscapes, we have worked harder than ever to ensure our work represents the breadth of lived experiences around us. To increase the equity in our work and across the cultural sector, we have used more open calls in our selection processes and partnered with organisations and freelancers from across the sector. In the absence of live performance opportunities, we focussed on supporting artists to develop their creative practice and their future performance projects alongside a programme of online performances, events and continuing professional development opportunities, attended by almost 1,000 professionals.

Our Open Borders project and artist webinar series brought 100 dance artists together with industry experts, considering topics ranging from environmentally sustainable working to navigating Brexit. Our Outbound project, in collaboration with Dance Exchange, Northern School of Contemporary Dance and new partners Yorkshire Dance, Dancy City and Leeds Dance Partnership also utilised online forums to help choreographers expand their personal networks within the dance sector.

In June we collaborated with 101 Outdoor Arts and Birmingham International Dance Festival for Dance and the Outdoors – an online symposium bringing together 400 guest speakers, festival promoters, artists and producers for networking, information sharing and discussion around themes and questions of creating dance performance outdoors.

Throughout the year, we have made sure choreographers could continue to use our studios safely. Over 50 artists residencies took place ensuring that The Place was still able to provide resources for artistic research and innovation.

This year also saw the recruitment of a new cohort of artists for our Work Place associate artist programme. From 171 applications we worked alongside external dance experts to select 11 artists who over the next five years will receive bespoke support to develop their careers, their productions and their UK and global networks.



Top Row (L-R): Alethia Antonia (photo by Julian Brood) | Anders Duckworth (photo by Jack Lewis Williams) | Chisato Minamimura (photo by Mark Pickthall) | Elinor Lewis | Jamaal Burkmar (photo by Foteini Christofilopoulou)  
Bottom Row (L-R): Keshia Raithatha | Kioé Dean (photo by Lisa Gilby) | Malik Nashad Sharpe (photo by Rene Mati) | Simone Mousset (photo by Sven Becker) | Sivan Rubinstein (photo by Lior Shlik) | Yukiko Masui (photo by IV)

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

More than 50 professional choreographers were commissioned by The Place in 2020/21. Much of this support focussed either on the research and development of work for future touring when live performance returns or on collaborating with our students.

Through our residency programme, Choreodrome, 19 artists were given the opportunity to develop future performance ideas. We worked with maximum flexibility, rearranging the timelines for using our studios and support as both the pandemic and shifts in funding resources affected artists' plans. Many artists shared the outcome of their residencies online enabling their peers throughout the country to join us whilst continuing to work safely in our studios.

The open call from our Stomping Ground partnership, that brings together DanceXchange, Greenwich and Docklands International Festival and Tramway, received 79 applications. Together we commissioned two new outdoor works from Malick Bright/MHz and from Urja Thakore/Heta Patel which will be made for outdoor festivals in 2022.

We also supported the creation of work conceived especially for online and digital formats.

With Wellcome Collection we co-commissioned works by Alessandra Seutin and Es Morgan, we supported short films such as *A Very bR\*T\*SH Museum* by Seeta Patel and the creation of podcasts such as *A Rain Walk* by Andy Field. The Place has also been able to build on successful collaborations from the past, supporting new projects with *Fevered Sleep* and *Lost Dog* that will arrive on our stage in 2021/22.

LCDS students worked with Igor Urzelai and Moreno Solinas to create a series of live online autobiographical solos allowing use of personal surroundings as backdrop. Organised and curated by the students, this enhanced the students' production skills. Students also worked online with Amy Voris and Katie Coe on a piece of solo repertoire, *Perch*, and Sung Im Her to create a dynamically edited dance film which explored ideas of joy and reconnecting with others. Yukiko Matsui created a piece with students present onsite and those who were still studying remotely from all over the world, combining live elements and films made by the students working remotely. Seke Chimutengwende led a group through an improvised performance. Hofesh Shechter's dancers and rehearsal director, Yeji Kim, taught two pieces of repertoire. In June and July, our graduating students worked with artists Jamaal Burkmar, Janine Harrington, Kloe Dean and Nasa4nasa Collective for performances that were both streamed and performed live in our theatre to a small audience.

Postgraduate students on the Developing Artistic Practice Pathway co-created and performed *isLAND* by Charlie Morrissey, an intimate and thoughtful work performed in the round in our theatre. Our postgraduate EDGE Dance Company worked on a triple bill of new works - Léa Tirabasso's *A million eyes*, marikiscrycry's *Two Tracks and a Mix*, and Holly Blakey's *PHANTOM*. As well as performing live in our theatre and in school venues around the UK, we released them digitally in a specially commissioned film made by Joseph Edwards. Holly Blakey's work was filmed in collaboration with FACT magazine.

The online student performances allowed us to reach a much broader audience of applicants and prospective applicants from all over the world as well as students' family members, who were not able to travel to London.



Wellcome Commission Inside Head by Alessandra Seutin (photo by Kathleen Arundell)



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

Previous commissions *Born to Protest* by Joseph Toonga and *Future Cargo* by Requardt and Rosenberg have been meeting audiences across the UK in the summer of 2021. *Future Cargo*, produced by The Place, is a sci-fi dance show in a 40ft haulage truck co-created by London Contemporary Dance School alumnus and long-time Place associate artist Frauke Requardt. The spectacular show was selected for the inaugural 2021 Horizon showcase of the most visionary UK artists across the performing arts and in its first few live tour dates before July 2021 it has already reached over 1,500 audience members.

The Place's Producing and Touring Team are also currently producing *Dance No.2* by Sivan Rubinstein, *Donuts* by Jamaal Burkmar, *The Album* by Yukiko Masui & Sarah Golding and *Is This A Dance?* by Eva Recacha and Lola Maury. Despite the pandemic and its effect on planning of tours, our team were able to raise funds and venue partnerships to ensure that all these shows will premiere by the end of 2022.

The Rural Touring Dance Initiative – The Place's national partnership that brings dance to audiences in village halls and community spaces around England, found new ways to connect with rural audiences online including a live stream of Mr & Mrs Clark Company's *Louder Is Not Always Clearer* from AMATA Cornwall. In partnership with Rural Touring, The Place commissioned a short film by Lost Dog, *In A Nutshell*, which was nominated for Best Short Dance Film by the Dance Section of the Critics' Circle, and the creation of a film by Joshua Nash in collaboration with young people from rural north Devon. The live touring programme will recommence in autumn 2021.



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

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

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

The Place's primary school dance programme is concentrated in the London Borough of Camden where around 40% of families live on low incomes. By working closely with our 14 partner schools to respond to their differing needs and with the support of our funders, John Lyon's Charity, we adapted our dance programmes and created innovative new ways of bringing dance to local children. A new partnership with University of Cambridge Primary School saw two dance artists working with 180 children from Years 3 and 4 on their Summer Arts Week. Each day the children had creative dance workshops leading to a sharing at the end of the week.

We produced a Christmas performance and workshop tour in collaboration with Peut-Etre Theatre and a new series of recorded online classes titled Dancing All Over The Place for teachers to use in their classrooms. In July we organised our first ever Playground Tour bringing performances by Yukiko Masui & Sarah Golding and Viktor Černický into the outdoor spaces of five local schools to be watched by an estimated 1,259 children. At our Family Dance Day held in Coram Field's Playground in the heart of King's Cross hundreds of local families joined us for a day of performances, storytelling and workshops. Viktor came to The Place as part of our Shape It project led by The Place and funded by Creative Europe with partners in Czech Republic, Finland and Italy - an online programme specifically designed to explore different approaches to creating work for young audiences.

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

As part of the Korean Festival 2020, and in partnership with the Korean Cultural Centre, we created two films with young dancers. We organised an online workshop with K-Pop choreographer Joong Park and invited young people to film themselves dancing to Lunar Solar's *Oh Ya Ya Ya!* which was edited into a montage by filmmaker Roswitha Cheshire and premiered in December 2020. As we were unable to host our annual youth dance platform and schools festivals, we also provided an opportunity for schools and youth companies to get involved in this K-Pop Together film project. Six groups filmed themselves dancing and the edited film premiered online in July 2021.

The Place and Motion Dance Collective worked with Robson House, a unit within our partner school Netley Primary School Campus for children who require special educational needs support. Over six weeks, dance artists and filmmakers worked with 20 of the children in the unit, on a creative project about emotions where the children created two dance films and enjoyed a special screening in their school.

The Place collaborated with Geraldine Cox, resident artist at Imperial College London, on a creative project called Atoms. Supported by The American Institute of Physics' Andrew Gemant Award, we co-produced dance and physics workshops and a series of short films for use by teachers in schools to teach physics in a new, creative way.

We offered our family audiences a Christmas stocking of online activities for the holidays, including a workshop inspired by *The Little Prince* by Protein, and a new film by Temitope Ajose Cutting.

In a new partnership with Tandemworks, South East Dance, DanceEast and Pavilion Dance South West, we are addressing the lack of online dance for young audiences through STREAM Dance, an initiative which will commission three new dance films for children by Chad Taylor, Anatomical and Second Hand Dance.





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

The Centre for Advanced Training (CAT) programme is a nationwide programme reaching throughout London, the South-East and Home Counties, giving opportunities to young people from all backgrounds through the generous funding from the Department for Education's Music and Dance Scheme.

With 21 classes per week for 132 students online during lockdown, we slowly made our way back to a blend of in-person and online classes towards the end of the academic year.

We held our annual Audition Toolkit for all graduating students, in partnership with National CAT colleagues at Northern School of Contemporary Dance and Trinity Laban, which was delivered fully online over a period of six weeks and covered introductory sessions and Q&As with higher education organisations, mock auditions and guidance on writing successful applications and auditioning. The Place CAT also held three intensive artistic residencies:

- October Intensive - geared towards next steps and progression with different higher education organisations and universities
- Easter Intensive - a four day choreographic workshop where the students worked with a record eight artists in the same week – Akosua Boakye, Ishaan de Banya, Jordan Ajadi, Julie Ann Minaii delivering the work of Dickson Mbi, Patrizia Zafra (Feet off the Ground), Phil Hill, Rhys Dennis and Shay Barclay – and performed live on zoom
- Summer Intensive - our first residential intensive for two years. Students worked with Blue Makwana, Yukiko Masui, Kloe Dean, Gecko and Jamaal Burkmar. Professionally filmed in the theatre, the performance premiered the following week to audiences.

Whilst we have seen a lower number of applications overall across the National CAT programmes due to the restrictions and absence of outreach activity, we have successfully recruited 38 new students to join our current cohort, meeting our Department for Education quota of bursaries.

We have worked closely with the Royal Ballet School's Primary Steps programme to develop a "bridged" one-year Pre-CAT course commencing September 2021. The aim of which is to provide bespoke training and support for a year to better equip students to transition to the full CAT programme. To further expand the diversity and culture of CAT we have also been developing a partnership with AkomaAsa Performing Arts Academy and Artistic Director, Akosua Boakye to offer Western and Contemporary African dance forms, music and performing arts, funded through a combination of outreach and fundraising.

### **London Contemporary Dance School National Partners**

The recruitment process for UK based students has been driven by the Conservatoire for Dance and Drama's Access and Participation Plan with targets for Black, Asian and Minority Ethnic Students, students living in Participation in Local Areas (POLAR) and Indices of Multiple Deprivation (IMD) quintiles 1-3 and disabled students, met or exceeded.

With the move to independent registration, London Contemporary Dance School has submitted its own Access and Participation Plan to the Office for Students supported by Applied Inspiration, a company who support small specialist providers. The target groups remain the same, however, we have set ourselves more ambitious targets and are looking to close the gap in each target area by 6-7%. Given our small cohort numbers and the fact that the Access and Participation Plan only focuses on UK students, the targets are achievable but ambitious. At the heart of our work, we have been building vital partnerships with feeder schools in support of target groups for participation in Higher Education. These include, Herne Bay High School in Kent, Impington Village College in Cambridge, BRIT School in London, Rubicon Dance in Wales, Ark Alexandra Academy in Hastings and Youth Dance Academy in Gateshead.

### **Promote opportunities, progression and "agency" to all our young people The Place – Youth Focus Group**

The Youth Focus Group meets six to eight times a year and includes up to 15 young people from across our youth programmes (CAT, children and youth dance classes and youth companies). Together they have created our Young People's Charter to help us steer the organisation and our programmes for young people and families forward with integrity, evaluate the work we do and the impact it has, and to improve our offer for young people. The group have recently given feedback to the Communications team on London Contemporary Dance School's recruitment campaign for the next academic year.

### **London Contemporary Dance School – student life cycle**

We removed the potential financial barrier of the £50 admission fee previously required to participate in the application and audition process. Although primarily driven by COVID-19 restrictions, our application process moved online and in doing so, removed the further potential financial barrier of two trips to London as part of a two stage audition process. We will continue to offer the online option for stage one of the audition process in the future.

We recognised the impact of students being unable to earn money, especially during the lockdown periods. With additional support from the Conservatoire for Dance and Drama and the government we have been able to support 100 UG students; 10 overseas, 39 EU with the remainder from the UK, and 36 PG students of which 4 are overseas, 14 EU and the remainder from the UK. We have also supported overseas students with Test Travel Packages to enable students to successfully return to the UK to study.

The creation of the new Mental Health Advisor role has also led to a new triage system, where students can self-refer or staff can refer. With support of the Mental Health Advisor and the Learning Support Co-ordinator, accepted offer holders who have disclosed a Specific Learning Difference/Mental Health issue have been more successful this year, putting the provision in place before they commence their studies. Reasonable adjustment plans are now being created for students with mental health issues, in addition to the existing adjustments for students with learning differences.

London Contemporary Dance School student representatives have communicated with senior management about their experience of the transitions between online, blended and on-site learning. There has been exceptional and thoughtful engagement by student reps with committee meetings, ad hoc or emergency meetings to offer immediate feedback on the planning. Professor David Timms was commissioned to provide a report on Student Communications shared with the Academic Board in June 2021: "LCDS is an 'open' institution, with free reciprocal exchange between students and School. [...] Students are not only welcome to take part in the formal machinery of academic governance, they consider it worth taking part. [...] Students felt that it was worth committing time and effort to these communications because they believed they would be listened to." This is echoed in the National Student Survey results, where – although there has been a drop in overall satisfaction in line with the HE sector as a result of COVID-19 – there was exceptionally high satisfaction on the key question about student voice ("Staff value students' views and opinions about the course").

Currently there are three highly active societies led by London Contemporary Dance School students - "FemSoc" is a feminist society that organises monthly talks, debates and discussion forums; "Ideas in Action" a once a term performance platform offering opportunities to develop production, collaboration and organisational skills; "Contact Jam" a weekly contact improvisation jams also open to alumni.

Accumulatively, this work has enabled high rates of student retention and progression of students, with the continuation rate for the undergraduate course at 95% and for postgraduate courses at 96%. In addition, there are no attainment gaps in the target undergraduate groups compared to other groups.

### **Provide accessible and high quality engagement opportunities for adult and 'life long' learners**

Classes and Courses have delivered a total of 473 live sessions of regular weekly activity between August 2020 and July 2021, predominantly online, with a total of 10,905 participants joining us throughout year. Of this, 3,864 participants were children and young people, whereby 566 had the opportunity to join us in-person throughout the summer term. 14% of young people attending our weekly classes this year were from Camden postcodes. Within our weekly programme from August 2020 to July 2021, our reach expanded nationally and internationally, with 37% of bookers joining us from the UK but outside of London, and international participants joining us from 22 countries across the world: Australia, Brazil, Canada, India, Israel, Japan, Kuwait and Malaysia to name a few, alongside a third of all European countries.

Our reach through recorded content has been notable. Our two youth companies, Shift and Shuffle, worked both online and in the studio and during the spring term each created a dance film from home, reaching 637 views. We have released two pre-recorded series as an introduction to both ballet and contemporary dance technique, which have been purchased by 240 bookers. An average of 45% of bookers across these two series were booking with The Place for the first time and 14% of people were joining us from 18 countries outside the UK - places such as Argentina, Mexico and South Korea.

We have run four holiday projects in the past year, with a total of 267 attendances from young people and 203 attendances from older adults for both our Easter and Summer dance courses between August 2020 and July 2021.

During the holiday projects, we have been able to support four new young people who have never joined us at The Place before through the Iris Tomlinson Fund. Over the course of the year, we have supported 11 places through the Iris Tomlinson Fund. This is less than pre-pandemic, though class prices have been significantly reduced while we've been online.

This past year has seen us initiate a new project through funding from Camden Alive. The project took place in partnership with Coram's Fields and was led by Motion Dance Collective, with the aim of engaging young people who had been digitally isolated throughout the pandemic in a project that provided an opportunity to learn about movement for the camera as well as editing skills. We reached a total of 10 young people and finished with three short dance films that the young people themselves created a storyboard for and generated movement.



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

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

The Place's determination to connect the creative work of artists with audiences wherever they are was unabated. We delivered five mini festivals delivering a blend of live and online work. Only two professional and nine student performances took place in our theatre, but our flexible model enabled us to move these festivals online.

Our Splayed and Korean Dance Festivals returned and were augmented by three new themed festivals centred around potent, timely questions – 'How do we care for each other?', 'How do we rediscover sensation?' and 'What does the future look like?'. These new events were curated by panels of students, staff and external partners from Chisenhale Dance Space, King's College and Wellcome Collection. From 276 applications received through an open call they brought together a programme of films, discussions, workshops, and podcasts that offered artists' perspectives and provocations on these themes.

These online performance programmes across the year reached an audience of over 26,000 people spread from across the UK and around the world.



The eventual reopening of our theatre in June 2021 enabled us to present both live and streamed versions of Lost Dog's *Paradise Lost* prior to its national tour and our students' graduate shows.

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

With an average four and a half pieces each week, we have maintained visibility and profile to our audiences worldwide. Highlights include: the announcement of our new Patron Paloma Faith, thought pieces on creative solutions to the pandemic “Despite it all” by CEO Clare Connor for One Dance UK magazine’s One, thought pieces on the decolonisation of our curriculum (estimated readership 7,000): “Changes at LCDS” in The Stage (estimated readership 204,000), “Why Do We Prize Ballet Over Kathak?” in Arts Professional (estimated readership 34,600) and “Paving the Way” in One Dance UK’s HOTFOOT Magazine (estimated readership 3,500). EDGE Choreographer Holly Blakey’s collaboration with Fact Magazine, which consisted of an interview and video content of her work with the company, also featured on Nowness and was seen by 500,000 people.





Our productions were widely applauded: Ben Duke's film *In a Nutshell* (★★★★★ in Culture Whisper), Azara Meghi's socially distanced live performance of *Just Another Day and Night* (★★★★★ in the Guardian), our Spring festivals (★★★★★ in Dance Tabs and A Younger Theatre) and Lost Dog's live performance of *Paradise Lost* (★★★★★ in Culture Whisper).

**“CLEVER, WRY AND INFINITELY SAD,  
IN A NUTSHELL IS BOTH A LOVE  
LETTER AND A EULOGY FOR THEATRE,  
AND ONE THAT REMINDS THAT WHEN  
YOU SET OUT TO EXPLAIN WHAT  
THEATRE IS, IT SOUNDS PUZZLING  
AND COMPLETELY ABSURD.  
HOW DO YOU DESCRIBE MAGIC?”**

Lyn Gardner, Stagedoor

Ben Duke, *In a Nutshell* (photo by Rachel Bunce)

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

As sector leaders, we contributed to national and international sectoral debates and discussions, progressing our artform and industry and advocating for the values of creative arts. Artistic Director Eddie Nixon fed into sectoral articles investigating “Dancing on through Lockdown” with local news outlet The Camdenist and about the experience of independent artists and small venues to Dancing Times. Lise Uytterhoeven, Director of Dance Studies at LCDS, spoke to Dance International about the evolution of dance schools’ admissions processes through the pandemic. Other highlights include:

- **Chief Executive, Clare Connor:**
  - Keynote talk on Allyship for brand consultants, The Elephant Room (October 2020)
  - Speaking at the Arts Marketing Association’s Shared Ambition programme on Dynamic Audience Strategies (February 2021)
  - Presenting to Anglian Water’s strategic and leadership teams as part of their “Celebrating Inspirational Women” programme (February 2021)
  - Invited to Chair Creative Estuary Commissioning Group on behalf of University of Kent
- **Artistic Director Eddie Nixon:**
  - Speaking to English National Ballet graduating students
  - Giving a talk to Outside Edge Theatre Company on performing in dance films/companies
  - Panel member for Roehampton University’s talk: ‘Dancing Through Crises - Increasing diversity in the UK freelance dance scene under the combined pressures of Brexit and COVID-19’
  - Panel member for the Equity Dance committee to speak to industry freelancers about using our successful Culture Recovery Fund grant to support freelancers
- **Director of Dance Studies Lise Uytterhoeven:**
  - Keynote by Director of Dance Studies Lise Uytterhoeven at the Beijing Dance Forum to 11,000 attendees (November 2020)
  - Guest authored a chapter on Sidi Larbi Cherkaoui in the most recent edition of the *Fifty Contemporary Choreographers* Routledge Key Guide
  - Published a chapter in the *Oxford Handbook of Contemporary Ballet* on the Royal Ballet of Flanders
- **Other alumni and staff members contributions:**
  - Case study on The Place’s Audience Development strategy for the European Dance Network (October 2020)
  - Alumni Erin Pollitt and Head of Dance Science Kim Hutt published *Viewing Injury in Dancers from a Psychological Perspective: A Literature Review* in Journal of Dance Medicine & Science (March 2021)
  - Kim Hutt also presented her research at the University Sports and Exercise Medicine Society Conference (March 2021) and on the ‘Sci Dance’ podcast (November 2020)
  - Creative Learning team speaking about art and science in education at Cambridge University’s SunSpaceArt STEAM Festival (February 2021), the values of the creative industries at the Discover Work Experience networking event hosted by Donmar Warehouse (February 2021) and the Knowledge Quarter Conference on our Partner Schools programme (July 2021)
  - Eva Recacha, Lecturer in Dance, conducted her practical research with LCDS students in December/January and with alumni collective The Yonis in March 2021 exploring choreographic ideas for a new stage work
  - Artist Development Manager Amy Bell speaking on the international panel of Cartes Sur Table discussion for the Beirut International Platform for Dance

In enacting our value of cultural activism, it was important to support the national campaigns advocating for the cultural sector. We joined the Scene Change #MissingLiveTheatre campaign to support closed theatres and the international #WeMakeEvents campaign along with 2,000 other venues and independent professionals across 24 countries in support of the highly skilled workforce of the live events sector.

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

An Equality, Diversity and Inclusion Committee was set up in September 2020 to pursue our commitment to our values of equity and diversity and to ensure relevance and accountability toward our practices, programmes and strategies. Following an open call to salaried and casual staff, students and independent artists, this committee now comprises 13 members representing our internal and external stakeholders and community, including people with lived experience of diversity and intersection. Among other topics, the Committee has discussed and implemented actions on the pursuit of an inclusive and actively anti-racist culture, diversification of the workforce and the student body, organisational culture, decolonisation of the curriculum, a broadening of our artists and collaborators’ network and the disaggregation of diversity-related data. The work of this committee is fully integrated within our corporate structure with an evolving workplan, paramount to our status and credibility as a sector leader.

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

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

In 2020/21, London Contemporary Dance School laid the groundwork to move from the Conservatoire model to a new paradigm aiming to foster student well-being and develop students' creative potential and connectivity to audiences and communities. We designed and validated three new higher education courses with University of the Arts London, ready for implementation in 2021/22. The BA (Hons) Contemporary Dance was commended by the expert validation panel for "the ambition of both the course team and The Place to take the partnership with UAL as an opportunity to significantly transform courses and push boundaries with content to mirror where the School wants to place itself in dance education." Its "outward facing nature [designed to] make a broad impact on students" and the "effort made to decolonise dance [...] making a space where all students can thrive" were explicitly recognised as good practice. The MA Expanded Dance Practice was commended for "focusing on expanding the diversity of applicants and the collaborative nature of the course", while the MA Screendance was praised for its "innovative and cutting-edge nature", for its focus on "internationalization", and for "recognising students' individual practice within the course."

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

Key insights from our Periodisation research project were embedded in the undergraduate curriculum design, focusing on learning, teaching and assessment. Physical and cognitive "loading" – i.e. an optimal spread of students' workload to offer the right level of challenge and rest – has been a key focus in the preparation for implementation of the new course. The development of the students' understanding and skills around dance psychology has also been a priority in the course design.

As a central part of The Place's Anti-Racism action plan, the periodic review of programmes prioritised the endeavour to decolonise the curriculum. During 2020/21, new collaborations were developed with five teachers who have expertise in dance practices from the Global South, including Kathak, Bharatanatyam, breaking, locking and other diasporic forms. London Contemporary Dance School appointed two new Lecturers with a background in Hip Hop to start in September 2021, whose teaching practice will enable students to expand their embodied understanding of contemporary dance technique, creativity and improvisation.

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

For the first time this year we organised a creative collaboration with LASALLE College of the Arts. Students from both institutions worked with four artists, two from Singapore and two from London. The week of research and development culminated in an online sharing. Students were able to respond to the challenge of working in various settings (private accommodation, studios etc) and time zones and feedback from both students and staff was very positive.

We have created new exchange partnerships with the National Conservatoire in Paris, Taipei National University of the Arts and the Seoul Institute of the Arts. All three schools will be sending and receiving students in September 2021. Our previous exchange partners in the USA and Brazil are all hoping to send and receive students from September 2022 once travel restrictions are lifted.

Despite the pandemic, London Contemporary Dance School has also managed to retain relationships with various international partners such as Adelphi University in New York and North Carolina University of the Arts. Both these institutions have worked with us to support our recruitment.

Final year undergraduate students engaged in an online cultural exchange project with dancers from Youth Theatre Japan, for sharing of ideas, practices and approaches. London Contemporary Dance School students shared their considerable strengths in improvisatory performance and their entrepreneurial approach to forging collaborative professional opportunities post-graduation. Further collaboration is in development.



## Innovate in digital content and online learning

We have continued to seek alternative programmes and digital platforms. We have experimented with a mix of live and online programmes, Spacial Chat, Notion and high-end live stream solutions. We have shared learning with Magpie Dance, Rambert School, National Dance Company Wales, English National Ballet, Scottish Ballet, New Adventures, Sadler's Wells, Royal Opera House, Northern Ballet, Birmingham Royal Ballet, One Dance UK and the Arts Council England. We also shared learning internally through an all-staff presentation and presentation to the Board of Governors and a lecture to students on the London Studio Centre's MA in Dance Production and Management course on the creative use of digital media.

An Online Learning Taskforce was created and convened monthly to stimulate the sharing of lessons learned that emerged from the pandemic across the organisation. A new tricaster was purchased to facilitate live streaming of activities on a wider range of devices across the building. Throughout the year, we have explored both low-cost and high-spec solutions, both to respond in an agile way to the ongoing restrictions and to achieve our ambitions of giving our activities a broader global, digital reach. The sharing of the Easter Centre for Advanced Training Intensive work for family and friends was done on mobile phones walking from studio to studio, conveying a sense of experimentation, vibrancy and adventure. For the London Contemporary Dance School Graduation Works, we worked with a professional media company to ensure a high-quality live streaming and recording experience, using multiple cameras.

The Study Abroad Programme has been redesigned in response to shifting international markets. We previously reached out to the US market, inviting students from various universities. This year, with the help of a consultant, we redeveloped our application process and focused our outreach on the Asian market. We have also signed an Memorandum of Understanding with the Institute for the International Education of Students (IES) who are connected to 120 universities across the USA.

Four members of London Contemporary Dance School faculty are enrolled on a Postgraduate Diploma in Arts Learning and Teaching in Higher Education, while others have commenced applications for professional recognition as Fellows of the Higher Education Academy. A fellowship peer group has regularly met this spring to discuss the UK Professional Standards Framework for higher education.



London Contemporary Dance School Graduation Show 2021. Pure Comedy by Jamaal Burke (photo by Camilla Greenwell)

# PRIDE IN OUR PEOPLE

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

## Awards:

- Alumnus Jesus Rubio Gamo wins best dance show in The Max Awards in Spain (the Spanish equivalent of the UK Theatre Awards) (September 2020)
- London Contemporary Dance School's Head of Physical Support, Kim Hutt and her team shortlisted for the Dance Healthcare Team Award for the third year in a row and CAT physiotherapist, Sofia Ornella Pinto nominated for the Healthcare Practitioner Award for the One Dance UK Awards (October 2020)
- Founding member of London Contemporary Dance Theatre, Siobhan Davies, awarded a damehood for services to dance in the Queen's Birthday Honours List 2020 (first in contemporary dance)
- Patron and London Contemporary Dance School alumnus, Anthony Van Laast, nominated for a Tony Award for his Choreography for *Tina - The Tina Turner Musical* on Broadway (October 2020)
- Sir Robert Cohan wins One Dance UK Lifetime Achievement Award in Contemporary Dance (November 2020)
- Patron, Wayne McGregor, was appointed as Artistic Director of the Dance Department for the Biennale di Venezia 2021-2024 (November 2020)
- Affiliate Artist, Luca Silvestrini, was awarded the prestigious Premio della Critica by the Associazione Nazionale Critici di Teatro, Italy's national association of theatre critics (December 2020)
- Affiliate Artists, Ben Duke and Luca Silvestrini, faculty member Jeannie Steele and London Contemporary Dance School alumna, Jemima Brown, were nominated for the National Dance Awards (held June 2021)
- Alumni Greta Mendez and Sharon Watson awarded MBEs in New Year's Honours List 2021
- Former staff member, Theresa Beatie, and former Associate Director, Emma Gladstone, were awarded OBEs for their invaluable work within the dance industry (June 2021)

## Achievements:

- Raymond Chai part of the jury for the Ballet and Contemporary Category at the Singapore Dance Alliance International Ballet Grand Prix, Singapore (October 2020)
- Louisa Hinchliff joined Board of Savvy Theatre – an inclusive theatre company resident at Fairfield Halls Croydon
- Alumnus, Freddie Opoku-Addaie, appointed Dance Umbrella Chief Executive and Artistic Director (June 2021)
- Alumnus, Matthew Robinson, appointed new Artistic Director of National Dance Company Wales (June 2021)
- Alumnus, Joseph Toonga, appointed Royal Ballet's new Emerging Choreographer (July 2021)
- Sam Wilson, Lecturer in Contextual Studies, publishes his book *New Music and the Crises of Materiality: Sounding Bodies and Objects in Late Modernity* with Routledge
- Tom Hastings, Lecturer in Dance, authored a book chapter, journal articles, book and exhibition reviews. His ongoing research interest in gesture and protest is demonstrated in the article "Taking a Knee" in Platform: Journal of Theatre and Performing Arts. Tom was also interviewed by Nora-Swantje Almes for a podcast as part of the research project, Re-Framing Dance at Dance4 in March 2021.



# FINANCIAL REVIEW

For the year ended 31 July 2021, The Place recorded a surplus on general unrestricted funds after taxation and transfer of funds of £1,014,461 (£433,328 in 2019/20).

This significant increase in surplus during a year of continuing restrictions due to the pandemic is as a result of several measures and decisions taken by the management team in order to secure the organisation's future. A thorough budget planning process was undertaken with significant support from Governors. This led to decisions being made to reduce public programme activity for the whole financial year and a programme of restructuring was undertaken which resulted in several redundancies. The organisation also took advantage of the government Coronavirus Job Retention Scheme where possible and were successful in securing two Cultural Recovery Fund Grants from Arts Council England which supported lost income and overheads and enabled activity to continue. These funds were also given to support our future stability and a small proportion was allocated towards unrestricted reserves.

The Place has also spent the last three years on a recovery programme to replenish cash and unrestricted reserves that were diminished in 2016/17. The c£3m improvement in surplus over this period has returned the organisation to its expected position and secured its future.

Total income in 2020/21 was £7,353,629 (£7,378,788 in 2019/20), £4,523,681 of which was unrestricted. This income is made up of student fees £2,703,778 (£2,841,058 in 2019/20), grants for supporting teaching from the Conservatoire for Dance and Drama and funding from the Department for Education for our pre-vocational dance courses totaling £1,145,263 (£912,186 in 2019/20) and an annual restricted grant of £1,754,994 (£1,754,994 in 2019/20) from Arts Council England to support our position as a National Portfolio Organisation.

We also recognised grant income in the year from the Arts Council England's Cultural Recovery Fund of £472,339 and £197,535 (£309,251 restricted funds for specific activity and £360,623 unrestricted to support lost income and overheads) and £374,608 (£313,529 in 2019/20) from the Government's Coronavirus Job Retention Scheme.

During 2020/21, the Chief Executive and the Director of Development continued to lead the fundraising efforts. Including funds donated to specifically support students and artistic programming, the overall fundraising income contribution was £320,403 (£419,735 in 2019/20) with the full year's results impaired due to COVID-19.

Total Income (Restricted and Unrestricted)	Year Ended July 2021		Year Ended July 2020	
	£000s	%	£000s	%
Grants	4,112	56%	3,373	46%
Donations and Legacies	321	4%	420	6%
School Fees and Education	2,704	37%	2,841	39%
Performances	118	2%	428	6%
Other Charitable income	48	1%	100	1%
Earned income	47	1%	211	3%
Investments	4	0%	5	0%
<b>Total Income</b>	<b>7,354</b>	<b>100%</b>	<b>7,378</b>	<b>100%</b>

The net movement of the restricted funds amounted to a deficit of £347,378 as costs were allocated to grants received and recognised in previous years as well as the depreciation allocation to the Place for the Future Fund that was created in 2010.

The restricted funds are made up of funds to support students, pioneering fundraising to support new theatre work and specific theatre and education grants. In 2019/20 we were successful in securing £200,000 Emergency Fund from Arts Council England, as a result of the impact of COVID-19 on the public programmes. Funds were received on 31 July 2020 and were necessarily restricted with expenditure falling in the 2020/21 financial year, between August and September 2020.

In 2020/21 we secured two grants from the Cultural Recovery Fund of £472,339 and £202,535, we have recognised income of £472,339 and £197,335 with £5,000 to be spent in 2021/22. The grants have been provided for a mixture of specific activities and to provide support for lost income and replenishment of unrestricted reserves. On this basis, reflecting what has been agreed with Arts Council England, they have been accounted for in both restricted funds (reflecting specific activities) and unrestricted funds (reflecting support towards lost income and unrestricted reserves). A proportion of the funds are carried forward to cover the future depreciation costs of capital purchases made in the year.

In addition, there is an annual depreciation charge to restricted funds of £256,052 (£213,551 in 2019/20), which includes the amortisation of major building works undertaken in 2010 and reduces the restricted Place for The Future fund.

Total Income (Restricted and Unrestricted)	Year Ended July 2021		Year Ended July 2020	
	£000s	%	£000s	%
<b>Cost of Raising funds</b>				
Fundraising	105	2%	108	2%
Premises relating to lettings and grants	430	6%	389	6%
<b>Cost of Charitable Activities</b>				
School and Education	3,748	55%	3,405	49%
Dance Company	0	0%	950	14%
Theatre Productions	2,491	37%	2,168	31%
<b>Total Expenditure</b>	<b>6,774</b>	<b>100%</b>	<b>7,020</b>	<b>100%</b>

## RESERVES

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

Total Income	Year Ended July 2021		Year Ended July 2020	
	£000s		£000s	
Unrestricted Funds	1,953		939	
Restricted Funds	5,366		5,714	
<b>Total Reserves</b>	<b>7,320</b>		<b>6,653</b>	

## RESERVES POLICY

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

The Board reviewed its reserves policy in October 2021, and it was agreed that it was important that a realistic policy was set based on the five year plan, taking into account uncertainties relating to specialist funding and fee income in Higher Education and the future levels of Arts Council England funding.

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

The unrestricted reserves at 31 July 2021 are £1,953,357, which comfortably exceeds this level. Free reserves (unrestricted reserves excluding fixed assets) total £1,085,535 (£200,626 in 2020).

The budget for 2021/22 assumes there will be a small deficit in year, due to expected ongoing COVID-19 restrictions and the time taken to rebuild our income streams without the additional support we have received in 2019/20 and 2020/21 from government and Arts Council England, but we expect our reserves to be comfortably maintained at a level above the minimum requirement for the next 3 financial years enabling the organisation to respond to any unexpected events.

## GOING CONCERN

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

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

The budgets and forecasts have been prepared recognising that we continue to be in a period of uncertainty driven by COVID-19 and the potential of restrictions to activity and social distancing returning in the UK within the year. As a result, during the budget setting processes a number of scenarios were considered by management, reflecting the uncertainty which is expected to continue over the next year. A "most likely" and prudent scenario has been assumed for the next year. A five-year forecast has also been produced which adjusts the budgets for known and expected changes to income and expenditure. This forecast confirms that we remain able to continue trading and to meet our liabilities for the foreseeable future.

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

## PRINCIPAL FUNDING SOURCES

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

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

## INVESTMENT

As at 31 July 2021 The Place held an investment that comprised of 6,149 units in a unit trust (6,014 units in 2020) with a market value of £174,628 (£155,637 in 2020).

The investment is managed by McInroy and Wood and held within their income fund.

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

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

## DATA QUALITY

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

In 2020/21 Kingston City Group (KCG), a specialist risk assessment and internal auditor to the Higher Education sector in England, conducted their annual review. The purpose of this year's audit was to provide assurance around financial sustainability, annual accountability returns and the quality of student data returns. It was also to provide specific assurance in relation to compliance with the Committee of University Chairs' Higher Education Code of Governance.

It was KCG's opinion that the control framework for financial sustainability, planning and reporting, annual accountability returns, data quality (HESES return), safeguarding and IT remote working, and security provides satisfactory assurance that associated risks material to the achievement of the school's objectives are adequately managed and controlled.

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

## RISK MANAGEMENT

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

- a risk management policy and strategy has been effectively implemented
- a risk appetite statement has been approved by the Board of Governors and is reviewed annually
- a control strategy is determined for each of the significant risks and opportunities
- The Place's Executive Team is charged with overseeing the management of risk
- risk management reports are received by the Executive Team and the Audit Committee which provide advice to the Board on the effectiveness of the establishment and implementation of risk management
- the internal audit planning arrangements, methodology and approach have been tailored in such a way that the audit conforms to the latest professional standards reflecting the adoption of risk management. The independent internal auditors are appointed by the Conservatoire for Dance and Drama.
- the schedule of business provides for risk management and internal control to be considered on a regular basis during the year. Risk management has been incorporated fully into the corporate planning and decision-making processes of the organisation.

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



## KEY RISKS AND MITIGATIONS

Key Risk	Mitigation
<b>1. Long-term planning for growth affected by impact of COVID-19 and subsequent austerity measures.</b>	Focus on five-year business and fiscal plan including; the innovative development of the artistic producing and touring programme and the integration of Arts Council England's Investment Principles, growth in education programmes through further decolonisation, partnerships, online expansion and new postgraduate programmes, contributed income – international partnerships, commercial hires and fundraising whilst continuing to pursue a strategic growth partnership with University of the Arts London.
<b>2. Unsuccessful application to Office for Students by September 2022.</b>	Board Working Group established to review application and active reporting regularly to Board. Highly experienced, Professor David Timms appointed as external expert. Exit Plans approved by Conservatoire for Dance and Drama and seen by Office for Students. Articles and Memorandum of Agreement signed by all six member schools and the Conservatoire for Dance and Drama to reflect transition arrangements. Timeline of no later than July 2023 enables a further year in the event of re-submission.
<b>3. Student and staff mental health adversely affected by COVID-19 long term.</b>	Reopening Group to retain active reporting weekly to Directors, quarterly to the Finance and General Purposes Committee and as appropriate to the Board. Risk Register to remain in place until COVID-19 risks are sufficiently mitigated. Continue to work closely with government departments and relevant sector experts and partners to ensure good practice. Maintain budgets for staff and students so that Mental Health First Aid remains a priority with high visibility in staff communications and regular sharing of resources. Equality Impact Assessment to underpin return to work plans. Triage support to remain in place for all students. Increased frequency of reports from counsellors to senior managers to monitor trends and ensure timely interventions in aid of well-being and mental health. Continue to support staff and student voice through full suite of committees and forums.
<b>4. Student fees for creative subjects are reduced to £7K.</b>	Membership of GuildHE established ahead of move away from Conservatoire for Dance and Drama. Conversations maintained with umbrella bodies and networks such as Creative Industries Federation and One Dance UK. Lobbying support via the House of Lords with individuals and All Parliamentary Cross-Party Group. Newly appointed Chief Financial Officer briefed on potential challenge in lieu of scenario planning. Growth in overseas student fees continues to remain a priority while potential joint Bachelor of Fine Art programme pursued with international partner.
<b>5. Reputational risk of working with independent artists subject to external investigations and/or negative information published on social media whilst under contract or associated with The Place.</b>	Contracts with artists have clear roles and responsibilities. Public programmes risk register is shared across team and monitored quarterly. In the event of a complaint, implement investigation/complaints/grievance procedures as appropriate. Use newly developed communications crisis playbook to manage internal as well as public communication. Adjust artist Risk Register and ensure reporting includes relevant staff, Board and stakeholders as appropriate. Annual Review of complaints added to Audit Terms of Reference to review trends.



## FUNDRAISING

The Place seeks support from trusts and foundations, individuals and companies in a variety of ways. These range from making donations online, through to significant restricted grants, donations and partnerships. We communicate with supporters and potential supporters through email, telephone and by post, where we have permission to do so. We do not cold-call or collect money in the street. We have a dedicated team of fundraisers who work directly with supporters and potential supporters to raise funds for our work and we do not currently work with any third-party or professional fundraisers. We respect the privacy of the individuals we have relationships with and never swap details without explicit permission. We never put pressure on individuals to donate. The Place is registered with the Fundraising Regulator and has subscribed to its Fundraising Code of Practice. Our Board has overall responsibility for our fundraising strategies and plans. Our designated Data Protection Officer has overall responsibility for ensuring that The Place complies with the requirements of the relevant data protection legislation. We received no complaints about our fundraising practices in 2020/21 (nor in 2019/20).

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

We would like to take this opportunity to thank every single person and organisation that has donated to The Place in 2020/21. Although it is not possible to acknowledge them all here, we would like to give particular thanks to those who donated more than £5,000;

- Alan Bishop
- Camden London Borough Council
- The Headley Trust
- John Lyon's Charity
- The Leverhulme Trust
- The London Community Foundation and Cockayne – Grants for the Arts
- The South Square Trust
- Helen Webb

In addition, we would also like to acknowledge a significant gift from an anonymous donor.

## PATRONS

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

2020/21 Patrons:

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

# GOVERNANCE REVIEW

## CHARITABLE OBJECTS

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

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

## PRINCIPAL OBJECTS AND ACTIVITY OF THE CHARITY

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

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

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

The core elements of public benefit are:

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

## LEGAL STRUCTURE

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

The Place is a National Portfolio Organisation for Arts Council England and, with Band 3 status, it carries sector-wide responsibilities for leadership. The Place Business Plan 2018-2023 was developed in the context of Arts Council England's ten-year strategy with the annual review data reported to the Department for Digital, Culture, Media and Sport.

London Contemporary Dance School is a Member of the Conservatoire for Dance and Drama. The Conservatoire for Dance and Drama is a registered charity in England and Wales (number 1095623) and a registered higher education provider regulated by the Office for Students. A Nominated Governor from The Place is a member of the Conservatoire for Dance and Drama's Governing Body which oversees academic and financial provision. The Place accounts are submitted to BDO, the Conservatoire for Dance and Drama's auditors, for further scrutiny ahead of submission to the Office for Students. London Contemporary Dance School is a beneficiary of a shared service provision which includes common policies alongside member schools - Bristol Old Vic Theatre School; Central School of Ballet; National Centre for Circus Arts; Northern School of Contemporary Dance; and Rambert School of Ballet and Contemporary Dance.

During the year ended 31 July 2021, the University of Kent continued to be the awarding institution for London Contemporary Dance School degrees. Following a successful institutional approval process, a new validation partnership with University of the Arts London will take effect from the 2021/22 academic year.

## RESPONSIBILITIES AND DELEGATED AUTHORITY

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

- Support the Chair and the Board to ensure that The Place is continuously driving the next era of innovation in dance by approving strategy, policy and procedures and overseeing their implementation
- Provide leadership experience to input into Board deliberations and to offer advice, guidance and support to the senior management team
- Ensure that The Place meets its legal and financial responsibilities as a registered charity, Arts Council England (Band 3) client and a member of a registered higher education provider (Conservatoire for Dance and Drama)
- Act as a passionate advocate for the work of The Place in all its diversity and contribute to successful relationships with stakeholders
- Help to attract funding, individual support and sponsorship to support The Place and its work
- Appoint and sets pay and conditions for the Chief Executive

The Board meets at least four times a year to monitor the operations of The Place. The Board is committed to good corporate governance and ensures that best practice is followed. An internal governance review was completed by the Chair with his findings presented to the Nominations Committee in November 2020. He considered the Board to be effective and commended Governors' commitment and strong relationship with the Executive Team. Suggestions regarding priority skills areas for recruitment were noted for consideration in future recruitment. An external governance review was undertaken by consultant Professor David Timms in November 2020 in preparation for registration with Office for Students. His recommendations included clarifications to the Statement of Primary Responsibilities, creation of Academic Freedom and Freedom of Speech Policies as well as a review of the membership of Academic Board to ensure proper independence. These recommendations, along with other suggestions made, have been, or are in the process of being implemented. A commitment was made to ensure that the performance of the Board as a whole and of individual Governors is evaluated internally every year and externally every three years.

Informed by the external governance review, a full and comprehensive review of The Place's conformance to the Committee of University Chairs (CUC) Higher Education Code of Governance (published September 2020) was undertaken by the Vice Chair in 2021. Areas of improvement identified included the creation of a Code of Conduct planned for autumn 2021. In order to aid transparency, a review of governance documentation publicly available will be conducted on completion of the new website. A review of the CUC Higher Education Senior Staff Remuneration Code was conducted in 2018/19 and will be undertaken again in 2021/22. Similarly, a review of the Charity Governance Code for Larger Charities was conducted in 2018/19 and will be revisited in 2021/22 following the recent revisions published.

The Board delegates specific authority to committees as determined in the approved Schedule of Delegation. Each committee (other than the Academic Board) is chaired by an independent board member. The committees comprise

- Finance and General Purposes Committee, which includes HR and Remuneration
- Audit Committee
- Nominations Committee
- Equality, Diversity and Inclusion Committee (co-chaired by Governors with representation from across the organisation)
- Academic Board (from 1 January 2021 the role of chair passed from a Governor to the Chief Executive. Membership includes staff and students.)

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

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

Day to day management of The Place has been delegated to the Chief Executive, Clare Connor. Clare is also the designated Accountable Officer for the Conservatoire for Dance and Drama, the body in receipt of Office for Students funding. In this capacity, as Chief Executive and Accountable Officer, Clare reports to the Conservatoire for Dance and Drama.

Clare attends the Conservatoire for Dance and Drama's Transition Coordination Committee (formerly Chief Executive Committee) as part of the transition towards independence and the subsequent wind down of the Conservatoire for Dance and Drama. She also attends meetings of the Conservatoire for Dance and Drama Board, along with The Place Nominated Governor, in order to effectively discharge responsibilities. As Chief Executive, Clare is also responsible for managing the partnership with the validating institutions, the University of Kent and the University of the Arts London.

## REMUNERATION OF KEY MANAGEMENT PERSONNEL

Key management personnel are considered to be the Board of Governors and the senior leadership team.

Governors are not remunerated but are entitled to recover expenses as outlined in the notes to the Financial Statements. In 2020/21 £125 was paid to Governors in expenses (£933 in 2019/20).

Remuneration of the Chief Executive, Director of Finance and Resources, Artistic Director and Director of Dance Studies is considered annually by the Finance and General Purposes Committee. In addition, the Finance and General Purposes Committee is required to approve any individual changes in remuneration that represent more than a 3.5% increase in salary rate (increased to 5% from September 2021), unless the change is required by a statutory requirement. Industry benchmarking is considered in relation to these awards. The Place has a secondary employment policy which was approved by the Finance and General Purposes Committee in September 2019.

Non-contractual salary increases are considered annually by the Finance and General Purposes Committee for all staff. The principal factors that are taken into account are affordability, inflation and the relevant industry guidelines. As a result of the COVID-19 global pandemic, non-contractual pay increases were not awarded in 2020/21. However, in recognition of everybody's hard work and commitment in a challenging year, the Board agreed an increase of 1% to staff salaries from 1 August 2021 (with the exception of the Chief Executive who despite doing an outstanding job, did not receive a pay increase in line with Arts Council England guidance). Plans are also being made to move all casual staff to a rate equal to or above the London Living Wage following the implementation of measures moving permanent staff to this rate.

## RETIREMENTS FROM AND APPOINTMENTS TO THE BOARD OF GOVERNORS

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

The policy on the Appointment and Retirement of Governors states that Governors are elected to serve on the Board for a period of three years and that this may be extended by re-election every three years, usually to a maximum of nine years. The term of the Chair is limited to a maximum of six years. The maximum number of Governors is 15. As of 1 August 2021, there were 10 Governors.

There were no retirements or resignations during the 2020/21 financial year. There was no Governor recruitment during the financial year, although a recruitment campaign began in September 2021 aimed at diversifying the Board as well as filling essential skills gaps. Targets for the diversity of the Board are set out in the Equality and Diversity Action Plan 2018-22. As of 1 August 2021, the composition of the Board was 50% male and 50% female (target 45% male and 55% female.) No individuals had disclosed a disability, against a target of 1. The Board comprised 30% Black, Asian and Minority Ethnic (target 25%) and the mode average age was 50-59 (target 40-49), although a reduction in mean average had been achieved compared to 2018/19.

## GOVERNOR INDUCTION

The Nominations Committee is responsible for reviewing the process of inducting new Governors as well as seeking feedback from those who have experienced the process firsthand. An induction pack is shared which includes the CUC and Charity Commission Governance Codes, Terms of Reference and minutes for Committees, previous Annual Report and Financial Statements as well as other useful information. New Governors are appointed a mentor, a more experienced member of the Board of Governors, who they can approach with any questions. A series of meetings to explain the role of a Governor and introducing the work of The Place are arranged.



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

	Board	Finance & General Purposes	Audit	Equality, Diversity & Inclusion	Nominations	Academic Board*	CDD Board
Alan Bishop (Chair)	4/4	4/4			2/2		
Jane Alexander (Vice Chair)	4/4		3/3		2/2	3/3 2 as Observer	
Tzo Zen Ang	4/4	4/4					
Michael 'Mikey J' Asante	3/4			3/4		1/3 Observer	
Derek Hicks	4/4					1/3	5/5
Chris Rowland	4/4	4/4	3/3 Observer				
Eva Sarma	4/4		3/3				
John G Stewart	4/4	3/4 Observer	3/3		2/2		
Catherine Ward	4/4	4/4		4/4	2/2		
Rosalind Wynn	4/4		3/3				

\*From 1 January 2021, the chairing of Academic Board transferred from a Governor to the Chief Executive, as recommended by the external governance review. Governors were invited to continue attending as optional observers.

## STATEMENT OF RESPONSIBILITIES OF THE BOARD OF GOVERNORS

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

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

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

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

In so far as the Governors are aware:

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

## INTERNAL CONTROL

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

The Board of Governors has taken reasonable steps in the period 1 August 2020 to the date of signing these financial statements to:

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

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

- clear definitions of the responsibilities of, and the authority delegated to, budget holders
- a comprehensive medium and short-term planning process, supplemented by detailed annual income, expenditure, capital and cash flow budgets
- quarterly reviews of key performance indicators, business risks and financial results
- clearly defined and formalised requirements for approval and control of expenditure, with investment decisions involving capital or revenue expenditure being subject to formal detailed appraisal and review according to approval levels set by the Board
- comprehensive Financial Regulations, detailing financial controls and procedures, approved by the Audit Committee and the Finance and General Purposes Committee
- a professional Internal Audit service whose annual programme is approved by the Audit Committee. The Internal Audit service is organised and managed by Conservatoire for Dance and Drama to ensure that the operational performance of London Contemporary Dance School meets the criteria set out by the Office for Students. A retender for the internal audit function is scheduled and a new company will be appointed from 2022/23 in line with the organisation's planned independent registration with the Office for Students.

## AUDITORS

The Place's auditors, Haysmacintyre LLP, are willing to continue in office and a resolution proposing their reappointment and authorising the members of the Board to fix their remuneration will be put to the Board.

The Report of the Board of Governors, incorporating the Strategic Report, was approved by the Board on 27 October 2021.



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

# INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS

## OPINION

We have audited the financial statements of Contemporary Dance Trust Limited (operating as The Place) for the year ended 31 July 2021 which comprise the consolidated statement of financial activities, the balance sheets, the cash flow statements and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard Applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group and charitable company's affairs as at 31 July 2021 and of the group's and charitable company's net movement in funds, including the income and expenditure, for the year then ended; and
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Office for Students Accounts Direction.

## BASIS FOR OPINION

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

## CONCLUSIONS RELATING TO GOING CONCERN

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

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

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

## OTHER INFORMATION

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

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

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

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

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

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

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

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

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

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

In our opinion, in all material respects:

- funds administered by the charitable company for specific purposes during the year ended 31 July 2021 have been applied to those purposes and managed in accordance with relevant legislation;
- funds provided by the Office for Students and Department for Education have been applied in accordance with the terms and conditions attached to them during the year ended 31 July 2021; and

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

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

## RESPONSIBILITIES OF GOVERNORS FOR THE FINANCIAL STATEMENTS

As explained more fully in the Statement of Governors' Responsibilities statement set out on page 33, the Governors (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Governors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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



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

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

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

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

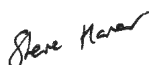
We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risks were related to the potential for management to post inappropriate journal entries and to manipulate accounting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

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

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



**Steven Harper**  
Senior Statutory Auditor

27th October 2021

Date

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

# FINANCIAL STATEMENTS

## CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 JULY 2021

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
<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 income (expenditure) before investment loss		942,923	(362,675)	<b>580,248</b>	358,727
Net gain/(loss) on investments	9	-	15,297	<b>15,297</b>	(9,080)
Net income (expenditure)		942,923	(347,378)	<b>595,545</b>	349,647
Taxation		71,538	-	<b>71,538</b>	105,071
Net income (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>	<b>13</b>	<b>1,953,357</b>	<b>5,366,441</b>	<b>7,319,798</b>	<b>6,652,715</b>

There were no recognised gains or losses other than those reflected above.  
The notes on pages 41 to 53 form part of these financial statements.

## BALANCE SHEET AS AT 31 JULY 2021

	Notes	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
<b>Fixed assets</b>					
Tangible assets	8	<b>5,851,046</b>	5,938,801	<b>5,851,046</b>	5,938,801
Intangible assets	8	<b>105,455</b>	126,084	<b>105,455</b>	126,084
Investments	9	<b>174,628</b>	155,637	<b>174,628</b>	155,637
<b>Total fixed assets</b>		<b>6,131,129</b>	6,220,522	<b>6,131,129</b>	6,220,522
<b>Current assets</b>					
Debtors	10	<b>675,307</b>	450,309	<b>850,992</b>	1,097,154
Cash at bank and in hand		<b>1,511,004</b>	747,907	<b>1,511,004</b>	747,907
<b>Total current assets</b>		<b>2,186,311</b>	1,198,216	<b>2,361,996</b>	1,845,061
<b>Liabilities</b>					
Creditors: amounts falling due within one year	11	<b>997,642</b>	766,023	<b>1,153,391</b>	1,396,953
Total current liabilities		<b>997,642</b>	766,023	<b>1,153,391</b>	1,396,953
<b>Net current assets</b>		<b>1,188,669</b>	432,193	<b>1,208,605</b>	448,108
Creditors: amounts falling due in more than one year		-	-	-	-
<b>Net assets</b>		<b>7,319,798</b>	6,652,715	<b>7,339,734</b>	6,668,630
<b>Financed by:</b>					
<b>Income funds</b>					
Restricted	13	<b>5,366,441</b>	5,713,819	<b>5,366,441</b>	5,713,819
Unrestricted	13	<b>1,953,357</b>	938,896	<b>1,973,293</b>	954,811
<b>Total charity funds</b>		<b>7,319,798</b>	6,652,715	<b>7,339,734</b>	6,668,630

The total income of the charity as an individual entity for the year was £7,556,398 (£7,378,788 in 2020) and its net income was £671,104 (£454,718 in 2020). A Statement of Financial Activities for the charity as an individual entity is not included using the exemption given in section 408 of the Companies Act 2006.

The notes on pages 41 to 53 form part of these financial statements.

Approved and authorised for issue by the Board of Governors on 27 October 2021 and signed on its behalf by



**Alan Bishop**, Chair

Contemporary Dance Trust Limited  
Registered office: The Place, 17 Duke's Road, London WC1H 9PY  
Company registered number (England and Wales): 883094  
Charity registered number (England and Wales): 250216

## CASH FLOW STATEMENT FOR THE YEAR ENDED 31 JULY 2021

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Net cash inflow/(outflow) from operating activities	<b>1,014,418</b>	634,561	<b>1,014,418</b>	634,561
<b>Cash flows from Investing activities</b>				
Bank interest	<b>257</b>	807	<b>257</b>	807
Purchase of tangible fixed assets	<b>(251,578)</b>	(63,953)	<b>(251,578)</b>	(63,953)
Purchase of intangible fixed assets	-	(3,965)	-	(3,965)
<b>Cash outflow from investing activities</b>	<b>(251,321)</b>	(67,111)	<b>(251,321)</b>	(67,111)
Increase/(decrease) in cash and cash equivalent in the year	<b>763,097</b>	567,450	<b>763,097</b>	567,450
Cash and cash equivalents at the beginning of the year	<b>747,907</b>	180,457	<b>747,907</b>	180,457
<b>Cash and cash equivalents at the end of the year</b>	<b>1,511,004</b>	747,907	<b>1,511,004</b>	747,907
<b>Reconciliation of net income to net cash flow from operating activities</b>				
Net movement in funds	<b>667,083</b>	454,718	<b>709,973</b>	476,264
Depreciation charges	<b>359,962</b>	341,572	<b>359,962</b>	341,572
Bank interest	<b>(257)</b>	(807)	<b>(257)</b>	(807)
Investment income	<b>(3,694)</b>	(4,409)	<b>(3,694)</b>	(4,409)
(Increase)/decrease in fair value of investments	<b>(15,297)</b>	9,080	<b>(15,297)</b>	9,080
(Increase)/decrease in debtors	<b>(224,998)</b>	111,701	<b>(364,343)</b>	(6,300)
Increase/(decrease) in creditors	<b>231,619</b>	(277,294)	<b>328,074</b>	(180,839)
<b>Net cash (outflow)/inflow from operating activities</b>	<b>1,014,418</b>	634,561	<b>1,014,418</b>	634,561

The notes on pages 41 to 53 form part of these financial statements.



# NOTES TO THE FINANCIAL STATEMENTS

## 1. ACCOUNTING POLICIES

### BASIS OF PREPARATION

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

Having made due enquiries, which also considered the continuing impact of the global pandemic on the business, the Board believes that it is appropriate to prepare the financial statements on a going concern basis. This view is based, inter alia, on the review of the reserves position referred to in the Financial Review section of the Annual Report, and also an examination of the budget for the current year and the business plan and forecast cashflows for future years. The budget for 2021/22 assumes there will be a small deficit in year, due to expected ongoing COVID-19 restrictions and the time taken to rebuild our income streams without the additional support we have received in 2019/20 and 2020/21 from government and Arts Council England. The Board believes The Place is prepared if lockdown measures return.

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

### BASIS OF PREPARATION

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

### TANGIBLE FIXED ASSETS AND DEPRECIATION

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

No depreciation is provided on freehold land.

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

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

### INTANGIBLE FIXED ASSETS

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

## FIXED ASSET INVESTMENTS

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

## CASH AT BANK AND IN HAND

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

## INCOME

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

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

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

## GRANTS PAYABLE

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

## EXPENDITURE

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

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include administration, finance, premises and communications departments, which support The Place's artistic programmes and educational activities. Following the closure of Richard Alston Dance Company in July 2020 the cost allocation method has been reviewed. Support costs are now allocated based on space used, to fairly recognise the demands on the building and support costs. The previous year's allocation has not been restated on the grounds that the change in allocation method results from a change in activities compared with the previous financial year.

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

## TAXATION

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

## FOREIGN CURRENCIES

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

## PENSION FUNDING

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

## FUND ACCOUNTING

Restricted funds are created where a donor specifies the intended future use of their donation. These are spent in accordance with the donor's wishes.

Unrestricted funds are available for use at the discretion of the Board in furtherance of the general objects of the charity.

The unrestricted reserves of the charity have been split in order to recognise the funds generated by the two main areas of expenditure: London Contemporary Dance School; and Professional Performance and Community Activities (see note 13).

## FINANCIAL INSTRUMENTS

Basic financial assets, including trade and other receivables, cash and bank balances, and receivables from the subsidiary are recognised at the transaction price less any provision for non-recoverability.

Investments, which are a form of financial instrument, are initially recognised at their transaction value and subsequently at fair value as explained above.

Basic financial liabilities, including trade and other payable, are recognised at the transaction price.

## 2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Unrestricted Funds £	Restricted Funds £	Total 2020 £
Donations and legacies	57,630	198,881	<b>256,511</b>	127,859	216,751	344,610
Donated services	63,892	-	<b>63,892</b>	75,125	-	75,125
<b>Total</b>	<b>121,522</b>	<b>198,881</b>	<b>320,403</b>	<b>202,984</b>	<b>216,751</b>	<b>419,735</b>

## 3. GRANT AND FUNDRAISING INCOME

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Unrestricted Funds £	Restricted Funds £	Total 2020 £
<b>Grant Income</b>						
Conservatoire for Dance and Drama	848,635	21,103	<b>869,738</b>	643,528	15,137	658,665
Arts Council England Grant	-	1,826,985	<b>1,826,985</b>	-	1,954,994	1,954,994
Arts Council Cultural Recovery Fund	360,623	309,251	<b>669,874</b>	-	-	-
Department for Education Grant	275,525	-	<b>275,525</b>	253,521	-	253,521
Furlough Grant	-	374,608	<b>374,608</b>	-	313,529	313,529
Other Grants and Fundraising	-	95,169	<b>95,169</b>	22,766	169,991	192,757
<b>Total</b>	<b>1,484,783</b>	<b>2,627,116</b>	<b>4,111,899</b>	<b>919,815</b>	<b>2,453,651</b>	<b>3,373,466</b>

## 4. FEE INCOME BREAKDOWN

	2021 £	2020 £
UK/EU Undergraduates	<b>1,301,165</b>	1,140,332
Overseas Undergraduates	<b>540,316</b>	529,550
UK/EU Postgraduates	<b>199,759</b>	227,649
Overseas Postgraduates	<b>233,750</b>	243,130
Part-time students	<b>108,205</b>	88,780
Short classes and courses	<b>102,671</b>	351,528
Centre for Advanced Training	<b>203,659</b>	218,903
Other fee income (including audition fees)	<b>14,253</b>	41,186
<b>Total paid by or on behalf of individual students</b>	<b>2,703,778</b>	<b>2,841,058</b>



## 5. EXPENDITURE

	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>

### Prior Year Comparative - Expenditure 2019/20

	Staff costs £	Other direct costs £	Support costs £	Allocation of other costs £	Total 2020 £
<b>Raising funds</b>					
Donations and sponsorships	88,063	19,865	-	-	<b>107,928</b>
Costs of premises maintenance relating to lettings and grants	251,723	34,509	-	103,249	<b>389,481</b>
	<b>339,786</b>	<b>54,374</b>	-	103,249	<b>497,409</b>
<b>Charitable activities</b>					
School and education	2,023,140	434,867	241,077	705,766	<b>3,404,850</b>
Dance company	441,683	262,316	54,198	191,633	<b>949,830</b>
Theatre productions	615,631	263,079	118,016	1,171,246	<b>2,167,972</b>
Other costs of premises maintenance/ other costs	920,597	1,251,297	-	(2,171,894)	-
	4,001,051	2,211,559	413,291	(103,249)	<b>6,522,652</b>
<b>Total expenditure</b>	<b>4,340,837</b>	<b>2,265,933</b>	<b>413,291</b>	-	<b>7,020,061</b>

Other costs of premises maintenance staff cost figure includes support staff costs of £661,270 (£694,000 in 2020).

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

The average number of employees employed during the year was 284 (2020:280). This includes full-time and part-time employees and casual staff.

FTE	2021 No	2020 No
Administration	24	21
Services	8	11
Performance	0	10
Educational	34	39
Theatre	16	18
<b>Total</b>	<b>82</b>	<b>99</b>

Total staff costs were:	£	£
Wages and salaries	3,481,468	3,750,865
Social security costs	269,614	292,306
Other pension costs	220,161	261,721
<b>Total</b>	<b>3,971,243</b>	<b>4,304,892</b>

Wages and salaries include termination costs of £45,950 (£22,383 in 2020).

The key management personnel comprise the Governors and the Directors.

The total employee benefits of the key management personnel were £596,207 (£656,737 in 2020). The Governors are not remunerated.

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

	12 months to July 2021	12 months to July 2020
£60,001 - £70,000	2	2
£70,001 - £80,000	1	1
£80,001 - £90,000	1	1

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

	12 months to July 2021	12 months to July 2020
Salary	90,000	90,000
Pension Contributions	15,300	15,300
<b>Total</b>	<b>105,300</b>	<b>105,300</b>

The Chief Executive's salary is regularly benchmarked against other institutions in order to keep it in line with the market and any increases made are informed by this data. The Chief Executive has delegated responsibility for the delivery of education and professional public programmes for London Contemporary Dance School and The Place. The postholder has an annual appraisal review by the Governors to ensure that objectives and key performance indicators (KPIs) are being achieved.

The Chief Executive's basic salary is 2.94 (2.79 in 2020) times the median pay of staff, where the median pay is calculated on a full-time equivalent basis for the salaries paid by the charity to its staff.

The Chief Executive's total remuneration is 3.81 (3.13 in 2020) times the median total remuneration of staff, where the median total remuneration is calculated on a full-time equivalent basis for the total remuneration by the charity to its staff. The increase in median is a result of the reduction in full-time equivalents from 99 to 82 as a result of a restructure in response to the pandemic, course changes, as well as the planned closure of Richard Alston Dance Company. In line with guidance from Arts Council England, the Chief Executive did not receive a pay increase 2021/22.

## 7. NET INCOME

	2021 £	2020 £
<b>This is stated after charging:</b>		
Depreciation	359,962	341,572
External auditor's remuneration:		
– Current year audit	32,800	35,500
– Prior year audit	-	5,894
– Non-audit services	21,200	20,430
Irrecoverable VAT	111,556	104,665
Board members' expenses - 4 Directors (2020: 5 Directors)	125	933

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

	Freehold land and buildings £	Plant replacement and IT equipment £	Furniture and equipment £	Building improvements, fixtures and fittings £	Total tangible fixed assets £	Intangible fixed assets £
<b>Cost</b>						
At Cost 31 July 2020	8,766,737	838,307	1,412,525	-	11,017,569	335,192
Additions	-	142,581	23,276	85,721	251,578	-
Disposals	-	(218,141)	(360,901)	(400)	(579,442)	(160,215)
Transfers	-	(470,646)	(341,405)	812,051	-	-
At 31 July 2021	8,766,737	292,101	733,495	897,372	10,689,705	174,977
<b>Depreciation</b>						
At Cost 31 July 2020	3,231,744	529,238	1,317,786	-	5,078,768	209,108
Provided this year	170,309	32,548	50,721	85,755	339,333	20,629
Depreciation on Disposals	-	(218,141)	(360,901)	(400)	(579,442)	(160,215)
Transfers	-	(189,770)	(335,937)	525,707	-	-
At 31 July 2021	3,402,053	153,875	671,669	611,062	4,838,659	69,522
<b>Net Book Value</b>						
At 31 July 2020	5,534,993	309,069	94,739	-	5,938,801	126,084
At 31 July 2021	5,364,684	138,226	61,826	286,310	5,851,046	105,455

All fixed assets are used for direct charitable purposes.

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

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

## 9. INVESTMENTS

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

Key information relating to Place Productions Limited for the year:

	2021 £	2020 £
Turnover	171,644	625,404
Operating (loss)	(31,105)	(110,475)
Tax credit on ordinary activities	27,084	89,034
Profit/(Loss) after tax for the year	(4,021)	(21,441)

### Group and charity

Fixed asset investments at 31 July 2021 comprise 6,149 units in a unit trust. (2020: 6,014 units)

	£
<b>Fund Value as at 31 July 2020</b>	<b>155,637</b>
Investment Income : re-invested in fund	3,694
Increase/(decrease in investment value)	15,297
<b>Fund Value as at 31 July 2021</b>	<b>174,628</b>

## 10. DEBTORS

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Trade debtors	146,328	99,034	146,328	99,034
Intercompany debtors	-	-	202,769	735,879
Other debtors	3,021	5,085	3,021	5,085
Prepayments and accrued income	525,958	346,190	498,874	257,156
<b>Total</b>	<b>675,307</b>	<b>450,309</b>	<b>850,992</b>	<b>1,097,154</b>



## 11. CREDITORS

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
<b>Amounts falling due within one year:</b>				
Trade creditors	<b>270,487</b>	187,184	<b>270,487</b>	187,184
Intercompany creditors	-	-	<b>155,749</b>	630,930
Other creditors	-	-	-	-
Other taxes and social security	<b>90,662</b>	-	<b>90,662</b>	-
Accruals and deferred income	<b>636,493</b>	578,839	<b>636,493</b>	578,839
<b>Total</b>	<b>997,642</b>	<b>766,023</b>	<b>1,153,391</b>	<b>1,396,953</b>

### Deferred income

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

	2021 £	2020 £
<b>Opening balance</b>	<b>126,591</b>	318,269
Amount released to income	<b>(126,591)</b>	(309,701)
Amount deferred in Period	<b>96,440</b>	118,023
<b>Closing Balance</b>	<b>96,440</b>	126,591

## 12. MEMBERS' GUARANTEES

The charity is a company limited by a guarantee not exceeding £5 per member. The number of members as at 31 July 2021 was 10 (10 in 2020) and the total of such guarantees amounted to £50 (£50 in 2020). The Governors are the members of the charity.

## 13. FUNDS

### a) Fund movements

		Movements in				
	Balance as at 31 July 2020 £	Income/ Investment gains £	Expenditure/ Investment losses £	Taxation £	Transfers in/(out) £	Balance as at 31 July 2021 £
Unrestricted funds						
Professional and Community	(2,605)	667,003	(53,460)	71,538	-	682,476
London Contemporary Dance School	941,501	3,856,678	(3,527,298)	-	-	1,270,881
Total unrestricted funds	938,896	4,523,681	(3,580,758)	71,538	-	1,953,357
Restricted funds						
Fund for Excellence	62,817	206,310	(148,753)	-	-	120,374
Pioneering Fund	23,602	28,994	(41,000)	-	-	11,596
Place for the Future	5,326,615	-	(256,062)	-	-	5,070,553
Other Theatre Grants	71,118	77,994	(111,813)	-	-	37,299
Other Educational Grants	29,667	21,103	(32,644)	-	-	18,126
Arts Council of England	200,000	2,136,236	(2,227,743)	-	-	108,493
Furlough government grant	-	374,608	(374,608)	-	-	-
Total restricted funds	5,713,819	2,845,245	(3,192,623)	-	-	5,366,441
TOTAL funds (2021)	6,652,715	7,368,926	(6,773,381)	71,538	-	7,319,798
	Balance as at 1 August 2019 £	Income/ Investment gains £	Expenditure/ Investment losses £	Taxation £	Transfers in/(out) £	Balance as at 31 July 2020 £
Unrestricted funds						
Professional and Community	(1,216)	1,018,848	(1,125,308)	105,071	-	(2,605)
London Contemporary Dance School	506,784	3,673,107	(3,238,390)	-	-	941,501
Total unrestricted funds	505,568	4,691,955	(4,363,698)	105,071	-	938,896
Restricted funds						
Fund for Excellence	66,688	193,018	(196,889)	-	-	62,817
Pioneering Fund	34,230	28,950	(39,578)	-	-	23,602
Place for the Future	5,540,166	-	(213,551)	-	-	5,326,615
Other Theatre Grants	21,678	181,205	(131,765)	-	-	71,118
Other Educational Grants	29,667	15,137	(15,137)	-	-	29,667
Arts Council of England	-	1,954,994	(1,754,994)	-	-	200,000
Furlough government grant	-	313,529	(313,529)	-	-	-
Total restricted funds	5,692,429	2,686,833	(2,665,443)	-	-	5,713,819
TOTAL funds (2020)	6,197,997	7,378,788	(7,029,141)	105,071	-	6,652,715

## Fund for Excellence – Capital (Expendable) and Income Funds

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

### Pioneering Fund

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

### The Place for the Future Fund

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

### Other Educational Grants

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

### Arts Council England

This fund represents funding received from the Arts Council England relating to non-school activities which they fund. Included within this are two grants from the Cultural Recovery Fund. These grants have been treated as restricted expenditure for activity and unrestricted for support towards lost income and replenishment of unrestricted reserves. A proportion of the funds are carried forward to cover the future depreciation costs of capital purchases made in the year.

## b) Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total Funds £
<b>Fund balances at 31 July 2021 are represented by:</b>			
Intangible fixed assets	105,455	-	<b>105,455</b>
Tangible fixed assets	762,367	5,088,679	<b>5,851,046</b>
Investments	152,778	21,850	<b>174,628</b>
Current assets	1,930,399	255,912	<b>2,186,311</b>
Current liabilities	(997,642)	-	<b>(997,642)</b>
<b>Total</b>	<b>1,953,357</b>	<b>5,366,441</b>	<b>7,319,798</b>

	Unrestricted Funds £	Restricted Funds £	Total Funds £
<b>Fund balances at 31 July 2020 are represented by:</b>			
Fixed assets:			
Tangibles	612,186	5,326,615	5,938,801
Intangibles	126,084	-	126,084
Investments	155,637	-	155,637
Current assets	811,012	387,204	1,198,216
Current liabilities	(766,023)	-	(766,023)
<b>Total</b>	<b>938,896</b>	<b>5,713,819</b>	<b>6,652,715</b>

## 14. OPERATING LEASE COMMITMENTS

At 31 July 2021 the charity was committed to make lease payments in respect of non-cancellable operating leases.

	2021 £	2020 £
In 1 year	5,639	5,639
In 2 to 5 years	15,012	20,531
Outstanding Leasing commitments	20,651	26,170

## 15. RELATED PARTY TRANSACTIONS

The Charity received donations without conditions or restrictions from members of the Board during the year of £8,062 (£3,200 in 2020).

Rosalind Wynn, who served as a Governor (charity trustee) in the year, was employed as an Executive Producer at Gecko. Gecko provided dance artists as part of the Centre for Advanced Training's summer intensive programme totalling £1,266.90. The full balance was outstanding at the year end and was fully paid by the time of signing.

John Stewart, who served as a Governor (charity trustee) in the year, was employed as University Secretary and Director of Legal at the University of London. University of London provided housing services for the period 1 August 2020 to 31 July 2021 totalling £6,904. The full balance was paid during the year.

During the year the charity recharged costs of £202,769 (£735,879 in 2020) to Place Productions Limited; and Place Productions Limited charged the charity £155,749 (£630,930 in 2020) to produce certain shows.

At the year end, there was a debtor due from Place Productions Limited of £202,769 and a creditor due of £155,749.



## 16. STATEMENT OF FINANCIAL ACTIVITIES FOR THE PREVIOUS PERIOD (31 JULY 2020)

	Unrestricted Funds £	Restricted Funds £	Total 2020 £
<b>Income from:</b>			
Donations and legacies	202,984	216,751	<b>419,735</b>
<b>Charitable activities</b>			
Grants	919,815	2,453,651	<b>3,373,466</b>
School fees and education	2,841,058	-	<b>2,841,058</b>
Performances	428,328	-	<b>428,328</b>
Other	88,616	11,215	<b>99,831</b>
<b>Other trading activities</b>			
Lettings	160,793	-	<b>160,793</b>
Other	50,361	-	<b>50,361</b>
<b>Investments</b>	-	5,216	<b>5,216</b>
<b>Total income</b>	<b>4,691,955</b>	<b>2,686,833</b>	<b>7,378,788</b>
<b>Expenditure on:</b>			
<b>Raising funds</b>			
Donations and sponsorships	107,928	-	<b>107,928</b>
Costs of premises maintenance relating to lettings and grants	160,793	228,688	<b>389,481</b>
	268,721	228,688	<b>497,409</b>
<b>Charitable activities</b>			
School and education	3,077,596	327,254	<b>3,404,850</b>
Dance company	499,830	450,000	<b>949,830</b>
Theatre productions	517,551	1,650,421	<b>2,167,972</b>
	4,094,977	2,427,675	<b>6,522,652</b>
<b>Total expenditure</b>	<b>4,363,698</b>	<b>2,656,363</b>	<b>7,020,061</b>
Net income (expenditure) before investment loss	328,257	30,470	<b>358,727</b>
Net loss on investments	-	(9,080)	<b>(9,080)</b>
Net expenditure	328,257	21,390	<b>349,647</b>
Taxation	105,071	-	<b>105,071</b>
Net expenditure and net movement in funds for the year after taxation	433,328	21,390	<b>454,718</b>
Transfer of Funds	-	-	-
Net movement in funds	433,328	21,390	<b>454,718</b>
<b>Total funds at 1 August 2019</b>	<b>505,568</b>	<b>5,692,429</b>	<b>6,197,997</b>
<b>Total funds at 31 July 2020</b>	<b>938,896</b>	<b>5,713,819</b>	<b>6,652,715</b>

# THE PLACE

DANCING  
FOR LIFE

CONTEMPORARY DANCE TRUST LIMITED. A COMPANY LIMITED BY GUARANTEE.

Company Registered Number: 883094 (England and Wales) Charity Registered Number: 250216 (England and Wales)

Cover image: *Dance No 2* (rehearsal) by Sivan Rubinstein (photo by Bar Alon)