

Report of the Trustees and
Financial Statements
for the Year Ended 31 March 2022
for
Swindon Dance

Monahans
Statutory Auditors
Hermes House
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Swindon Dance

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for the Year Ended 31 March 2022

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Report of the Trustees
for the Year Ended 31 March 2022

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

Our vision and mission

Our vision is to enrich lives through dance. Our mission is to be an organisation specialising in the support of our artform through personal engagement, talent development and professional artist support.

About us

We are a charity based in the center of Swindon, a place where the art-form is nurtured, and allowed to develop, grow, and flourish, where people from different backgrounds can enjoy the well-being benefits of dance, can develop their creativity and artistic expression, where a young dancer's passion and talent is nurtured helping it to grow and flourish, where the professional artist is supported, their voice heard and is able to work in a more collaborative way. We are proud to be part of our local community working with different cultural, education and welfare groups where people of all ages & abilities can take part in our range of quality dance activities, events, and performances. We are an organisation that cares about our roots and our community and always strives to support, nurture, and bring the joy of dance to everyone we can reach. We provide opportunities to learn to create and perform dance. We take dance out into schools and the community. We work in areas of high disadvantage and low engagement. For many it is a social and fun way to improve their health and mental well-being and to meet people with different backgrounds and experiences. For others it is the first stage into a career in the arts and culture contributing to the UK's dance industry.

Our values

We value people, we believe people should have the freedom to follow their dreams big or small and that everyone regardless of age, creed, gender or background is entitled to access and enjoy the richness of art and culture in their lives. Cost should not be a barrier to participation. We love to leap off cliffs, taking that leap of faith keeps the arts fresh, new, and exciting. We work to overcome artistic barriers and cut through caps on achievement. We value fun. We like to have fun doing what we are doing so that others want to come and join in too. We are supporters and guiders helping people to follow the path they wish to follow. We value lives full of enriching experiences, of wonderful encounters with amazing people. We instill our ethos in our work and the people we work with in schools, cultural, physical & mental health organisations, partners, and artists to deliver high-quality inclusive art experiences

Public benefit

The trustees have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity should undertake. The trustees consider that they have acted in the public benefit.

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ACHIEVEMENT AND PERFORMANCE

2021-22 continued to be one of recovery from the pandemic for Swindon Dance. April saw the start of a gradual return to our building following the Government's Roadmap to Recovery. Social distancing measures and low consumer confidence led to a reduction in class schedule and participation numbers to approximately 30% of pre-Covid levels. We prioritised bringing those activities and groups that had been working online throughout the pandemic back into the building first, this included Swindon Youth Dance Company (SYDCo), our Boys group, youth groups and some classes for children and young people. Several adult classes were offered online. Numbers at these classes were low, this was seen across dance activities nationally. Total participation in our classes for this quarter reached a total of 1,012. The Pre-Vocational Training Programme as part of FE (Further Education) returned to the building in line with the schools in April. All PVTP students graduated from the course gaining places in HE (Higher Education) at vocational colleges and universities. All graduating students from our Centre for Advanced Training (CAT) also successfully gained places at Conservatoires, Vocational Colleges and Universities with many gaining places at their first choice. We took the decision to keep all our April activities during the Easter school break online, this included our 5-day international street dance and battle event - The Jam Festival (TJF) and West Country Clash (WCC) which ran successfully over Instagram with an average of 15-20 participants per workshop across a total of 16 workshops. The workshops were led by some of the top UK International Street Dancers and covered different street Dance styles. WCC battle event included 2 MCs and 3 national UK judges. Coverage included all rounds from the judges top 8 dancers from each category - Popping, Breakin,' HipHop and Freestyle for under 18s to the finals. Participants came from, UK, Brazil, Japan, Mozambique, Italy, Czech, Poland, Germany, Holland, Brazil, Indonesia, Russia, Guam, Kazakhstan, South Arica, and Spain. Our Boys Inspiration Day saw 28 males enrolled with the 8 to 10 age group being the most popular. There was a good local take-up as well as a big take-up from the Royal Ballet Schools' national Primary Steps programme with participants from Blackpool, Dagenham, Birmingham, London, Slough, Exeter and Taunton. The CAT's three Easter intensives all ran online working on choreographing and producing dance for film. Using skills learnt in digital technology both in front of the camera as a performer, and behind the camera as a producer the CAT students produced a full Digital showcase of student and professional works that was streamed on our online platform July 2021. Two outdoor summer projects planned for June & July with Vidya Thirunaryan and Pavilion Dance Southwest were both postponed due to Covid-19, we therefore gave our studio spaces free during the summer to artists for research and development. We ran 2 in-house intensives for children and adults focusing on offering those classes we had not been able to offer online such as our Tap classes and to help build customer confidence in preparation for our building re-opening in September. CAT outreach activities for autumn 2021 all occurred online. There were no school visits due to Covid closures and restrictions. Although good responses the autumn cohort numbers were down (88 autumn 2021 compared to 125 autumn 2020). This was consistent across the UK for CATs, FE and HE. There will be a financial impact for the coming year for CAT with a loss of £3,802 per student. Other digital works were produced by our boys' group and Swindon Youth Dance Company (SYDCo). The film produced by SYDCO was chosen to be part of the national U.Dance Digital Showcase. Throughout this time due to Covid-19 our theatre remained closed. It reopened January 2022.

Feedback from evaluation - Boys Inspiration Day 2021 on the talks from Swindon Dance and Guest artists

"Found the teachers journeys to dance inspirational"

"They were inspiring"

"It was really beneficial for Henry to talk to other boys about dance, as he's the only boy in his usual classes. It was particularly good for him to realise many of the other boys were in this position and he was pleased to hear Jean mention that the further you go in dance, the more likely that eventually there will be other boys in class!"

"Was really good to see ex-students and current students talking about their journeys and how they go into dance and what it's like being a part of Swindon dance"

THE ART FORM

TALENT DEVELOPMENT

We continued to grow our national and international reputation as a centre of excellence in talent development from an early age. To continually improve on opportunities for children and young people to take part in dance helping them to develop their dance skills and knowledge especially through our Talent Development Programme. Work to inspire young people through creativity with a holistic approach to training is at the heart of our Talent Development Programme. It aims to engage young people from excluded and under-represented groups. It is student led with a clear pathway of progression. The programme supports approximately 250 young people aged 7-19 access its programmes each year. For children aged 7-9 years the Primary Steps programme will often be the first stage. It is a partnership with The Royal Ballet School working in 5 local primary schools in areas of high disadvantage and least engagement with many families being non-English speaking. Due to the ongoing impact of covid on schools and children cohort numbers only reached 75% of pre-covid levels. Extra open days and events are planned spring / summer 2022 for autumn 2022 in take. This programme returned in-house from April 2021. We saw the return of the Royal Ballet School lecture demonstration to our building in October, all invited schools attended, the auditorium was full. For children aged 9-13 years is STEPS2 which develops dance skills, natural ability, encouraging potential

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and preparing for the next stage. Numbers for 2021-22 were low again due to the impact of Covid-19. Autumn 2021 cohort levels were at 50% of pre-Covid levels. The group returned in-house in the autumn and performed in our youth platform 'DanceHouse' in March. For 13-19-year-olds Swindon Youth Dance Company (SYDCO) is a performance company offering technical, creative, and choreographic skills development and performance opportunities across the southwest. Again, company numbers were down with 10 from a usual 20 company members. The dancers got to work with professional guest artists and choreographers Adrian Look (Tanztheater) for 2-days during his residency at Swindon Dance and with Imogen Reeves on a curtain raiser performance for Excessive Human Collective's April 2022 performance, performed in our 'DanceHouse' youth platform that returned to the stage in March, and were chosen to perform in the U.Dance Regional Platform (Bournemouth in March) where they were shortlisted for the national platform. For dancers aged 11-19 years from the southwest our Centre for Advanced Training (CAT) provides pre-vocational training with financial support towards the cost of fees through means tested bursaries, from the Department for Education. It is one of only nine CATs in the country and includes three training programmes, two in contemporary dance (Swindon & Exeter) and one in Street Dance (Swindon). By providing exceptional high-quality at the 'grassroots' we are promoting inclusivity and an appreciation for a diverse range of dance, creativity and culture. We regularly achieve 98% success rate at auditions with our graduates successfully progressing into full-time Conservatoire and vocational training and becoming professional performers and creators impacting the UK's global dance industries. During Covid and the lockdowns the team continued to deliver the training programme online as required from government measures. From April students were able to work in-house in student bubbles. Because of social distancing, student numbers and the need for student bubbles the Swindon contemporary programme worked on alternative weeks in-house and online. Unfortunately, the Exeter contemporary programme continued to work online due to Covid safety issues at the university where the programme was based. Whilst working online the students experienced working with choreographers, digital artists and film producers to create an online digital summer show (July 2021). This enabled the students to retain creativity and performance skills learned during lockdown and Covid safety restrictions. The full programme returned in-house September 2021. October - CAT Swindon contemporary students worked with Richard Chappell, Thomas Page and Freya Harris, the CAT street dance students with Chiara Romualdi and Chiara Stella Saporito. 96 CAT students received government grants with 100% of auditioning students successfully gaining places into vocational training. CAT outreach work focused on West Somerset as an area identified by national government of least engagement. The team visited twenty-five schools where 624 females and 125 males participated in practical sessions. The Pre-vocational Programme returned in house in April 2021. All students graduated from the programme with all but one student progressing into HE. The remaining student planned to return in the autumn to complete his Math and English qualifications. Unfortunately, our FE partners whilst making financial savings following Covid cut its partnership programme leaving us without the funding or attachment to an FE institution and therefore unable to continue with the courses.

"Just to say thank you so much for organising for me to attend the workshop at Drove Primary School. It really was heartening to see such excellent teaching and young people so focused and enthusiastic about dance and movement and music. It was interesting to learn how the very talented children are able to progress with the help of the programme [Primary Steps]. I am really going to recommend the trustees visit your presentations at some point - I do hope they will make it as it's great to see how the funding really does make a difference."

Charity Executive - The Andrew Lloyd Webber Foundation

PROFESSIONAL ARTISTS SUPPORT

We believe that investing in our professional artists in the early stages of their careers is vital if the UK is to have a thriving sustainable dance culture. We offer a safe environment where artists feel supported, can experiment, take creative risks & feel empowered without financial constraints. Throughout Covid many of our

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professional artists found themselves without work, without spaces to create or rehearse and in turn without an income. We continued to support our artists by offering more mentoring and discussions on a one-to-one basis helping those wishing to move into the digital forum to do so. We retained their bursaries for them to be used as an emergency fund if any young artist needed the financial help and we extended their time on the programme to give them more time to recover from the pandemic. The manager from the Pre-Vocational Training Programme took on a new role of Programme Manager for our Professional Performance Programme from September and supported, advised and mentored all our artists as we returned in-house. With the return of our Street Dance festival (TJF & WCC) as an online event, we offered contracts first to those artists who lost work when the festival had been cancelled due to the pandemic, giving online work to 3 international Street Dance companies and 10 international performers. Workshops were led by some of the top UK International Street Dancers such as IndaHouse (House dance), Crooked District (Krumping), Clara Bajado (Hip Hop), Brooke (Popping), King K (Litefeet), Dickson MBi (Popping), BrknNst (Breaking) and Anna Huchnall (choreography). The battle event included 2 MCs and 4 national UK judges and hosts; Clint Sinclair (Rainbow Crew), Lawrence (Crooked District), Julz and Jessie O'Reilly and DJ, DJ Dbo. We reopened our building early for artists following Government guidelines for professional artists and because we could safely manage this within Covid restrictions, included Thomas Page, Wayne Parsons' VOXED, Body Politick, Emily Brown, Becky Horne and Imogen Reeves. We offered various online work to these artists with our CAT and PVTP students. Our Digital Producer implement a programme of trailers and presented our artists work on our online platform. We have accumulated a large catalogue of digital material that will continue to be uploaded to our platform throughout spring and summer 2022. We received £20,000 of funding from the Foyle Foundation covering the next stage of our online activities. This supported the cost of a Digital and Film Producer and online digital workshops led by our professional artists highlighted on our online platform. These were filmed at Swindon Dance in November and December and were offered free to audiences via our online platform, and included Becky Horne, Eleanor Laverne, Adrian Look, Thomas Page, Edd Arnold and Richard Chappell, plus digital performances created for the online market by Voxed, Avant Garde, Caldonia Dance, Rhiannon Faith Company, and AWA Dance plus 4 digital specific commissions to a set criteria and target audience. We received 68 applications for the commissions from local, national and international artists. We reduced this shortlist to 25, then 9, eventually offering 5 commissions. Because of the amazing quality of work and creativity from the applications we also offered 3 digital projects as part of our 2022-23 performance programme funded through our core NPO funding. A number of young artists also applied and although their ideas were incredibly good, they lacked the experience to compete against the other applicants, therefore we offered 7 places to young artists on our Professional Artists Programme on either the Young Professional or Associate Artists Programmes starting 1st April 2022. Our Level 6 Diploma in Dance Pedagogy retained all its cohort working online until May 2021 when it returned in-house. This Diploma is accredited by ISTD for artists wanting a national teaching qualification. Holly Brown an alumnus from our CAT Street Dance Programme graduated from this course during Covid and has since returned to take on the role of Coordinator for the CAT Swindon programmes. We plan to run this Diploma as a hybrid course following Covid. Aside from this, throughout the year we supported 17 artists worked with 52 dancers and gave 79 days of free space. We co-commissioned Joss Arnott's new family show 'The Tinman' which will be part of our live professional performance programme for children following the pandemic. The co-commissioned work by Wayne Parsons' company Voxed was restaged and filmed and became our first full-length online performance funded via the Foyle Foundation fund. It premiered December 2021 and sold 140 tickets.

"As partners, myself, Joss [Arnott] and the wider JAD [Joss Arnott Dance] team have you to thank for this [premiere of Tin Man]. For allowing us the space to enter new territory. Trusting in our process, date changes and constant barrage of help emails! Trusted that we as a team would surround ourselves with the creatives that could make this piece outstanding. We truly are thankful for your trust, time and support and it does not go unrecognised with us. We will continue to advocate for you as people and spaces and shine a light on what trusting in an artists and programme can do."

Phil Hargreaves (He/Him) - Executive Producer

Dan Martin Testimony:

Being someone who is Dyspraxic, Dyslexic & has ADD, when I think of Swindon Dance, I can't fully express how I feel about this building & team in words. The reason why is because I know for a fact that if I had not been accepted into training at Swindon Dance, I would not be where I am today & doing the work I do.

During the time I had on the CAT scheme, I needed this team by my side which was always positively supported, where most of my time in normal life this was not the case.

I have met friends for life through Swindon Dance, and so happy to see that my friends have become some of the most in demand dancers in the UK & feel to my core that this is because of the immense support & individual care we all received through or time here.

As a professional, I am privileged to still be in regular contact with Swindon Dance. The team are fair, honest, & want to create the best possible work they can every single time. I know that if I have worked with Swindon Dance as a professional, it's because the high-quality work I deliver rather than having a great relationship with the team, as if I was not successful for a job, I was still offered usable feedback to continue to improve. And feedback this has enabled me to reach further & higher than I ever thought I could.

Overall, Swindon Dance has definitely been something in my life that has altered everything for the better, & insanely grateful for the life & career changing opportunities that I have received through Swindon Dance.

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Dan Martin freelance Videographer & Photographer based in southwest

Personal engagement

The autumn was a time of uncertainty especially with winter approaching, the new Covid variant Omicron and worries of another lock down. However, we reopened September 2021 with a new event - 'Litefest' a 2-day street dance event focused on the style of 'Litefeet'. This included Litefeet battles for solos, duets and teams, DJ and workshops with the panel judges. Despite some Covid restrictions still in place 147 young people attended with no reported Covid cases. This was followed with a schedule of 33 community classes - 12 adult, 15 children and 6 youth groups including the return of our Salto Integrated Programme, talent programme and Carers group. We retained our on online booking system along with telephone bookings which helped to reduce queues in reception. The front door remained closed during the day to prevent drop-ins to the building, and only opened 10-minutes before the start of each class. We capped classes slightly lower than full capacity to help teachers retain social distancing in classes and continued with our one-way system and separate entry and exit doors. Class numbers September to October half-term school break remained low. This was seen across dance activities nationally due to continued impact of Covid on people's lives especially in schools and with case numbers on the rise. At one point these rose in Swindon from 200+ to nearly 800 in one week. Despite this in January 2022 we opened the building with a full programme of classes. There was good attendance across all classes, children, young people and adults. We trialled taster workshop sessions in Salas on a fortnightly basis which were a success with customers, the CAT Piloted a small ballet programme to run alongside our Street Dance programme on Sundays using the unused bursaries from academic year 2021-22 and Swing Out Swindon will return in-house in 2022. Our 'Steps2' programme remained at 23 participants rather than its usual 50. Our 'Just for Boys', class has grown and now has 10 regular attendees. Our 'DanceOut' programme started to pick up from January with the team working in Hazelwood, Ferndale and Abbey Meads Schools for Curriculum sessions, at St. Francis School with an afterschool club and dance enrichment sessions at Commonweal, Liden Primary, and Pinewood Schools. Our Dance for Parkinson's sessions and Carers project both returned that term. Our Salto! Integrated Programme returned with 5 participants on our junior programme with a further 3 returning in 2022. We worked to rebuild consistency back into the programme using funding left from our original funding from The Wiltshire Community Fund. We led outreach work at Brimble School for KS2 and an inspiration Day with Anjali. The Salto! Youth section of the programme increased to 15 and was supported by 4 core team members and 3 volunteers. We are now into our second year of 3-year funding from BBC Children in Need. The Youth section will be performing at Dance House in 2022 and will be working with professional integrated company Anjali in May 2022. The Adult programme was slow to return but numbers increased each week. A further Boys Inspiration Day ran in-house in February 2022 and was a joint event between the CAT and Education & Development team for male-identifying students aged 8-16yrs. It included creative workshop with Ben Dunks, House workshop with Tomo, and Contemporary workshop with Jacob O'Connell plus a sharing of work, talks and performances from Education & Development team, CAT, alumni and special guests. Our 5-day international street dance and battle event - The Jam Festival (TJF) and West Country Clash (WCC) ran successfully over Instagram. Workshops for TJF averaged 15-20 participants per workshop. There were four sessions per day over four days and these were led by some of the top UK International Street Dancers and covered different street Dance styles. WCC battle event included two MCs and three national UK judges. Coverage of all rounds from the judges top eight from each category - Popping, Breakin,' HipHop and Freestyle for under 18s to the finals was covered on Instagram. The event received an average of 2-300 views for each category. Participants came from, UK, Brazil, Japan, Mozambique, Italy, Czech, Poland, Germany, Holland, Brazil, Indonesia, Russia, Guam, Kazakhstan, South Africa, and Spain. Our theatre finally reopened in January with Simple Cypher to a capped audience of 40 - all 40 tickets sold. We set out tables and chairs with refreshments on each table to give the evening a more social feel rather than having the auditorium seating out. The audience enjoyed the evening so much they stayed talking after the show ended. Our spring season included a live relaxed performance by Tick Tock Bridget that was cancelled due to storm weather, Body Politic 'Them' live performance to an audience of 28. April saw the return of our Youth Platform 'Dance House' live performance with 3 shows and audiences of 89, 85 and 78, also in April Imogen Reeves with a curtain raiser performance by SYDCo and live performance with an audience of 13, culminating in May with Richard Chapell Dancers live performance and an audience of only 27. Online performances included Voxed 'Out Late', Caldonia Dances that included schools inset packs and support, The Rule of Seven by Advant Garde and AWA Let them eat cake.

"We tried other dance clubs, and these were not helpful even though they said they accepted children who have extra learning, we love this group he's so happy to come and feels part of the group. This is a lovely group all members of staff are fantastic and very caring, it's a very safe environment."
Parents - a member of Salto! Integrated Programme (Juniors)

"The way you guys implemented the hosts in the stories and gave them time to speak about their perspective, LOVE IT"
Young international participant - West Country Clash online event

Marketing, Communications and Audience Development

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Our marketing team consists of 3 part-time members of staff, 2 of which have other roles within Swindon Dance. Our marketing officer works 18.5 hours per week and is supported by an Administrator from the CAT working 22 hours per week - 11 hours administration and marketing for the CAT and 11 hours marketing and communications for Education and Development and a Digital Producer for our online platform working 1-day per week on production and marketing and communications for the platform. Although this team has greatly increased our online and social media presence and implemented our online booking system, we need to improve in other areas such as, corporate identity, national communications, corporate partnerships, fund raising, market research and data collection to aid future planning and decision making. During 2021-22 we started to review the needs of a marketing team for Swindon Dance, what we need, the gaps in our team and the challenges. This work will continue into 2022-23 working to implement an action plan and timeline to achieve the agreed outcomes from the review. In 2020-21 the marketing team worked to retain communications with our audiences, customers and supporters and to bring customers back to our activities as we started to reopen our building and restarted cancelled activities. Despite training in digital marketing and many creative and innovative ways to reach new and existing pre-covid customers, customer confidence was down with lives still being impacted by Covid leading to a slow return to activities. Predicting trends was difficult with young people and the UK workforce often isolating from Covid. However, some projects that did well. Our Street Dance festival that ran online attracted a global audience, received over 100,000 views and attracted 388 new Instagram followers. Our Litefeet weekend September 2021 saw 147 young people attend. CAT and PVTP students all worked online with the CAT producing a full-length digital performance in July. Other projects remained postponed due to the vulnerability of participants health such as our Salto! Integrated Programme, Carers group, Dance and Dementia project. Our theatre reopened January 2022 and audience numbers have been extremely low with less than 50% of pre-Covid ticket sales. The marketing team refreshed our building's interior with a range of new pictures on the walls showing the diverse range of people we work with and the projects we undertake along with a new wall display depicting the history of dance starting from the first images of dance from the Palaeolithic period 2.5 million years ago.

Environmental sustainability including proposed SBC Cultural Quarter and Swindon Dance new building

SBC recognises that Swindon's cultural assets are reaching the end of their operational life and cultural audiences and producers need new facilities to thrive. This sits against a backdrop of significant change happening in high streets and town centers across the country, both pre and post pandemic, impacting footfall and thus the viability of retail led centers. Swindon's cultural offer represents an opportunity to address these challenges by driving footfall in the town center and allowing other amenities and businesses to prosper. The proposed Cultural Quarter focuses on four cultural projects: a new theatre (Wyvern Theatre), a renewed Swindon Museum and Art Gallery, Media Production Centre, and Dance Centre (Swindon Dance) to enhance cultural provision in the town center and support its renewal, delivering substantial economic, cultural, and social outcomes. The goal of the proposed Cultural Quarter is for a zero-carbon footprint, which includes our new building. It will follow 5 main principles,

1. Using a fabric first approach - Maximising the building fabric performance to improve energy efficiency,
2. Integrating passive design strategies - Using passive design to reduce running costs e.g., natural lighting and shading,
3. Using low carbon technologies - Targeting low carbon technologies for heating and cooling e.g., heat Pumps,
4. Maximising renewables on roof space - Designing roof spaces to maximise electricity generation from PVs, and
5. Future proofing the design for the Climate Emergency - Considering net zero design up front to avoid costly retrofits in future.

We are currently housed in the Old Town Hall building, a Grade II listed, Heritage building owned by Swindon Borough Council. Our current facilities, although a bedrock for our development for the past 40-years is now capping our growth, is becoming unfit for purpose and in its current condition is not environmentally sustainable. A new building will ensure we have facilities fit for purpose, will enable us to maintain the high-quality activities and programmes we produce and support our growth across all areas of our work - participation and personal engagement, talent development, professional artist support, and performances and showcasing. It will enable us to continue to grow across all our programmes whilst still producing high-quality work, extend our work to a national and international level, underpin our environmental responsibility, and support the towns regeneration and socio-economic growth. Although some measures were implemented by SBC to improve our environmental responsibility the building structure will require major updating and renovating to reduce its carbon footprint. Our Artistic Director and Chair of our Board continued to work as part of the SBC Advisory Panel for the Cultural Quarter Development. External consultants, David Clarke Consultants, were appointed as project consultants and led several meetings with focus groups, town centre studies and completed a financial prospectus for the project. This was presented and agreed by the SWLEP (Swindon and Wiltshire Local Enterprise Partnership) Board. Discussions were held with ACE, SBC and the consultants regarding their support. ACE are also members of the Advisory group. The development will start with the new Wyvern Theatre building on the site of the current bus station that will move shortly to a new centre currently under construction. We have implemented a contingency plan if the proposed new

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building is delayed or does not happen as part of our 2022-23 business plan. In the meantime, we continued to focus on further improvements in our working habits and worked with SBC to introduce more structurally environmentally responsible solutions to help reduce our carbon output and reduce utility costs in our current building, these included new heating for building entrance to reduce heat loss from front door into reception and new windows and window frames in landing kitchen to stop wind and flooding in the kitchen and onto community landing area. We reduce team travel through continued online meetings locally and nationally including our quarterly board meetings with only the annual AGM being in-house at Swindon Dance. We introduced a hybrid working system for our core staff and introduced a local bike scheme. We implemented a System to 'turn off all unnecessary computers and electrical equipment overnight' overseen by duty managers, increased our recycling of equipment and other goods and contributed to our IT consultants 'computers for schools' scheme. To increase our in-house recycling, we provided more recycling bins around the building and in every office and introduced a wider variety of recycling bins to cover paper, plastic and glass. We continued to offer free water through a water fountain with paper cone cups, to reuse materials rather than buying new i.e., folders and plastic folders/inserts along with reduced use of paper and print from online working and e-forms, online booking systems and HR digital systems. The use of posters and printed flyers has reduced by 90% due to digital advertising and social media with a minimal number of posters in-house.

Team and resources

Staff confidence and general energy levels were all incredibly low during the autumn term among the growing concerns over Omicron, with fears about returning to working in the building, despite good social distancing and covid safety measures being in place and being risk assessed by the Operations team.

We tested and reviewed the proposed Hybrid work system (part-time staff working three-days or more per week working one day at home and full-time staff two days). This worked well and staff, especially senior managers really appreciated this. The main issue was one of isolation. With our offices spread around the building some staff found themselves working alone in certain parts of the building and found this exceedingly difficult. We introduced a new 'Hot Desking' system to combat this with staff working out of our three large offices on the ground and first floors thereby ensuring there was always a minimum of two people in an office at any given time. These offices are spacious and have Perspex dividers to ensure continued covid safeguarding. The impact on the team from working for such a long time under changing Covid restrictions, the uncertainty regarding the pandemic and in a constant reactionary state yet maintaining contact with customers and delivering as much of our activities as possible left the team in a state of 'Covid fatigue.' Something felt nationally across the dance world. Therefore, the autumn term (Sept-Dec) focused on delivering only regular and core activities so staff could look forward to the Christmas break rather than entering the festive holiday feeling worn out and fatigued. During this term we lost 3 major staff members, the coordinator for the Centre for Advanced Training, the Programme Manager for Operations and one of our Customer Care Assistants for the Operations team. This added to the pressures the remaining team was feeling. The newly appointed Coordinator for the Education and Development team struggled with long distance travel. As this role involved some teaching commitments working from home was not an option and they left in January. However, January saw new staff join the team. Following a review of the Operations team a new Programme Manager for Business and Operations joined the team with a focus on financial planning, income generation and managing operations including health and safety, safeguarding, and team training and with the continued impact of Covid on our activities and in turn our finances a priority going forward will be income generation, focusing on increasing income rather than making cuts. We employed a Facilities Coordinator, a customer care assistant, 2 Coordinators for the Education and Development team and the Centre for Advanced Training Swindon Contemporary & Street Dance teams. With the closing of the PVTP, 2 members of that team took on other roles within the charity. The six course tutors lost a year's worth of work at short notice. We continue to develop the organisations digital systems and processes to replace inefficient, paper heavy systems. We implemented a new appraisal system of continual conversations. It is a system that empowers conversations, has visibility of conversations and holds managers accountable for making them happen. It has more consistent feedback through open informal discussion that builds rapport and coaching/development in an ongoing and more friendly way. It works better for the size of our organisation, our work and projects that are continually changing. It is continuous, natural and 'in the flow of the teams' work'.

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FINANCIAL REVIEW

Financial position

Finances

Our aim was to survive the closure of our business due to Covid-19 without loss of our funding partner's support with a focus on our recovery plan from the pandemic and funding support for this and implement a financial strategy for our long-term development and growth as part of ACE 2022-23 funding extension year, which we achieved and 2023-26 NPO funding round. We successfully applied to the Cultural Recovery Fund to extend the period of cover from 31st March 2021 to the end of June 2021, to help with our recovery, survive further Government lockdowns, continued development of our Digital Platform and to cover the practitioner's fees for TJB and WCC. This included a carry forward amount of £12,936 plus a final payment of £10,352. We received a further £15,000 from Swindon Borough Council's Support Grants for businesses and £2,000 from the Theatre Trust for theatre equipment to implement Covid safety requirements when our theatre re-opened. Due to continued Covid restrictions the reopening of our theatre was postponed until January 2022. Our two furloughed staff returned to work in April 2021. Mid-July our FE partners for our two full-time Diplomas on our Pre-vocational Training Programme, New College notified us that they were making financial cuts and as their partnership programme was one of the targeted areas would not be renewing our contract in September. Although CERTA was happy for Swindon Dance to continue offering both Diplomas this left us without an affiliation to an FE institution and without funding to run the programme. Although the loss of the PVTP was a shock it will enable the team to focus on developing the work of our Education and Development department especially our 'Dance Out' programme. The music school Hikari Arts returned to the building on a reduced hire as Nina worked to rebuild her face-to-face classes. To support her in this as a long-term hire we offered a reduction in rental fee. We were unable to apply for a new recovery support fund that became available as we did not meet the criteria of having less than eight weeks unrestricted reserves. We received £20,000 from the Foyle Foundation for the development of the platform through artist commissions for digital works, digital performances and online participatory activities. The funding prospectus for the Cultural Quarter was completed by the Consultant company with an application to ACE by SBC for Capital project funding of £8 million for our new studios being submitted. A £1 million project application was submitted from Swindon to ACE for Creative People and Places. Both applications were unsuccessful. We are in discussions with SBC, In Swindon Bid Company, and The Cultural Assembly (Kwesi Johnson) regarding a series of AR (Augmented Reality) projects and building regeneration to run alongside the development of the Cultural Quarter. Early discussions were positive with everyone on board with the project. The Litefest autumn event was our first inhouse event following the Covid closures and almost covered its costs making an income of £3,225 against costs of £3,433. The Programme Managers for the CAT and Education and Development ensured their activities and events covered costs, with extra support through the marketing and communications team. The area of high costs with low returns is our professional performance programme that we will be reviewing on 2022-23. We are in a reasonably good financial position as we continue to recover from the pandemic with 2022 being a continuation of that recovery moving towards a focus on growth for the organisation in 2023.

Principal funding sources

The main funding source for the Charity was from the Arts Council England for the year to 31st March 2022. The building is leased from SBC at a peppercorn rent with further in-kind support towards maintenance. Additional funding was received for the delivery of the CAT through means tested student bursaries from the Department for Education and New College Swindon for student Further Education grants for the Pre-Vocational Training Programme, with income for other projects from various funding bodies and organisations. Earned income through the work of its Education and Development team was another main source of income for the Charity. Earned income was greatly reduced during the Coronavirus pandemic, however, all project funding was retained with extra funding received to help the Charity survive the periods of lockdown and aid its recovery from the pandemic from Arts Council England, Department for Digital, Culture, Media, and Sport - Cultural Recovery Fund and SBC small business support.

Investment powers and policy

Under the Memorandum and Articles of Association the charity empowers the Trustees to invest funds. The Trustees having regard to the liquidity requirements of operating the organisation and to the reserve policy have operated a policy of keeping available funds in an interest-bearing deposit account. This is reviewed annually to ensure that a competitive rate of interest is obtained.

Report of the Trustees
for the Year Ended 31 March 2022

FINANCIAL REVIEW

Reserves policy

The Trustees continue to follow the previously agreed reserves policy to retain unrestricted reserves to three months of support costs in line with good practice and following the requirements of the Charities Commission.

Total reserves

Reserves held at 31st March 2022 amounted to £419,691. Restricted funds total £193,533. Fixed assets total £54,355. The reserves after restricted funds and fixed assets are £171,803. Reserves held are above that required per the reserves policy.

Restricted funds

The trustees are in receipt of several restricted funds to be used on specific projects of which part or all will be payable in the future. The total value on 31st March 2022 was £193,533. The funds include part of the CAT student bursaries from the Department for Education along with a third of parent fees paid annually in September per year. An additional fund from this source was received in the year for talent spotting, outreach, and recruitment. The Primary STEPS project is a partnership with the Royal Ballet School funded by the Department for Education and managed by the charity. The Salto! Integrated Programme was funded through various trusts and organisations, Salto! Juniors through a grant from BBC Children in Need, Salto! Youth from Wiltshire Foundation Trust and Salto! Adults' musician by local business Zurich. Other grants were received from Theatre Trusts, D'Oyle Cart, Cultural Recovery Fund Swindon Borough Council and The Foyle Foundation. Apart from the Foyle Foundation all other funds were maintained during the pandemic and carried forward until the projects and activities could safely restart. For some of these projects that will happen during 2022 due to the vulnerability and health concerns of the participants.

Going concern

The charity have been successful in the next round of Arts Council National Portfolio Organisation funding for the period 1 April 2023 to 31 March 2026 securing £206,994 each year for the next 3 years. The UK dance industry continues to struggle with low audience numbers and low class sizes. The charity have had to cancel summer projects and pause the professional performance programme. The charity is now focusing the autumn on reengaging with the local communities and rebuilding local customers and has started to see an upturn in class numbers and a return to projects out in education and community settings. The charity is also engaging with a professional bid writing service to help with applications for funding.. The charity acknowledges that it is going to be a longer and slower recovery given the recession the country is now facing. The trustees consider that there is no material uncertainties about the Charity's ability to continue as a going concern.

FUTURE PLANS

For Swindon Dance 2022-23 will continue to be a time of recovery working to return to pre-covid participation and income levels that will include a review of our activities and structures, the impact of covid on our team and resources, highlighting those activities that are no longer relevant and confirm our future goals and aspirations. There will be a focus on income generation and planning for our business plan 2023-26 and next NPO application for 2023-26 that will include strategic plans for our recovery from covid, finance, marketing and communications, inclusivity and diversity, environmental sustainability, Swindon Borough Council's proposed Cultural Quarter which includes plans for a new building for Swindon Dance. We will complete an HR review focusing on staff structure, Job descriptions, salary guidelines and freelance contracts. We will complete a Marketing and Communications team review and development and work towards obtaining future sustainable financial support for our Salto! Integrated Programme. We will work to re-establish our core programmes and introduce more outdoor / summer events. With more available space from the closure of our full-time Diplomas, we will offer our spaces to professional artists and companies and focus on obtaining more income earning private hires. Other activities will include the return of our community shows, trialling new in-house activities such as fortnightly Salsa evenings, our next boy's only event, Litefest weekend, the return of the Jam Festival and West Country Clash in-house, showcasing more student choreographic platforms, open days and auditions. We will be working with SAPAC and Swindon Central North Parish Council on a Queens Platinum Jubilee event where we will be presenting professional festival company Simple Cypher. Other events include a Diwali event with partners SAPAC, the Wyvern Theatre, Prime Theatre and Create, and a Tap summer event led by Sole Rebel Tap that will include a four-day in-house tap intensive for 11 plus-year-olds and adults followed by an outdoor tap performance complete with flash mob and audience workshop. The CAT will be working with Jasmin Vardimon Company's Alice in Wonderland VR experience to be held at the Swindon Outlet Centre and our Steps2 students will take part in a workshop with Jasmin Vardimon Company as part of the same project. We will be presenting Joss Arnott's new family show 'The Tin Man' (Tim Burton meets the Wizard of Oz) in the autumn, however to ensure financial viability and reduce the pressure on our resources as we work on our recovery from Covid, we will be offering less commissions for live performance and only live community performances between November 2022 and April 2023 whilst we review our professional performance programme to introduce a new programme that includes education and community work as part of those companies work and audience development.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Swindon Dance is a limited registered charity and a company limited by guarantee governed by its Memorandum and Articles of Association dated 31st March 2005.

Report of the Trustees
for the Year Ended 31 March 2022

STRUCTURE, GOVERNANCE AND MANAGEMENT

Recruitment and appointment of new trustees

The charity and Board work to ensure all policies and procedures along with Staff Handbooks are current with any national requirements or changes implemented. The Charity's Artistic Director worked closely with the Board of Trustees throughout the Coronavirus pandemic. The board was consolidated with new members joining including independent artists, two of which have joined as an interim learning year observing full-board meetings without being able to vote and participating in various sub-groups. The Board introduced this role as a skills development year for young artists and the fresh new viewpoint, they will bring to Board discussions. It is envisaged these two artists will join as full board members after the interim year. The Board is very active and contributing their skills, knowledge, and experiences to the work of The Charity. The sub-groups were reviewed November 2020 to be more in-line with the Charity's needs and members skills, going forward and are in Finance Human resources/general business, Marketing Communications and Fundraising, and the Organisation's purpose (the artform and vision) with a fourth category for special projects as they arise for example, Cultural diversity focus group and Cultural Quarter / new building group. These have been working well and giving good guidance and support. The trustees have completed the Level1 Child Protection online training and Charity Finances training live streamed online. An up-to-date skills audit has been completed.

Organisational structure

The trustees have overall control of the charity and are responsible for making sure it is carrying out its purposes for the public benefit. The Artistic Director is responsible for the day to day operations of the charity.

Induction and training of new trustees

All new trustees undergo an induction to brief them on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the committee and decision-making process, the business plan and recent financial performance of the charity. Prior to induction they meet key employees and other trustees. Trustees are encouraged to attend appropriate external training events where these facilitate the undertaking of their role. The trustees have completed the Level1 Child Protection online training and Charity Finances training live streamed online. An up-to-date skills audit has been completed.

Key management remuneration

A system of yearly pay increases with a minimum 1% increase per year has been implemented, effective from 1st April 2019. This was postponed this year due to the impact of COVID-19 with a review of the charities financial system in the autumn to confirm if the charity will be in a financial position to instigate the pay rise at that time.

Related parties

There are no related charities.

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The trustees have a risk management strategy which comprises:

- an annual review of the risks the charity may face;
- the establishment of systems and procedures to mitigate those risks identified in the plan; and
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

Fund-raising Standards Information

The charity has employed a funding coordinator one-day per week to support the Executive Director implement its financial strategy and achieve income targets. The financial coordinator is responsible for achieving funding targets through various targeting campaigns, developing corporate relationships, researching, and applying to Trusts and Foundations in line with funding priorities as laid out in the financial strategy. The Funding Coordinator works closely with the Charities Directors and Programme Managers for the respective teams i.e. CAT, Education and Development, Qualifications, Professional Development, and Marketing. The Financial strategy is discussed and reviewed on a weekly basis between the Artistic and Executive Directors with input from the Programme Managers, Funding Coordinator and Marketing Officer and at Board meetings. Activities and outcomes are measured against the charities financial strategy and reported to the Board at its quarterly meetings. All individual giving and fund raising has been done via media/online sites, displays in the charity's buildings, presentations at events and through specific fundraising events for companies and businesses. No one person was approached on an individual basis or at their place of residence. No complaints were received regarding the charities fund raising activities.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

05467343 (England and Wales)

Registered Charity number

1111476

Report of the Trustees
for the Year Ended 31 March 2022

Registered office

The Town Hall Studios
Regent Circus
Swindon
Wiltshire
SN1 1QF

Trustees

R Jandy Chair
B Pont
V Drew (resigned 8.9.22)
Mrs P Jordan
Mrs S M J H Kelly
Mrs G Butler (resigned 21.1.22)
Mrs A Preece
R Jennings (resigned 8.4.21)
V Fung (appointed 30.4.21)
R Chappell (appointed 6.4.22)
R Bridger (appointed 1.2.22)

Chief Executive Officer

V Slayford

Auditors

Monahans
Statutory Auditors
Hermes House
Fire Fly Avenue
Swindon
Wiltshire
SN2 2GA

Solicitors

Clark Holt
Hardwick House
Prospect Place
Swindon
SN1 3LJ

Bankers

Co-Operative Bank plc
1 Balloon Street
Manchester
M60 4EP

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of Swindon Dance for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland"

Company law requires the trustees 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 the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to 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.

Report of the Trustees
for the Year Ended 31 March 2022

STATEMENT OF TRUSTEES' RESPONSIBILITIES - continued

In so far as the trustees are aware:

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

AUDITORS

The auditors, Monahans, will be proposed for re-appointment at the forthcoming Annual General Meeting.

Approved by order of the board of trustees on Nov 25, 2022 and signed on its behalf by:

Robert Jandy

.....
R Jandy - Trustee

**Report of the Independent Auditors to the Members of
Swindon Dance**

Opinion

We have audited the financial statements of Swindon Dance (the 'charitable company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

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 Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

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 this gives rise to a material misstatement in the financial statements themselves. 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 Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees 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 Report of the Trustees.

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

**Report of the Independent Auditors to the Members of
Swindon Dance**

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (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 trustees 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 trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Our 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 a Report of the Independent Auditors 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.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the charity and the Dance industry, we identified that the principal risks of non-compliance with laws and regulations related to safeguarding, health and safety, employment law, Companies Act 2006 and Charity Law, and we considered the extent to which non-compliance might have a material effect on the financial statements of the charity. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Charities Statement of Recommended Practice and Companies Act 2006.

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 revenue recognition, management override, potential lack of segregation of duties, bookkeeping errors and management bias in accounting estimates and judgemental areas of the financial statements such as the depreciation policy and valuation of debtors. Audit procedures performed by the audit engagement team included:

- discussions with management, including consideration of known or suspected instances of non-compliance with laws and regulations and fraud;
- understanding and review of management's internal controls designed to prevent and detect irregularities, and fraud;
- review of the minutes of the Trustees meetings;
- designing audit procedures to incorporate unpredictability;
- performing analytical procedures to identify any unusual or unexpected relationships that might indicate risks of material misstatement due to fraud;
- review of the financial statements disclosures and testing to supporting documentation to assess compliance with relevant laws and regulations discussed above;
- enquiring about actual and potential litigation and claims;
- testing transactions entered into outside of the normal course of the charity's business; and
- identifying and testing journal entries, in particular any journal entries with fraud characteristics such as journals with round numbers.

There are inherent limitations in the audit procedures described above and the further removed non-compliance with laws and regulations is from the events and the transactions reflected in the financial statements, the less likely we would become aware of it. Also, the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

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

Report of the Independent Auditors to the Members of
Swindon Dance

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 auditors' 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.

James Gare (Senior Statutory Auditor)
for and on behalf of Monahans
Statutory Auditors
Hermes House
Fire Fly Avenue
Swindon
Wiltshire
SN2 2GA

Date: Dec 9, 2022

Ja

Swindon Dance

Statement of Financial Activities
for the Year Ended 31 March 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	3	65,615	30,443	96,058	192,074
Charitable activities					
Revenue grants		210,226	-	210,226	237,389
Activities for young people		19,529	345,814	365,343	399,075
Community Dance		29,001	-	29,001	9,100
Artist professional development		8,487	9,587	18,074	9,493
Production and performances		5,539	-	5,539	-
Other trading activities	4	4,866	-	4,866	268
Total		<u>343,263</u>	<u>385,844</u>	<u>729,107</u>	<u>847,399</u>
EXPENDITURE ON					
Charitable activities					
Activities for young people	6	275,967	371,121	647,088	503,662
Community Dance		56,602	4,640	61,242	29,640
Artist professional development		42,407	16,706	59,113	82,739
Production and performances		44,908	3,071	47,979	13,357
Total		<u>419,884</u>	<u>395,538</u>	<u>815,422</u>	<u>629,398</u>
NET INCOME/(EXPENDITURE)		(76,621)	(9,694)	(86,315)	218,001
Transfers between funds	18	84,080	(84,080)	-	-
Net movement in funds		7,459	(93,774)	(86,315)	218,001
RECONCILIATION OF FUNDS					
Total funds brought forward		218,699	287,307	506,006	288,005
TOTAL FUNDS CARRIED FORWARD		<u><u>226,158</u></u>	<u><u>193,533</u></u>	<u><u>419,691</u></u>	<u><u>506,006</u></u>

The notes form part of these financial statements

Swindon Dance (Registered number: 05467343)

Balance Sheet
31 March 2022

	Notes	2022 £	2021 £
FIXED ASSETS			
Tangible assets	13	54,355	68,975
CURRENT ASSETS			
Debtors	14	20,618	32,667
Cash at bank and in hand		482,060	530,175
		<u>502,678</u>	<u>562,842</u>
CREDITORS			
Amounts falling due within one year	15	(86,694)	(75,163)
		<u>415,984</u>	<u>487,679</u>
NET CURRENT ASSETS			
		415,984	487,679
TOTAL ASSETS LESS CURRENT LIABILITIES		470,339	556,654
CREDITORS			
Amounts falling due after more than one year	16	(50,648)	(50,648)
		<u>419,691</u>	<u>506,006</u>
NET ASSETS			
		419,691	506,006
FUNDS	18		
Unrestricted funds		226,158	218,699
Restricted funds		193,533	287,307
		<u>419,691</u>	<u>506,006</u>
TOTAL FUNDS			
		419,691	506,006

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on and were signed on its behalf by:

Robert Jandy
.....
R Jandy - Trustee
Nov 25, 2022

Sharleen Kelly
.....
S M J H Kelly - Trustee
Dec 7, 2022

Swindon Dance

Cash Flow Statement
for the Year Ended 31 March 2022

Notes	2022 £	2021 £
Cash flows from operating activities		
Cash generated from operations	21 (48,064)	210,856
Finance costs paid	(51)	(202)
Net cash (used in)/provided by operating activities	<u>(48,115)</u>	<u>210,654</u>
Cash flows from investing activities		
Purchase of tangible fixed assets	-	(15,613)
Net cash provided by/(used in) investing activities	<u>-</u>	<u>(15,613)</u>
Change in cash and cash equivalents in the reporting period		
	(48,115)	195,041
Cash and cash equivalents at the beginning of the reporting period	<u>530,175</u>	<u>335,134</u>
Cash and cash equivalents at the end of the reporting period	<u><u>482,060</u></u>	<u><u>530,175</u></u>

The notes form part of these financial statements

Swindon Dance

Notes to the Financial Statements for the Year Ended 31 March 2022

1. GENERAL INFORMATION

Swindon Dance is a company limited by guarantee, without share capital, registered in England and Wales. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The charity's registration number and registered office address can be found in the trustees' report.

2. ACCOUNTING POLICIES

Basis of preparing the financial statements

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2015.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in sterling which is the functional currency of the charity and rounded to the nearest pound.

There are no significant areas of judgements or key sources of estimation uncertainty.

Going concern

The charity have been successful in the next round of Arts Council National Portfolio Organisation funding for the period 1 April 2023 to 31 March 2026 securing £206,994 each year for the next 3 years. The UK dance industry continues to struggle with low audience numbers and low class sizes. The charity have had to cancel summer projects and pause the professional performance programme. The charity is now focusing the autumn on reengaging with the local communities and rebuilding local customers and has started to see an upturn in class numbers and a return to projects out in education and community settings. The charity is also engaging with a professional bid writing service to help with applications for funding.. The charity acknowledges that it is going to be a longer and slower recovery given the recession the country is now facing. The trustees consider that there is no material uncertainties about the Charity's ability to continue as a going concern.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

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

Donated services and facilities

Donated services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Allocation and apportionment of costs

Direct expenditure is allocated between charitable activities, fundraising and governance as appropriate. All support costs are allocated to charitable activities based on the percentage of direct costs incurred on those activities.

Swindon Dance

Notes to the Financial Statements - continued for the Year Ended 31 March 2022

2. ACCOUNTING POLICIES - continued

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Theatre and studio equipment	- 20% on straight line basis and 10% on straight line basis
Fixtures and fittings	- 20% on straight line basis
Computer equipment	- 20% on straight line basis

Fixed assets costing more than £500 are capitalised at cost.

Debtors

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

Cash at bank and in hand

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

Creditors and provisions

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

Financial instruments

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

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits

The Charity is a member of The Wiltshire Pension Fund. The Scheme is a multi-employer scheme. The scheme has previously been accounted for as if it were a defined contribution scheme on the grounds that trustees decided that it would be too expensive and of limited benefit to users of the financial statements to obtain the valuation of the Charity's share of the scheme. The trustees have therefore continued to account for the scheme on a defined contribution basis. However the Trustees have negotiated a deal with Swindon Borough Council (SBC) whereby they guarantee any future shortfall in return for the Charity paying across a £36,607 pension deposit and £120,000 over a further 20 year period. Although the agreement had not been signed by SBC at the time of agreeing the accounts a liability for the discounted payments has been included in the financial statements. Details relating to the Wiltshire Pension Fund are provided in the notes to the accounts.

3. DONATIONS AND LEGACIES

	2022	2021
	£	£
Donations	915	1,456
Gift aid	-	110
Grants	45,143	140,508
Donated services and facilities	50,000	50,000
	<hr/>	<hr/>
	96,058	192,074
	<hr/>	<hr/>

Donated services and facilities relates to the use of the property.

Swindon Dance

Notes to the Financial Statements - continued
for the Year Ended 31 March 2022

3. DONATIONS AND LEGACIES - continued

Grants received, included in the above, are as follows:

	2022	2021
	£	£
Swindon Borough Council	15,143	31,000
Children in Need Grant	10,000	-
Cultural recovery fund	-	105,325
Theatre Trust	-	3,987
Foyle Foundation	20,000	-
Other grants	-	196
	<u>45,143</u>	<u>140,508</u>

4. OTHER TRADING ACTIVITIES

	2022	2021
	£	£
Hire of premises	4,532	245
Miscellaneous income	334	23
	<u>4,866</u>	<u>268</u>

5. INCOME FROM CHARITABLE ACTIVITIES

	2022	2021
	£	£
Grants	210,226	237,389
Grants	272,288	300,726
Centre for Advanced Training fees	68,994	50,259
Youth groups	5,234	3,455
Outreach	18,827	4,803
Pre Vocational Training fees	-	39,832
Community classes	29,001	9,100
Diploma in dance pedagogy fees and bursaries	8,487	9,493
Pre Vocational Training fees	9,587	-
Productions and performances	5,539	-
	<u>628,183</u>	<u>655,057</u>

Grants received, included in the above, are as follows:

	2022	2021
	£	£
Arts Council England (NPO funding)	209,994	222,994
Department for Education (Centre for Advanced Training)	272,288	300,726
Government grants	232	14,395
	<u>482,514</u>	<u>538,115</u>

Swindon Dance

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2022**

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 7) £	Totals £
Activities for young people	426,362	220,726	647,088
Community Dance	36,641	24,601	61,242
Artist professional development	38,644	20,469	59,113
Production and performances	28,710	19,269	47,979
	<u>530,357</u>	<u>285,065</u>	<u>815,422</u>

7. SUPPORT COSTS

	Staff costs £	Premises £	Office and administration £	Governance costs £	Totals £
Activities for young people	69,000	87,588	56,896	7,242	220,726
Community Dance	7,690	9,762	6,342	807	24,601
Artist professional development	6,398	8,123	5,277	671	20,469
Production and performances	6,024	7,647	4,966	632	19,269
	<u>89,112</u>	<u>113,120</u>	<u>73,481</u>	<u>9,352</u>	<u>285,065</u>

Activity	Basis of allocation
Staff costs	Percentage of direct costs
Premises	Percentage of direct costs
Office and administration	Percentage of direct costs
Governance costs	Percentage of direct costs

8. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2022 £	2021 £
Auditors' remuneration	9,352	8,340
Depreciation - owned assets	<u>14,620</u>	<u>14,600</u>

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2022 nor for the year ended 31 March 2021.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2022 nor for the year ended 31 March 2021.

Swindon Dance

Notes to the Financial Statements - continued
for the Year Ended 31 March 2022

10. STAFF COSTS

	2022	2021
	£	£
Wages and salaries	270,074	302,175
Social security costs	9,223	11,417
Other pension costs	8,541	10,130
	287,838	323,722

The average monthly number of employees during the year was as follows:

	2022	2021
Town Hall	5	8
Chief Executive	1	1
Education	5	5
Administration	1	1
Marketing	1	1
Centre for Advanced Training	4	4
Freelancers	4	7
	21	27

No employees received emoluments in excess of £60,000.

The key management personnel of the charity, comprise the trustees and the Chief Executive Officer. The total employee benefits of the key management personnel of the charity were £37,810 (2021: £37,809).

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds	Restricted funds	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	82,491	109,583	192,074
Charitable activities			
Revenue grants	237,389	-	237,389
Activities for young people	6,545	392,530	399,075
Community Dance	9,100	-	9,100
Artist professional development	-	9,493	9,493
Other trading activities	268	-	268
Total	335,793	511,606	847,399
EXPENDITURE ON			
Charitable activities			
Activities for young people	238,280	265,382	503,662
Community Dance	27,914	1,726	29,640
Artist professional development	64,883	17,856	82,739
Production and performances	12,660	697	13,357
Total	343,737	285,661	629,398
NET INCOME/(EXPENDITURE)	(7,944)	225,945	218,001
Transfers between funds	101,662	(101,662)	-
Net movement in funds	93,718	124,283	218,001
RECONCILIATION OF FUNDS			
Total funds brought forward	124,980	163,025	288,005

Swindon Dance

Notes to the Financial Statements - continued
for the Year Ended 31 March 2022

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued	Unrestricted funds £	Restricted funds £	Total funds £
TOTAL FUNDS CARRIED FORWARD	<u>218,698</u>	<u>287,308</u>	<u>506,006</u>

12. GOVERNMENT GRANT INCOME

	2022 £	2021 £
Arts Council England	209,994	328,310
Department for Education	272,288	300,726
Coronavirus Job Retention Scheme grant	232	14,395
Swindon Borough Council	15,134	31,000

There were no unfulfilled conditions or other contingencies attached to these grants. The charity has not directly benefited from any other forms of government assistance.

13. TANGIBLE FIXED ASSETS

	Theatre and studio equipment £	Fixtures and fittings £	Computer equipment £	Totals £
COST				
At 1 April 2021 and 31 March 2022	<u>112,964</u>	<u>26,046</u>	<u>51,680</u>	<u>190,690</u>
DEPRECIATION				
At 1 April 2021	61,465	17,036	43,214	121,715
Charge for year	9,064	2,630	2,926	14,620
At 31 March 2022	<u>70,529</u>	<u>19,666</u>	<u>46,140</u>	<u>136,335</u>
NET BOOK VALUE				
At 31 March 2022	<u>42,435</u>	<u>6,380</u>	<u>5,540</u>	<u>54,355</u>
At 31 March 2021	<u>51,499</u>	<u>9,010</u>	<u>8,466</u>	<u>68,975</u>

14. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Trade debtors	15,057	10,072
Prepayments and accrued income	5,561	22,595
	<u>20,618</u>	<u>32,667</u>

Swindon Dance

Notes to the Financial Statements - continued
for the Year Ended 31 March 2022

15. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022	2021
	£	£
Trade creditors	25,754	21,693
Social security and other taxes	-	3,800
Other creditors	145	825
Pensions liability	37,660	37,660
Accruals and deferred income	23,135	11,185
	86,694	75,163

Included in accruals and deferred income is deferred income of £8,368 (2021: £nil) which relates to income received in advance for courses, classes and performances held post year end.

16. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2022	2021
	£	£
Pensions liability	50,648	50,648
	50,648	50,648

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted funds	Restricted funds	2022 Total funds	2021 Total funds
	£	£	£	£
Fixed assets	54,355	-	54,355	68,975
Current assets	293,394	209,284	502,678	562,842
Current liabilities	(70,943)	(15,751)	(86,694)	(75,163)
Long term liabilities	(50,648)	-	(50,648)	(50,648)
	226,158	193,533	419,691	506,006

18. MOVEMENT IN FUNDS

	At 1.4.21	Net movement in funds	Transfers between funds	At 31.3.22
	£	£	£	£
Unrestricted funds				
General fund	170,092	(76,621)	132,687	226,158
Designated legacy income	48,607	-	(48,607)	-
	218,699	(76,621)	84,080	226,158
Restricted funds				
Centre for Advanced Training	226,051	15,930	(65,368)	176,613
Diploma in dance pedagogy (DDP)	(2,305)	-	2,305	-
Threatre Maintenance Fund	(443)	254	189	-
PrimarySTEPS	5,563	3,217	(3,575)	5,205
Other restricted donations	1,377	-	-	1,377
Children in Need - Salto Juniors	8,616	3,869	(5,516)	6,969
Adult carers class	898	(720)	(143)	35
Salto - learning difficulties	3,870	(2,520)	(699)	651
Salto - adults	775	(630)	-	145
Pre Vocational Training	10,457	(3,857)	(6,600)	-
Culture recovery fund	30,298	(25,625)	(4,673)	-
Theatre Trust	2,150	-	-	2,150
Digital platform	-	388	-	388
	287,307	(9,694)	(84,080)	193,533
TOTAL FUNDS	506,006	(86,315)	-	419,691

Swindon Dance

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2022**

18. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	343,263	(419,884)	(76,621)
Restricted funds			
Centre for Advanced Training	313,237	(297,307)	15,930
Threatre Maintenance Fund	443	(189)	254
PrimarySTEPS	4,532	(1,315)	3,217
Centre for Advanced Training - talent spotting, outreach and recruitment	28,045	(28,045)	-
Children in Need - Salto Juniors	10,000	(6,131)	3,869
Adult carers class	-	(720)	(720)
Salto - learning difficulties	-	(2,520)	(2,520)
Salto - adults	-	(630)	(630)
Pre Vocational Training	9,587	(13,444)	(3,857)
Culture recovery fund	-	(25,625)	(25,625)
Digital platform	20,000	(19,612)	388
	<u>385,844</u>	<u>(395,538)</u>	<u>(9,694)</u>
TOTAL FUNDS	<u><u>729,107</u></u>	<u><u>(815,422)</u></u>	<u><u>(86,315)</u></u>

Comparatives for movement in funds

	At 1.4.20 £	Net movement in funds £	Transfers between funds £	At 31.3.21 £
Unrestricted funds				
General fund	76,373	(7,943)	101,662	170,092
Designated legacy income	48,607	-	-	48,607
	<u>124,980</u>	<u>(7,943)</u>	<u>101,662</u>	<u>218,699</u>
Restricted funds				
Centre for Advanced Training	125,309	143,746	(43,003)	226,052
Diploma in dance pedagogy (DDP)	2,040	(4,045)	(300)	(2,305)
Arts Council England (Catalyst funding)	115	-	(115)	-
Threatre Maintenance Fund	5,065	196	(5,705)	(444)
PrimarySTEPS	4,946	617	-	5,563
Other restricted donations	1,952	-	(575)	1,377
Children in Need - Salto Juniors	10,660	(2,044)	-	8,616
Adult carers class	1,078	(180)	-	898
Salto - learning difficulties	4,180	(310)	-	3,870
Salto - adults	775	-	-	775
Pre Vocational Training	6,905	3,552	-	10,457
Culture recovery fund	-	82,262	(51,964)	30,298
Theatre Trust	-	2,150	-	2,150
	<u>163,025</u>	<u>225,944</u>	<u>(101,662)</u>	<u>287,307</u>
TOTAL FUNDS	<u><u>288,005</u></u>	<u><u>218,001</u></u>	<u><u>-</u></u>	<u><u>506,006</u></u>

Swindon Dance

Notes to the Financial Statements - continued
for the Year Ended 31 March 2022

18. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	335,793	(343,736)	(7,943)
Restricted funds			
Centre for Advanced Training	335,926	(192,180)	143,746
Diploma in dance pedagogy (DDP)	9,493	(13,538)	(4,045)
Theatre Maintenance Fund	196	-	196
PrimarySTEPS	1,511	(894)	617
Centre for Advanced Training - talent spotting, outreach and recruitment	15,134	(15,134)	-
Children in Need - Salto Juniors	182	(2,226)	(2,044)
Adult carers class	-	(180)	(180)
Salto - learning difficulties	20	(330)	(310)
Pre Vocational Training	39,832	(36,280)	3,552
Culture recovery fund	105,325	(23,063)	82,262
Theatre Trust	3,987	(1,837)	2,150
	<u>511,606</u>	<u>(285,662)</u>	<u>225,944</u>
TOTAL FUNDS	<u>847,399</u>	<u>(629,398)</u>	<u>218,001</u>

Centre for Advanced Training: This offers advanced dance training for exceptionally talented young dancers. The fund includes amounts received from the Department for Education and South Glos College.

Diploma in dance pedagogy (DDP - formerly DDTAL): Funding received to deliver a professional qualification for dance artists and practitioners.

PrimarySTEPS: Funding received from the Royal Ballet School to deliver the Primary STEPs programme which sends accredited ballet teachers into schools.

Centre for Advanced Training - Talent spotting, outreach and recruitment: funds received from The Department for Education to raise aware of the Centre for Advanced Training scheme, whilst seeking out young performers with exceptional talent and potential.

Children in need - Salto Juniors: Funding to deliver dance lessons for children and young people with learning disabilities which will increase self-esteem, social skills and physical mobility.

Other restricted donations: Swindon Dance received the donations for various purposes.

Theatre maintenance fund - various grants towards the refurbishment of the theatre

Theatre improvement - grant towards the improvements to the theatre

Adult carers class - donation towards weekly dance classes for carers in swindon

Salto - learning difficulties - donation towards the Salto dance group

Salto - adults - donation to support Salto 16+ Disability Dance group to pay for a live musician during their class and for the opportunities got them to watch a dance performance in a safe and relaxed environment.

Pre vocational training - Funding received to deliver a two Access to Higher Education Diploma's in dance or urban dance

Culture recovery fund - funding from Arts Council to support the charity following the impact of COVID19

Theatre Trust - funding towards the reopening costs

Swindon Dance

Notes to the Financial Statements - continued
for the Year Ended 31 March 2022

18. MOVEMENT IN FUNDS - continued

Transfers between funds

The following transfers between funds have been made in the year in respect of the management charge and space hire allowances built into the income received;

Transfer from	Transfer to	£
Management charge		
Restricted fund - Centre for Advanced Training	General fund	37,980
Space Hire		
Restricted fund - Centre for Advanced Training	General fund	27,245
Restricted fund - Children in Need Salto Juniors	General fund	5,516
Restricted fund - PrimarySTEPS	General fund	3,575

The Culture recovery fund also allowed for a transfer of £4,673 to be made to general funds.

Following the end of the PVTP course, £6,600 was transferred to general funds.

The DDP course is no longer treated as a restricted fund as it is fee income. The £2,305 deficit on the fund has been covered by a transfer from general funds.

19. EMPLOYEE BENEFIT OBLIGATIONS

The Charity is a member of The Wiltshire Pension Fund. The Scheme is a multi-employer scheme.

Although the charity has not included the liability and disclosures necessary to account for the defined benefit pension scheme under the normal reporting standards, it had negotiated with Swindon Borough Council (SBC) to pay £156,607 over the next 20 years in exchange for them taking over the liability. This agreement has been signed by the charity and SBC. These payments have been discounted to a liability of £88,308 to reflect the present value of these future cashflows. The liability is include in note 15 and note 16.

The cost for the period was £4,534 (2021 - £6,213). At 31 March 2022 outstanding contributions were £Nil (2021 - £616).

The charity also makes payments to NEST, a defined contribution scheme. The costs for the period was £4,006 (2021: £3,868). At 31 March 2022 outstanding contributions were £Nil (2021 £Nil).

20. RELATED PARTY DISCLOSURES

The Trustee, R Chappell, was paid £1,270 during the year for providing services as Associate Artist. This payment does not relate to services as a trustee.

There were no other related party transactions during the year.

21. RECONCILIATION OF NET (EXPENDITURE)/INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2022 £	2021 £
Net (expenditure)/income for the reporting period (as per the Statement of Financial Activities)	(86,315)	218,001
Adjustments for:		
Depreciation charges	14,620	14,601
Finance costs	51	202
Decrease in debtors	12,049	15,277
Increase/(decrease) in creditors	11,531	(37,225)
Net cash (used in)/provided by operations	<u>(48,064)</u>	<u>210,856</u>

22.. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.21 £	Cash flow £	At 31.3.22 £
Net cash			

Swindon Dance

Notes to the Financial Statements - continued
for the Year Ended 31 March 2022

22.. ANALYSIS OF CHANGES IN NET FUNDS - continued			
Cash at bank and in hand	530,175	(48,115)	482,060
	<u>530,175</u>	<u>(48,115)</u>	<u>482,060</u>
Total	<u><u>530,175</u></u>	<u><u>(48,115)</u></u>	<u><u>482,060</u></u>

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