

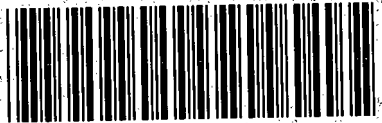
**THE
PLAYERS**
DANCING
FOR LIFE

CONTEMPORARY DANCE TRUST LIMITED

**ANNUAL REPORT AND
FINANCIAL STATEMENTS
31 JULY 2020**



FRIDAY



A9H9B5KJ

A09 06/11/2020 #303

COMPANIES HOUSE

CONTENTS

ANNUAL REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 JULY 2020

COMPANY INFORMATION	3
THE PLACE AT A GLANCE	4
WELCOME FROM THE CHAIR AND CHIEF EXECUTIVE	6
STRATEGIC REPORT	8
PRIDE IN OUR PEOPLE	22
FINANCIAL REVIEW	23
GOVERNANCE REVIEW	29
INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS	35
FINANCIAL STATEMENTS	38
CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES	38
BALANCE SHEET	39
CASH FLOW STATEMENT	40
NOTES TO THE FINANCIAL STATEMENTS	41

The Board of Governors present their Annual Report, incorporating the Strategic Report and Financial Statements, for the year ended 31 July 2020.
Contemporary Dance Trust Limited is the legal name of The Place. Throughout this document the organisation is referred to as The Place.

Board of Governors

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

Alan Bishop (Chair)
Jane Alexander (Vice Chair)
Tzo Zen Ang (maternity leave 1 Aug to 31 Dec 2019)
Michael Asante (appointed 1 May 2020)
Janet Eager MBE (retired 31 July 2020)
Derek Hicks
David Nightingale (retired 23 Oct 2019)
Chris Rowland (Treasurer)
Eva Sarma (appointed 1 May 2020)
John Stewart
Catherine Ward
Sharon Watson (resigned 1 Apr 2020)
Rosalind Wynn

Chief Executive Clare Connor

Company Clerk Naomi Thomas

Senior Staff: Artistic Eddie Nixon, Artistic Director, The Place
Sir Richard Alston CBE, Artistic Director,
Richard Alston Dance Company (retired July 2020)

Senior Staff: Education Dr Lise Uytterhoeven, Director of Dance Studies (appointed Jan 2020)
Dr Martin Hargreaves, Director of Research and Postgraduate
Programmes (appointed Jan 2020) formerly Director of
Undergraduate Programmes
Dr Mary Evelyn, Director of Postgraduate Programmes (retired Dec 2019)
Alex Graham, Director of Student and Academic Services (retired Aug 2019)

Senior Staff: Administration Anna Cassidy, Director of Development
Helen Keall, Director of Operations and Strategic Projects
Kathryn Martindale, Director of Finance and Resources
Caroline Schreiber, Director of Communications
Isabel Tamen, Executive Director, Richard Alston Dance Company
(until July 2020)

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

Company Registered Number 883094

Charity Registered Number 250216

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

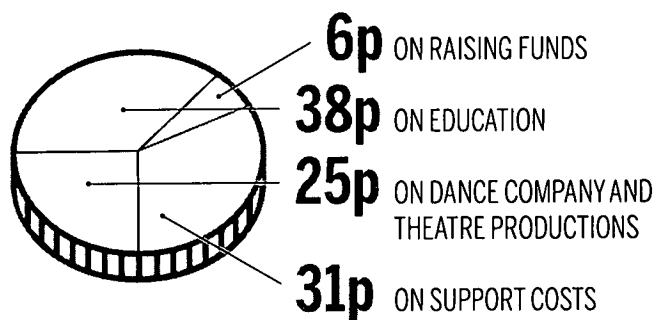
Bank Barclays Bank Plc, Hanover Square Corporate Banking Group,
PO Box 15163H, 50 Pall Mall, London SW1A 1QD

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

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

THE PLACE AT A GLANCE

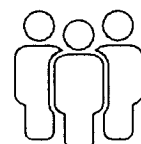
FOR EVERY **£1** EARNED, WE SPEND...



STAFF VS. NON-STAFF EXPENDITURE



STAFF
61.3%



NON-STAFF
38.7%

OUR 50TH ANNIVERSARY
LAUNCH ANNOUNCEMENT
REACHED

50,000
PEOPLE

WE ARE **50**

OUR ANNIVERSARY
WAS COVERED IN THE
PRESS
EVERY MONTH

OVER

200

PEOPLE SHARED THEIR 'BEST
PLACE MOMENTS' REACHING OVER

200,000
PEOPLE

STUDENTS

17%

INCREASE IN APPLICATIONS
FOR **UNDERGRADUATE**
PROGRAMMES

NATIONAL STUDENT SURVEY
STUDENTS SCORED THEIR
OVERALL SATISFACTION AT

92%

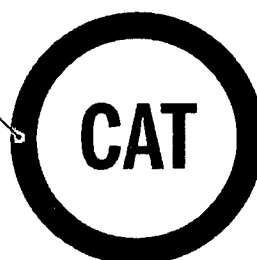
TEF GOLD STANDARD RATING

16%

INCREASE IN APPLICATIONS
FOR **POSTGRADUATE**
PROGRAMMES

100%

OF OUR CENTRE FOR
ADVANCED TRAINING (CAT)
GRADUATES PROGRESSED
INTO HIGHER EDUCATION



60%

OF ALL CAT STUDENTS
RECEIVED MEANS-TESTED
FEES

THE PLACE AT A GLANCE

AUDIENCES

NEARLY
40,000
PEOPLE WORLDWIDE SAW OUR
DANCE PRODUCTIONS LIVE...

1,500
AUDIENCE MEMBERS
PARTICIPATED IN
CONTEXTUAL EVENTS

...AND OVER
12,000
ONLINE (POST COVID-19)

OUR DIGITAL AUDIENCE GREW BY
20% TO 109,496
FANS AND FOLLOWERS WORLDWIDE

ARTISTS

94
ARTISTS RECEIVED
FREE STUDIO TIME

WE INVESTED
£105,503
TO MAKE **43** NEW COMMISSIONS

WE SUPPORTED
236
ARTISTS TO MAKE AND
DEVELOP NEW WORK

800
ARTISTS ATTENDED OUR FREE
WEBINAR WEDNESDAY'S SERIES
ONLINE DURING LOCKDOWN

PARTICIPATION

ADULT ATTENDANCE IN
RECREATIONAL DANCE SESSIONS LIVE:
24,529 AND
2,411 ONLINE (POST COVID-19)

YOUNG PEOPLE ATTENDANCE IN
RECREATIONAL DANCE SESSIONS:
33,232 AND
3,063 ONLINE (POST COVID-19)

WELCOME FROM THE CHAIR AND CHIEF EXECUTIVE



2019/20 was an unprecedented year that saw the global COVID-19 pandemic force the entire country into lockdown.

From June to July, the Class of 2020 from London Contemporary Dance School worked with commissioned dance artists Jamila Johnson-Small, Leah Marojevic, Fernanda Munoz-Newsome and Thick & Tight for their respective graduate commissions. Collected under the title *Cyber Rats... Despite It All*, each piece, in startling different ways, reflects the contemporary spirit of The Place.

The resulting works are love letters to the power of dance. They speak volumes about the ingenuity and courage of the collaborators. In all four works, there are messages here for us as audience members to let go, to encounter a cinematic experience, to take an audio walk (highly recommended!), select dancers in a gaming console-style performance (mind blowing!) or meander through an intimate gallery in your own time and space.

EVERYTHING (but the girl) by 2Faced Dance Company (photo by Chris Nash)

WELCOME FROM THE CHAIR AND CHIEF EXECUTIVE

After such an intense period of lockdown and restraint, exploring these works was nothing short of exhilarating. The commissioned artists have all spoken about how their expectations of the process were quickly surpassed, as everyone involved responded to difficult situations of isolation and restricted movement by finding new ways to engage, uplift and take care of each other. The resulting works demonstrate new ways to perform intimacy and connection, affirming the potential 'sociality' of both 'social' distance and 'social' media.

In the future, we hope that The Place is not judged purely by our balance sheet post COVID-19 but by the quality and bravery of the work that was created during this period and by what follows. If the last four months are anything to go by... we are genuinely excited!

On closing the building in March 2020, we quickly established an agile culture, with short term goals devised and revised, firstly to adapt and then to build a more proactive stance to enable us to take difficult decisions in support of radical changes. Our mission of *powering imagination through dance* has proved our "north star", guiding us through. We have learned so many things over the period but three that rise to the top are:

1. We have worked to **'stay connected'** with as many people as possible. Indeed, through our online provision of classes and performance we engaged with some 17,500 people – the same amount as we might have expected for the same quarter period pre-COVID-19, but now reaching people all over the world! We worked with artists to create 50 bespoke films for our 14 partner primary schools in Camden to help children stay active and support their well-being. These films have seen views in their thousands and the comments back from children and staff have been humbling to say the least.
2. Our wonderful Board have put their arms around the organisation and unequivocally supported the staff team to **'make learning visible'**. We have built webinars for artists, online programmes of performances for audiences and supported artists Frauke Requardt and Daniel Oliver to take their work from stage to screen in their own home. Significantly, our third-year undergraduate students presented their entire category of self-driven work titled Negotiated Project online via The Place website, further promoted on our social channels. We will never go back now.
3. We have taken our work online, but our young people were already there waiting for us to catch up! What they of course know is how to give feedback quickly with a like or a dislike. By their standards, our evaluation methods are ossified and so in this digital space we have learned from them, how to **'close the feedback loop'**. This was illustrated in our recent London Contemporary Dance School International Summer School, which was attended by over 80 people from all over the world. One of the participants explained how different the experience had been, *'... with what I have learned in this week, I could have written a book.'*

Adults talk about 'reimagining' the world, but young people don't need to do that - they just 'imagine.' We would achieve far more if we could engage more readily and urgently in a dynamic learning environment and enable young people to have more say in the world that they inherit.

True to the pioneering spirit of The Place, our job and challenge are to 'imagine' the future of dance together.



Alan Bishop
Chair, The Place



Clare Connor
Chief Executive, The Place

STRATEGIC REPORT



With over 50 years' experience leading dance education, creation, and performance, The Place plays an essential role in the arts and culture sector. The ecology of participation, vocational education, professional artist development and national and international touring is without parallel.

We believe in dance for all and this commitment is inherent in our strap line *Dancing for Life*.

In fulfilling our mission, we have set out the following strategic objectives 2018-2023:

1. Secure The Place for the next 50 years
2. Support dance artists and dance makers to make dance happen
3. Enable more young people to make, perform, watch and respond to dance
4. Be better known as world leaders in dance training, development and presentation
5. Create the best possible learning environment for dance.

Born To Manifest by Just Us Dance Theatre (photo by The Other Richard)

SECURE THE PLACE FOR THE NEXT 50 YEARS

At the outset of our 50th year we agreed a fresh new vision for *a world with more dance*. Within our vision, we pledged ourselves to the provision of the four key elements of training, education, production and presentation of dance. We know that that this unique combination is what sets us apart from every other dance organisation in the world.

In this special 50th year we pay homage to Sir Richard Alston, whose Richard Alston Dance Company has been a key part of The Place for 25 years. Fortunately, we retain his support as an Emeritus Visiting Professor for London Contemporary Dance School while a much-valued partnership with the Victoria and Albert Museum and The New York Public Library have secured his legacy. We welcomed Dr Lise Uytterhoeven as Director of Dance Studies for London Contemporary Dance School and we also acknowledge the sad and unexpected passings of our former Chair, Thomas Lynch, and our most devoted Patron, Sir Ken Robinson PhD.

Over the past three years we have achieved high levels of adaptive resilience through an emphasis on leadership and corporate governance, whilst innovating with our new MA Screendance programme, investing in dance-science research and pedagogy, growing digital engagement and redirecting subsidy towards a new Producing and Touring programme to support a greater diversity of independent artists. We also announce the commencement of a new partnership with University of the Arts London. This will begin in 2020/21 with the validation of our degree programmes, leading to greater collaboration between our students of varying artistic disciplines.

The proud list of leadership achievements of our staff, students and alumni set out on page 22 and our National Student Survey results with 92% overall satisfaction is a strong indicator of the value of our Higher Education Services to the students we serve.

More recently our concerted efforts with a series of agile goals have enabled the organisation to respond adeptly to counter the impact of COVID-19, such that we have been able to deliver two thirds of our business plan objectives with confidence.

We continue to double down our efforts and resources to support the recovery of The Place, of dance, and the wider cultural sector, with an eye on developing the next business plan noting the following drivers:

1. Our origins as an arts school with a focus on collaboration with different art forms
2. A unifying focus on and the scaling up of investment for independent artists
3. Pedagogical change to decolonise our Higher Education programmes in support of Black Lives Matter and greater equality for all
4. Global growth of audiences and participation through live and online platforms

In addition to these internal factors are the external drivers that are emerging as the United Kingdom and the world recover from COVID-19 with a greater sense of clarity and urgency:

- Racial and social justice
- Environmental protection and conservation
- Health and well-being
- Local and community impact

STRATEGIC REPORT

SUPPORT DANCE ARTISTS AND DANCE MAKERS TO MAKE DANCE HAPPEN

A new chapter of The Place began this year. After 50 years of being the home to a single and spectacular resident company, we commenced our transition to a new Producing and Touring programme. Embracing the plurality and tensions of a *world with more dance* we began work with a new cohort of independent artists with an ambition to bring their dances to more people and places than ever before in our history.



Richard Alston Dance Company's (RADC) 2019/20 touring season, which commemorated and celebrated the company after 25 years, was called *Final Edition*. Comprising 10 repertoire pieces, including two new creations by Richard Alston – *Voices* and *Light Footsteps* and *Shine On*, and one by longstanding Associate Choreographer Martin Lawrance, *A Far Cry*. *Final Edition* was presented at 19 different venues throughout the UK and overseas.

Alston's *Voices* and *Light Footsteps* to music by Claudio Monteverdi and Martin Lawrance's *A Far Cry* to music by Edward Elgar premiered with great acclaim at Festival Theatre, Edinburgh, on 27 September 2019 to a record audience.

'In *Voices* and *Light Footsteps*... the 71-year-old choreographer reveals the very essence of himself, the glowing seam of light, of musicality and of joy, which has illuminated British dance stages for so long.' – Sarah Crompton, The Observer, March 2020

Alston's *Shine On* to Benjamin Britten's *On This Island* premiered at Snape Maltings, Aldeburgh, on 1 November 2019. The Aldeburgh performances were commissioned by DanceEast and Snape Maltings, and generously supported by The Tezmae Charitable Trust and The London Community Foundation, Cockayne – Grants for the Arts.

Voices and Light Footsteps. Dancers: Jennifer Hayes, Niall Egan, Alejandra Gissler and Ellen Yima (photo by Chris Nash)

'The steps are so recognisably Alston's it hurts: the tilting arabesques, the straight arms raised to heaven forming a V-shape with the body, the straight-leg jumps, the impeccable unison breaking into canon formations. Dazzling.' – Teresa Guerreiro, Culture Whisper, March 2020

On the 27-30 November the Company gave its final *At Home* performances at The Place with a special programme including seven works: *Bari* – a new dance for ten London Contemporary Dance School students; *Nowhere Slowly* and *Blue Shubert* – two of Alston's earliest works created at The Place in its very beginnings; *Isthmus* and *Red Run* – two RADC signature pieces; Martin Lawrance's *Detour* and Merce Cunningham Centennial Solos featuring choreographer/dancer Siobhan Davies, Elly Braund, Hannah Kidd and Daniel Squire. The season included a post-show conversation between choreographers Richard Alston and Siobhan Davies as part of The Place's 50th anniversary celebrations.

Overseas performances in the year included two performances in a first visit to Dampfzentrale, Bern, in Switzerland and four performances at Montclair State University in New Jersey (US) as part of Peak Performances. This was the Company's fourth visit to Montclair and a perfect way to say goodbye to our enthusiastic American audience who have shown such keen appreciation of Alston's work.

The spring 2020 tour culminated with our final ever performances at Sadler's Wells, London on 7 and 8 March. *Bari* (Alston's London Contemporary Dance School Curtain Raiser) opened the evening shows followed by *Isthmus*, *A Far Cry*, *Mazur*, *Shine On* and *Voices and Light Footsteps*. Richard Alston thanked his audiences and dancers after the final curtain call on Sunday 8 March.

'A beautiful swansong for his dancers and a marvellous showcase for the qualities that have made Alston such an important figure... the sheer delight he takes in the language of dance.' – Debra Craine, The Times, March 2020

The final company comprised of dancers Elly Braund, Jennifer Hayes, Joshua Harriette, Monique Jonas, Nahum McLean, Jason Tucker, Nicholas Shikkis, Ellen Yilma and apprentice dancers Alejandra Gissler and Niall Egan. Singer Katherine McIndoe and long-standing pianist Jason Ridgway also performed as part of the *Final Edition* tour.

'To wind up the activity of this Company on the stage of Sadler's Wells was the only truly fitting way to finish our twenty-five years - a sadness-tinged celebration but an evening of uncontainably joyous dancing. Extraordinary that our performances suddenly turned out to be the very last before the theatre was closed by COVID-19 restrictions. We were very lucky to have made it.' – Sir Richard Alston

SIR RICHARD ALSTON'S LEGACY

As one of the most prolific British Choreographers of his generation with a career spanning over 50 years, we wanted to ensure that Alston's work was properly documented to serve future dance artists. Under the guidance of Jane Pritchard, a highly respected dance archivist from the Victoria and Albert (V&A) Museum, the Company undertook the process of cataloguing and preserving hundreds of photographs, posters, leaflets, programmes, press cuttings, framed pictures, awards, lighting/costume designs, educational resources as well as an extensive costume collection. The V&A, who already hold some archive material from The Place, will be home to the Richard Alston Archive. This collection will be available in 2023 when the V&A open their new site in Stratford, East London. The New York Public Library for the Performing Arts will be digitising over 1,000 VHS and mini disk tapes from performances and rehearsals, which will then be stored by both the New York Public Library for the Performing Arts and the V&A. Richard's legacy will not be forgotten.

ARTIST DEVELOPMENT, COMMISSIONS, NEW PRODUCTIONS AND TOURS

Our new approach to dance commissioning places diversity at its centre and uses the expertise of all our staff and partners to fuel new artistic collaborations and new audience connections. We want the artists that perform on our stage and in our touring shows, and that teach our students, to bring a breadth of experiences that describe the creative complexity of the world. Meanwhile, our unique mix of theatre, touring and participation programmes has enabled us to reach circa 40,000 people in the UK and overseas, despite the closure of all theatres and outdoor festivals from mid-March due to COVID-19.

Alongside our annual *Resolution* festival, which supported 81 emerging artists to present their new work on our stage, we also provided free studio space for 94 artists and invested over £105,000 in commissioning new work. Over August and September 2019, we hosted 17 residencies as part of our annual Choreodrome project, giving artists the chance to research and develop new creative ideas and share them with each other and with public audiences in our Touch Wood performance series.

Our partnership with the Rural Touring Dance Initiative continued, with companies such as Alleyne Dance, Altered Skin, Mr and Mrs Clark and Sadhana touring work to village halls around the UK. As part of the British Council 2019 Showcase, we supported Amy Bell and Lost Dog to take their shows to the Edinburgh Fringe Festival with Amy Bell's show, *The Forecast*, winning a Total Theatre Award. We also produced a second tour of our superbly received family show, *Hansel and Gretel*, with Uchenna Dance for families around the UK.

We created a new show, *Dadderrs*, with Frauke Requardt and Daniel Oliver which was performed at The Place in November 2019 and was due to tour the following spring. In June 2020, in response to the unprecedented situation of COVID-19 and cancelled tour dates, we produced *Dadderrs: The Lockdown Telly Show* – a 'box set' version of the performance filmed by the artists in their own home and available for everyone on YouTube.

As COVID-19 interrupted the work of venues and festivals around the world, our producing team have worked alongside artists and partners to reprofile the creation and premiere of new productions with Requardt and Rosenberg, Sivan Rubenstein, Lost Dog and Avant Garde Dance. These productions will now be realised in 2021 and 2022. Throughout the uncertainty of spring and summer 2020 we prioritised our support for independent artists' projects, offering a socially distanced summer residency programme and a special online series of professional development webinars that were free to attend for over 800 artists.



Dadderrs: The Lockdown Telly Show by Frauke Requardt and Daniel Oliver (photo by Suzanne Dietz)

STRATEGIC REPORT

PERFORMANCES AT THE PLACE THEATRE



This year, artists such as Sung Im Her, Dan Watson, Azara Meghie, Kloe Dean, Edifice Dance Theatre and Simone Mousset all presented evenings of work at The Place for the first time. Alongside, we presented the new shows of audience favourites such as Gary Clarke, Scottish Dance Theatre, Igor and Moreno and Just Us Dance Theatre.

Our audiences continue their enthusiasm for deepening their understanding of our programmes and artists with our post-show contextual events attracting over 1,000 people.

- Gary Clarke's *Wasteland*
'Humane, politically charged dance-theatre.' – ★★★★★ The Stage
- Igor X Moreno's *Beat*
'Cool, intelligent, thought-provoking, BEAT excels because of its fantastic creative team and its absolute superstar, Margherita Elliot.' – ★★★★★ Dance Tabs
- Scottish Dance Theatre's *Antigone Interrupted*
'A bold, defiant performance.' – ★★★★★ The Stage
- Just Us Dance Theatre's *Born To Manifest*
'An extraordinary piece of work.' – Wonderful World of Dance

Following the closure of the theatre mid-March due to COVID-19 we collaborated with visiting companies and other venues to create a programme of nine streamed online performances and one digital series between April and July, viewed by over 12,000 people across the world.

Autocrafter by Sung Im Her (photo by Sung Heon)

ENABLE MORE YOUNG PEOPLE TO MAKE, PERFORM, WATCH AND RESPOND TO DANCE

Our work with young people is driven by a continuous demand for high quality experiences within the following objectives:

1. Deliver high quality programmes which promote engagement and learning in dance
2. Provide creative opportunities for young people to participate and work with professional artists and choreographers
3. Invest in dance theatre work for younger audiences

With a goal to achieve a greater plurality and diversity of creative artists, participants and audiences, in studios, and on stages and platforms in the UK, we have developed The Place Partnership Programme, a national strategy for education and outreach. The strategy works across the whole organisation and focuses on long-term partnership-working with regional dance providers using digital as well as live platforms.

Meanwhile, our Youth Focus Group further embedded the Young Persons Charter, providing invaluable feedback on their experiences in the wake of the Black Lives Matter movement. Going forward, they will be a key consultative group for the work of the Equality, Diversity and Inclusion Committee and will further develop their relationship with the organisation through the Board of Governors.

CENTRE FOR ADVANCED TRAINING

Funded by the Department for Education's Music and Dance Scheme, our Centre for Advanced Training (CAT) trained 146 students in 2019/20. 60% of the cohort were on means tested grants from the Department for Education, enabling young talented people from a diverse range of backgrounds to access our training.

Recruitment for our CAT covers a range of activities including schools workshops and longer-term creative projects, in-house open days and auditions. We continued our outreach work within secondary schools in Camden, other London boroughs and Stevenage, delivering six week-long projects with pupils and culminating in a performance at The Place as part of the Camden Secondary Schools platform. We held our very first Experience Day, where we invited prospective CAT students to spend a whole day with us, taking classes as they would if they were a CAT student. With COVID-19, we moved our auditions online, inviting candidates to send in video auditions. Whilst numbers were lower than usual, we still received 123 video applications.



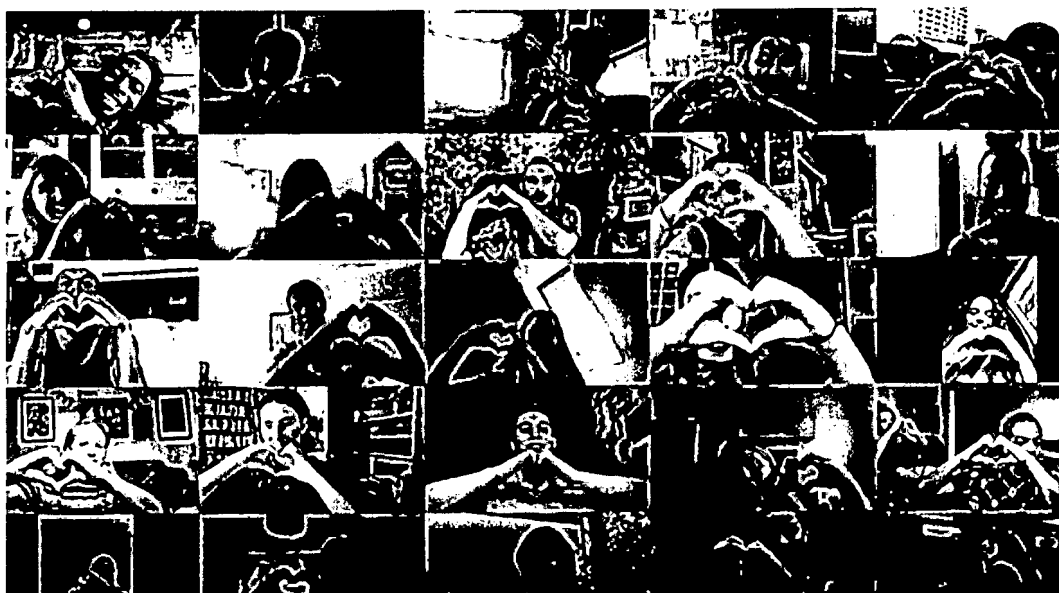
CAT Students in the Summer Show 2019 (photo by Stephen Berkeley-White)

STRATEGIC REPORT

During the year, CAT students take regular classes on Saturdays and evenings during the week in contemporary, ballet and creative. The teaching is designed to give them the tools and confidence to be dance artists or work within the field of dance if they so choose. Outside of our regular term time classes, the students participate in choreographic residencies and workshops to give them an insight into the dance world and to gain further skills.

With COVID-19 closing the building in March, we ran our Summer Intensive, Sharing and Graduation Ceremony online this July (with 132 participants) and the students co-created and performed works made with Joseph Toonga, Alessandra Seutin (who worked from Brussels), and also Omari Carter and The Motion Dance Collective (The MDC).

This July, 17 students graduated from CAT and will be going to study at London Contemporary Dance School, Northern School of Contemporary Dance, London Studio Centre, Trinity Laban, St. Andrews University, Cardiff University and Cambridge University.



ESSENTIAL ALSTON

Essential Alston workshop and performance packages in schools continued to be in high demand throughout the final year of the Company, building on relationships with schools and dance institutions over many years. Essential Alston delivered 82 learning and participation sessions in collaboration with our Centre for Advanced Training (CAT), Classes & Courses and London Contemporary Dance School at The Place, to 1,318 participants. In addition, the Company held 111 sessions at secondary schools and venues around the UK, with 4,285 known attendees. Totalling 193 sessions and 5,603 participants. Richard Alston led 18 pre and post show discussions in venues throughout the *Final Edition* tour reaching 2,010 people.

STRATEGIC REPORT

YOUTH DANCE AND CREATIVE LEARNING

Our Fresh and Youth Dance Platforms give young dancers from all over London and the UK the chance to dance on our stage. The closing of the theatre in March meant the cancellation of our Camden Schools Dance Festivals. Nevertheless, our Creative Learning team maintained our engagement with our 14 local partner schools creating over 50 online dance workshops for children to use at home.

'Thank you SO much for this - wow! What a thoughtful idea and a lot of work for you to put together. I'm sure the children will absolutely love the videos. Really personal and it will definitely help them to feel connected.' – Year 3 Teacher, Eleanor Palmer Primary School

CHILDREN AND FAMILIES THEATRE PROGRAMME

Our theatre programme for families included the magical *Hocus Pocus*, presented in partnership with Dance Umbrella, and our Christmas run of *The Little Prince* by Protein Dance, brought many people to The Place for the first time with their schools or families.

'An ecstatic masterpiece' – ★★★★★ London Theatre Reviews on Protein Dance's *The Little Prince*



The Little Prince by Luca Silvestri's Protein (photo by Jane Hobson)

STRATEGIC REPORT

BE BETTER KNOWN AS WORLD LEADERS IN DANCE TRAINING, DEVELOPMENT AND PRESENTATION

From September 2019 - August 2020, The Place celebrated 50 years of powering imagination through dance. Looking towards the future whilst nodding at our past, the programme of activity was designed to spark conversations with our dance community and shine a light on our performances, professional and recreational education and artist development activity.

Focusing on two big questions surrounding our artform: 'what are contemporary ideas?' and 'what is dance for?', we engaged with industry leaders and patrons (Sir Ken Robinson, Bonnie Greer, Siobhan Davies, Celeste Dandeker), academics (Dr Sara Houston, Roehampton University) and hundreds of current students, alumni, young people, as well as new audiences. We gathered over 150 memories, stories and anecdotes of The Place, which we were shared throughout the year in a social media campaign titled *Best Place Moments*, along with archival footage from the past five decades. We celebrated *dancing for life* in a blog series highlighting alumni using their creative education in other fields including design, literature, chocolate making, millinery and anthropology. Similarly, we celebrated alumni's illustrious careers within the world of dance through a series of *Alumni Portraits*.

Our programme was widely covered in the press (circa 30 mentions a week on average) and included: 5* reviews for Lost Dog's *Juliet & Romeo* in The Scotsman and The List (Edinburgh), 4-5* reviews for Gary Clarke's *Wasteland* in Culture Whisper, The Stage and The Metro, RADC at Sadler's Wells with many 4-5* reviews including The Herald, Telegraph, The Independent, The FT, The Observer. Additionally, the company's *Final Edition* Tour was featured in the Guardian's *50 best things to do this Autumn* and the Telegraph's *14 essential dance shows to book now* (Autumn 2019). When live performances ended in March, the press continued to cover our online programme and classes including our learnings in adapting to online teaching for London Contemporary Dance School.

For the launch of our anniversary year, we also delivered a new vision, *A world with more dance*, and mission, accompanied by a new visual identity and website design. The announcement of the new brand and 50th anniversary launch reached 50,000 people within a month.

Our focus on developing digital audiences enabled us to move adeptly in response to COVID-19 where we re-framed our strategy to reach audiences and participants in target countries including Argentina, Brazil, Finland, Kuwait, Iran, Australia, Israel, India and Russia, developing a global fandom.

Alongside annual live audiences of 50,000 we have seen major growth in our digital following, attributed to a forensic approach to digital analytics, upskilling staff and the adoption of an agile content strategy.

We are continuing to play an active and vital role in our local networks (including the Knowledge Quarter, CulturED and Cultural Camden), national networks (including National Dance Network, National Dance Companies Consortium) and international networks (including working on the development of an Audience Development Conference with Sadler's Wells for the European Dance Network). We also continue to play a vital role in supporting the Department for Culture Media and Sport both in the case for support and in the recovery process for the sector through the provision of data, case studies and research.

CREATE THE BEST POSSIBLE LEARNING ENVIRONMENT FOR DANCE

The Place responds proactively to shifts in the arts, cultural and education sectors in order to enhance the learning environment for students, communities, artists and researchers. This happens in partnership with students, participants and artists. The recent rise in student satisfaction in the National Student Survey on the question of Student Voice illustrates that students agree that their voice is heard and responded to.

The new partnership with University of the Arts London (UAL) on the validation of undergraduate and postgraduate courses from September 2021 will ensure The Place benefits more directly from being part of a strong community within arts pedagogy, student activism and research.

DANCING FOR LIFE

Our programme of 35 weekly dance classes continues to draw thousands of adults and young people to The Place each week. February saw the first Why Dance? Showcase that brought together adult performers from across London in a celebration of their passion for dance.

Unable to run classes in our studios The Place's launched its first ever programme of online classes for the summer term. The mix of classes for children and adults of all levels of ability reached an attendance of nearly 5,500.

'I have been doing ballet again for the first time in decades and my first ever contemporary classes, and my son has kept going with his Saturday classes. So it's a big thank you from us for helping us get creative during lockdown.' – Participant in weekly dance class programme

'The online sessions have been a real boost to both my physical and mental health and wellbeing.'
– Over 60s class participant

LONDON CONTEMPORARY DANCE SCHOOL

UNDERGRADUATES

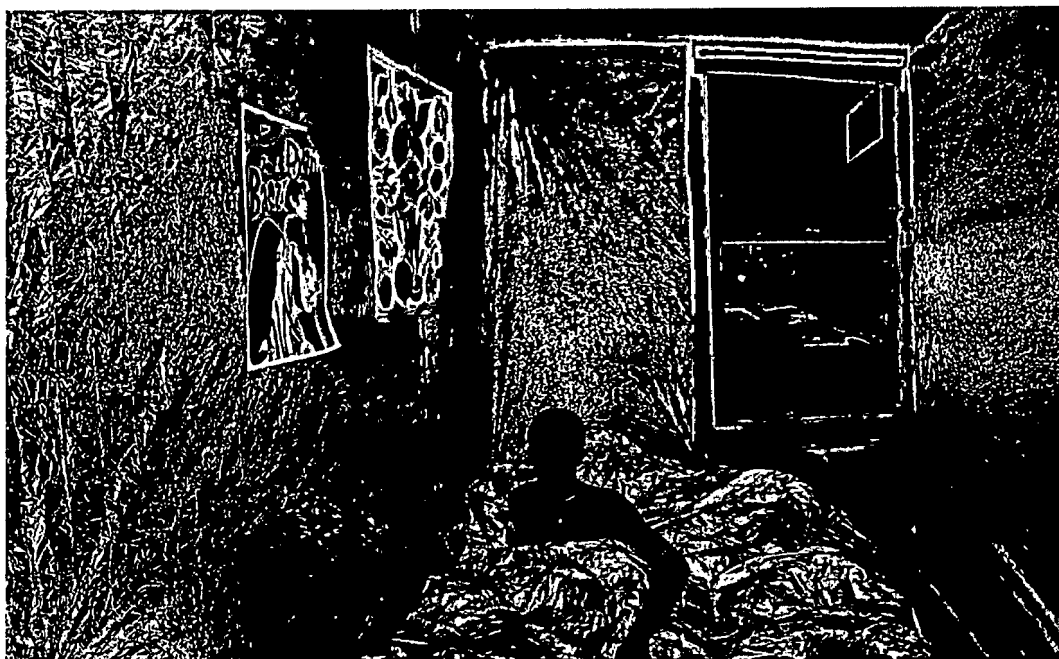
During the summer term, the first-year students had an opportunity to work with repertoire from *Aftermath* by Eva Recacha and create and perform work online with guidance from the choreographer. Meanwhile second year students used their Partnerwork module to work in small groups over nine weeks to create films comprising learned and devised materials sourced from Rosemary Butcher's *SCAN*. These works were then shared, viewed and discussed online.

The third-year students' individual research projects, spanning practice, creation and writing, offered a unique insight into their development as emerging dance artists and reached a much broader audience online than had previously been possible in the building. This contributed to the graduating students' own, self-identified aim of having their work showcased online to as wide an audience as possible as a key aspect of their graduation experience during the pandemic.

The third-year graduation works, entitled *CYBER RATS, despite it all...*, were fully created through an online creative process that spanned five weeks and were then also disseminated online.

STRATEGIC REPORT

'The answer to the question of how you recreate a performance online, is that you don't, it's useless. Nothing is less transporting than a small brightly lit computer screen: synthetic, digestible, distractible... Because Going Ghost is unable to be physical, it is obsessed with the non-physical, the transient, and the emotional.' – Elizabeth Gregory, The State of the Arts, August 2020



HEALTH AND WELL-BEING

Physical load monitoring was implemented across all three years of the undergraduate programme as part of the research project on periodization. Alongside the existing fitness programme designed to increase stability and strength, physical load monitoring led to a 25% reduction in injuries in the autumn term.

Psychological testing took place to monitor developments and patterns in students' self-esteem, perceived stress and subjective wellbeing. Preparatory work with teaching faculty explored conceptions of cognitive load, with the aim of implementing periodization to optimise students' well-being and develop their psychological skills set.

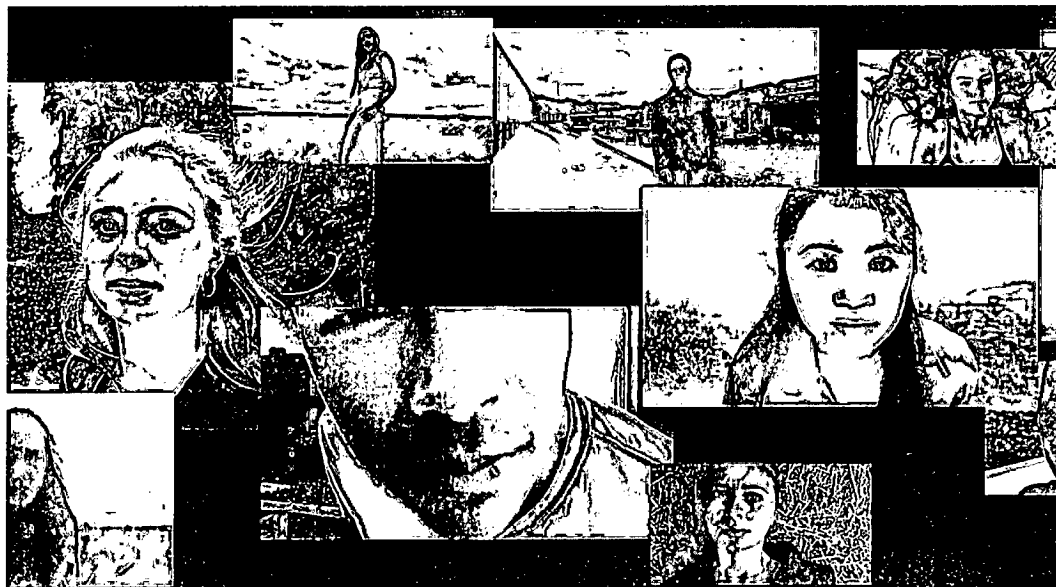
Extra personal tutoring and counselling support between March and July helped to minimise the negative impact of the pandemic and lockdown restrictions on students' well-being. Additional workshops on motivation with dance psychology experts were offered mid-way through the summer term to address the challenges of online, distance learning for dancers.

Online Pilates and Body Conditioning classes worked well during the lockdown and were accessible to the whole School. Over the summer break students had access, via Google Classrooms, to a range of videos with exercises that would enable them to design and implement their own programme of conditioning in preparation for a gentle return to the studio after a six month break.

Zakarius Henry in *An Error in Compby Thick & Tight*, part of the 2020 graduation works, Cyber Rats, despite it all...

POSTGRADUATE

The Postgraduate performance company, EDGE, created three works to be toured internationally by Alleyne Dance, Riccardo Buscarini and Igor x Moreno. Unfortunately, the lockdown happened just before the technical week in The Place Theatre. During the summer, the students have worked with Igor x Moreno and MA Screendance alumnus Omari 'Motion' Carter to create an online version of the work *Pulsar* on YouTube. The rest of the works will be reimagined into sharings and showreel footage when the students return in September.



Postgraduate work-based learning placements have been employed all over the UK and abroad. Students were placed with Richard Alston Dance Company, Scottish Dance Theatre, National Dance Company of Wales, Danish Dance Theatre, balletLORENT and James Wilton. As with EDGE, much of the touring was interrupted by COVID-19 and so we are working with the students and the companies to imagine new ways to provide performance and touring in virtual spaces.

The Developing Artistic Practice Pathway attracted 16 students this year from all over the world, bringing with them a wealth of backgrounds and creative practices. Choreographic highlights before lockdown included the creation of three new solos, seven live installations throughout the building and an exciting range of experimental works created to be listened to or viewed as videos. This cohort will complete their group choreography works in September 2020, delayed due to COVID-19, and plans are already well underway for a performance project led by Atabey Mamasita, spread across several locations on Hampstead Heath in early October 2020.

This was the second intake for the Screendance MA and the student curated and organised festival, *Frame Rush* was again a huge success. They received 521 submissions from 69 countries and the students selected 22 films from 17 countries (plus nine films from the previous MA cohort). All screenings sold out and they also curated an online festival of seven films, from four countries. During the four days it was live it had 448 views. These students in particular are finding themselves in demand during lockdown as all attention has turned to exploring ways to disseminate dance practice and performance through screens.

STUDENT RECRUITMENT

During 2019/20, London Contemporary Dance School trained 157 undergraduate and 78 postgraduate students. The 2020 graduating cohort comprises 51 BA (Hons), 3 Postgraduate Diploma and 32 Masters students.

We received 458 undergraduate applications for 2020/21, an increase of 63 compared to last year as a result of innovative approaches to creating online content by the Communications team. The audition process was moved fully online in February in response to COVID-19, enabling applicants to apply by video audition and video interview. We are anticipating 75 new undergraduate students including 12 overseas students to begin training in the autumn, constituting a three-form entry. A blended model of face to face activity and online learning has been planned with the support of the University of Kent, enabling students who are unable to join in person to successfully continue their studies.

RESPONSE TO COVID-19

In response to the COVID-19 global pandemic, London Contemporary Dance School suspended face-to-face teaching in mid-March and put in place an emergency online provision to enable all students to continue to fulfil learning outcomes and progress or graduate. The students quickly rose to this challenge and approached the online classes with an open mind, imagination and creativity. We worked closely with students to enhance the quality of the online learning by listening to their immediate feedback and ideas. The agile, supportive and inclusive pedagogy, in conjunction with University of Kent's No-Detriment and No-Disadvantage Policy, resulted in a 98% student retention in the summer term.



Isolation Dance by current London Contemporary Dance School students. With over 50 video submissions of students dancing in their homes and gardens across the world, showing that even apart we continue to dance together.

STRATEGIC REPORT

PRIDE IN OUR PEOPLE

AWARDS

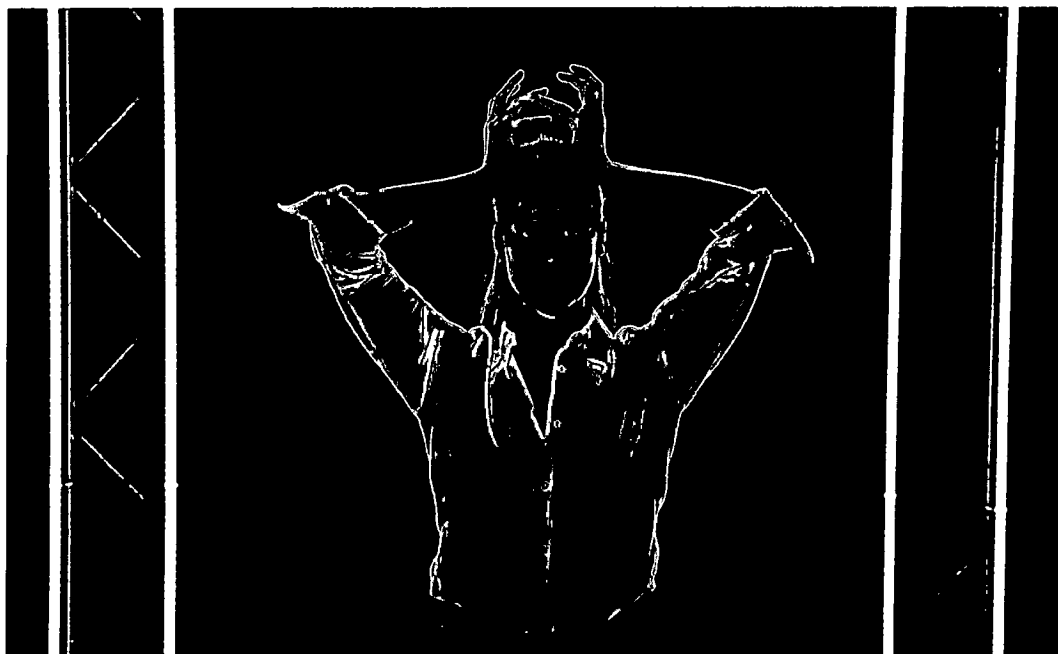
- Amy Bell's *The Forecast* wins Total Theatre Judge's Discretionary Award at the Edinburgh Festival Aug 2019
- Healthcare team wins Once Dance UK's Best Dance Healthcare Team Award, Nov 2019
- Patron, Anthony Van Laast awarded an Honorary Doctorate University of Kent, Nov 2019
- Sue MacLennan – Lifetime Contribution to Choreography Award - Bonnie Bird Choreography Award 2020
- Grace Nicol - Choreographic Development Awards - Bonnie Bird Choreography Award 2020

NATIONAL DANCE AWARDS – LONDON CONTEMPORARY DANCE SCHOOL ALUMNI

- James Cousins, nominated for Best Independent Company
- Arthur Pita, nominated for Best Modern Choreography for *The Mother*
- Jemima Brown was nominated in two categories, Best Emerging Artist and Female Modern Performance, with the award going to Solene Weinachter, nominated for the second year for her exceptional portrayal of Juliet in Lost Dog's *Juliet and Romeo*.

ACHIEVEMENTS

- Ben Duke was listed in The Guardian's The Best Dance of the 21st Century, Sep 2019
- Olive Hardy - Sadler's Wells Young Associate, Jan 2020
- Clare Connor - contributor to Arts Council England's first episode of *Art of Leadership* Podcast, Jan 2020
- Lise Uytterhoeven launches her book *Sidi Larbi Cherkaoui: Dramaturgy and Engaged Spectatorship*, Jan 2020
- Henrietta and Richard Bannerman launch their book *Changing the Face of British Dance: Fifty Years of London Contemporary Dance School*, Jan 2020
- London Contemporary Dance School student Alexander Love named as *Game Changer: 6 people changing the face of theatre in the Midlands*, Mar 2020



Antigone, Interrupted by Juan Cleveland (photo by Maria Falconer)

FINANCIAL REVIEW

STRATEGIC REPORT

For the year ended 31 July 2020, The Place recorded a surplus on general unrestricted funds after taxation and transfer of funds of £433,328 (£63,996 in 2018/19).

Total income in 2019/20 was £7,378,788 (£7,175,474 in 2018/19), £4,363,698 of which was unrestricted. This income is made up of student fees £2,841,058 (£2,715,724 in 2018/19), grants for supporting teaching from the Conservatoire for Dance and Drama, funding from the Department of Education for our pre-vocational dance courses (total teaching grants £912,186 (£1,058,169 in 2018/19)) and an annual restricted grant of £1,754,994 (£1,943,985 in 2018/19) from Arts Council England to support our position as a National Portfolio Organisation. We also received grants of £200,000 from Arts Council England's COVID-19 Emergency Fund and £313,529 from the Government Job Retention Scheme.

During 2019/20, the Chief Executive and the Director of Development continued to lead the fundraising efforts. As well as raising funds to specifically support students and artistic programming, the overall fundraising income contribution was £419,735 (£482,468 in 2018/19) with the final quarter target impaired due to COVID-19.

Total Income (Restricted and Unrestricted)	Year Ended July 2020 £000s		Year Ended July 2019 £000s	
Grants	3,373	46%	3,152	44%
Donations and Legacies	420	6%	482	7%
School Fees and Education	2,841	39%	2,716	38%
Performances	428	6%	416	6%
Other Charitable income	100	1%	69	1%
Earned income	211	3%	335	5%
Investments	5	0%	5	0%
Total Income	7,379	100%	7,175	100%

There was a small surplus on restricted funds amounting to £21,390.

The restricted funds are made up of funds to support students, pioneering fundraising to support new theatre work and specific theatre and education grants. Not all of these grants were spent in full during the year and we were successful in securing £200,000 Emergency Fund from Arts Council England, as a result of the impact of COVID-19 on the public programmes. Funds were received on 31 July 2020 and were necessarily restricted with expenditure falling before September 2020. In addition, there is an annual depreciation charge of £213,551 (£233,876 in 2018/19), which includes the amortisation of major building works undertaken in 2010, which reduces the restricted Place for The Future fund.

Total Expenditure (Restricted and Unrestricted)	Year Ended July 2020 £000s		Year Ended July 2019 £000s	
Cost of Raising funds				
Fundraising	108	2%	102	1%
Premises relating to lettings and grants	389	6%	502	7%
Cost of Charitable Activities				
School and Education	3,405	49%	4,275	57%
Dance Company	950	14%	876	12%
Theatre Productions	2,168	31%	1,780	24%
Total Expenditure	7,020	100%	7,536	100%

RISK MANAGEMENT

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

- a risk management policy and strategy has been effectively implemented;
- a risk appetite statement had been approved by the Board of Governors and is reviewed annually;
- a control strategy is determined for each of the significant risks and opportunities;
- The Place's Executive Team is charged with overseeing the management of risk;
- risk management reports are received by the Executive Team and the Audit Committee which provide advice to the Board on the effectiveness of the establishment and implementation of risk management;
- independent internal auditors are in place having been appointed by the Conservatoire for Dance and Drama.

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

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

THE PLACE KEY RISKS AND MITIGATIONS

Key Risk	Mitigation
1. Long-term planning for growth impacted by COVID-19	Focus on five-year business and fiscal plan with a focus on the development of programmes through the Periodic Programme Review, the new Producing and Touring Programme supported by Arts Council investment and a new validating partnership with University of the Arts London.
2. Increased challenges of working and studying in London because of living with COVID-19 combined with Brexit, creating fiscal challenges	Expand online learning provision across London Contemporary Dance School, Centre for Advanced Training and artists programmes to enable greater and flexible access for students through blended models of delivery. Increase Study Abroad placements to enable European students different study options. Continue to develop existing and expand international partnerships as part of the organisation-wide strategy. Increase flexible working for staff through policy development, working groups and staff surveys, adapting and creating new ways of working.
3. Continue to diversify the curriculum and workforce to demonstrate an even greater commitment to equality, diversity and inclusion	Accelerate the establishment of an Equality, Diversity and Inclusion Committee to monitor and demonstrate accountability. Ensure Periodic Programme Review addresses the need for greater diversity in contemporary dance curriculum. Support the principles of the commissioning strategy and continuously review the data relating to recruitment, widening participation, attainment and continuation rates. Develop resource to drive forward The Place Partnership Programme – a national outreach and widening participation strategy.

STRATEGIC REPORT

FINANCIAL REVIEW

Key Risk (continued)	Mitigation (continued)
4. Lack of investment in innovation and capital estates leads to reduced adaptive resilience and attractiveness to artists and students	Risk appetite statement reviewed annually. Budget provides resource for innovation as well as capital planning and development. Talent development features strongly in HR strategy. Partnerships are sustained and stepped up with organisations to increase diversity of approach and thinking.
5. Uncertainty regarding the future of specialist funding for Higher Education	Continue to pursue options for new structure within Higher Education including Independent Registration with Office for Students whilst building a partnership with the University of the Arts London. Develop growth plans for the Higher Education programmes including Study Abroad, three form entry and short courses, both accredited and non-accredited.

PRINCIPAL FUNDING SOURCES

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

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

INVESTMENT

As at 31 July 2020, The Place held an investment comprising of 6,014 units in a unit trust. (2019: 5,844 units) with a Market Value of £155,637 (2019: £160,308).

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

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

RESERVES

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

	2019/20 £	2018/19 £
Unrestricted funds	938,896	505,568
Restricted funds	5,713,819	5,692,429
Total reserves	6,652,715	6,197,997

Further information concerning the amounts and purposes of the remaining restricted funds are contained within Note 13 to the Financial Statements.

Included in unrestricted funds is an amount of £738,270 which is represented by Fixed Assets (£798,374 in 2018/19). Included in restricted funds is an amount of £5,326,614 which is represented by Fixed Assets (£5,540,164 in 2018/19).

RESERVES POLICY

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

The Board reviewed its reserves policy in December 2019 (pre COVID-19) and it was agreed that it was important that an achievable policy was set based on the five year plan taking into account uncertainties relating to specialist funding in Higher Education.

To ensure The Place can meet liabilities, if income was to be significantly reduced or delayed, and also to allow for appropriate decision making regarding investment and growth during the budget setting process, the policy of a minimum of one month's unrestricted expenditure (approx. £400k) to be maintained at all times with the intention of growing this to £1m by 31 July 2023, was agreed. £1m is the equivalent of 2.5 months (or one term) unrestricted expenditure.

The unrestricted reserves at 31 July 2020 are £938,896, which exceeds the milestone by the minimum requirement.

The budget for 2020/21 assumes an increased deficit due to ongoing COVID-19 restrictions so we expect our unrestricted reserves will reduce but not below one month's unrestricted expenditure.

FINANCIAL REVIEW

STRATEGIC REPORT

GOING CONCERN

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

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

The budgets and forecasts have been prepared in a period of uncertainty driven by COVID-19 and the measures in place in the UK, with a number of scenarios considered reflecting the uncertainty which is expected to continue over the next year. Having considered these budgets and forecast, the Board of Governors remain satisfied that it is appropriate to prepare the financial statements on the going concern basis.

DATA QUALITY

The Place, as a member of Conservatoire for Dance and Drama, is required to operate in accordance with the guidance of Office for Students on the management of data. In 2019/20 Kingston City Group (KCG), a specialist risk assessment and internal auditor to the Higher Education sector in England, conducted their annual review. The purpose of this year's audit was to provide assurance around key financial controls over income and management reporting, the quality of student data, and consumer protection law compliance arrangements. It is also to provide specific risk-based assurance around areas of particular concern to management and audit committees at school level.

It was KCG's opinion that the control framework for financial forecasting, capital projects, student protection plan and data quality (HESA Staff return) provides satisfactory assurance that associated risks material to the achievement of the School's objectives are adequately managed and controlled.

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

FUNDRAISING

The Place seeks support from trusts and foundations, individuals and companies in a variety of ways. These range from making donations online, through to significant restricted grants, donations and partnerships. We communicate with supporters and potential supporters through email, telephone and by post, where we have permission to do so. We do not cold-call or collect money in the street. We have a dedicated team of fundraisers who work directly with supporters and potential supporters to raise funds for our work and we do not currently work with any third-party or professional fundraisers. We respect the privacy of the individuals we have relationships with and never swap details without explicit permission. We never put pressure on individuals to donate. The Place is registered with the Fundraising Regulator and has subscribed to its Fundraising Code of Practice. Our Board has overall responsibility of our fundraising strategies and plans. Our designated Data Protection Officer has overall responsibility for ensuring that The Place complies with the requirements of the relevant data protection legislation. We received no complaints about our fundraising practices in 2019/20 (none in 2018/19).

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

We would like to take this opportunity to thank every single person and organisation that has donated to The Place in 2019/20. Although it is not possible to acknowledge them all here, we would like to give particular thanks to those who donated more than £5,000:

- The Eranda Rothschild Foundation
- The Headley Trust
- The International Foundation for Arts and Culture
- John Lyon's Charity
- The Leverhulme Trust
- The Linbury Trust
- The London Community Foundation and Cockayne – Grants for the Arts
- The South Square Trust
- The Tezmae Charitable Trust
- Thomas Lynch

In addition, we would also like to acknowledge two significant gifts from anonymous donors.

PATRONS

We are extremely fortunate to have a loyal group of Patrons who support our work, primarily through advocacy, fundraising, lobbying and student engagement. This year our Patrons have worked tirelessly on our behalf; from Anthony Van Laast's dedication to raising funds for the Peggy Hawkins Fund, Sir Ken Robinson's and Bonnie Greer's impassioned, smart and impactful contributions to our 50th Anniversary conversations, Lord Simon Russell's far reaching speech to the House of Lords adding our voice as an arts organisation to the Brexit debate, to Paloma Faith's and Wayne McGregor's inspiring sessions with London Contemporary Dance School students. We are truly grateful for the ongoing support of this noteworthy group.

2019/20 Patrons:

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

CHARITABLE OBJECTS

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

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

PRINCIPAL OBJECTS AND ACTIVITY OF THE CHARITY

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

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

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

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

LEGAL STRUCTURE

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

The Place is a National Portfolio Organisation for Arts Council England and with Band 3 status it carries sector-wide responsibilities for leadership. The Place Business Plan 2018-2022 was developed in the context of Arts Council England's ten-year strategy with the annual review data reported to the Department for Culture Media and Sport. In 2019/20 The Place received a Creative Case for Diversity rating of 'strong'.

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

GOVERNANCE REVIEW

STRATEGIC REPORT

During the year ending 31 July 2020, the University of Kent continued to be the awarding institution for London Contemporary Dance School. Following the year end, The Place gave the required 12 months' notice to the University of Kent to terminate the arrangements and agreed a new validation partnership with University of the Arts London (UAL). The new partnership with UAL will take effect from 2021/22 academic year.

RESPONSIBILITIES AND DELEGATED AUTHORITY

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

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

The Board meets at least four times a year to monitor the operations of The Place. The Board is committed to good corporate governance and will continue to ensure that best practice is followed. A full and comprehensive review of its conformance to the Code of the UK Committee of University Chairs and the Charity Governance Code for Larger Charities was conducted in 2018/19. This exercise will be repeated in 2020/21 with particular reference to the welcome changes to the Code of the UK Committee of University Chairs, announced in September 2020.

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

- Finance and General Purposes, which includes HR and Remuneration
- Audit
- Nominations
- Academic Board (chaired by a Governor and includes staff and student members)
- Equality, Diversity and Inclusion Committee (co-chaired by Governors with representation from across the organisation)

The Equality, Diversity and Inclusion Committee was established in response to Black Lives Matter to build on the 'strong' work to date evidenced with *Creative Case for Diversity* rating from Arts Council England. The Committee has agreed terms of reference which includes formulating and recommending organisation-wide policies and procedures, consulting through networks within and beyond The Place and reporting back to the wider organisation and Board. Its first role will be to ensure the integration and embedding of equality, diversity and inclusion in the business plan 2020-22 and the Periodic Programme Review in preparation for 2021/22.

The Company Clerk works closely with the Chief Executive, Chair, Vice Chair and Committee Chairs to provide effective administrative support and advice, ensuring the Board and Committees are properly constituted and that information is managed in accordance with legal requirements, including maintaining a corporate workplan and register of Board of Governors' interests. Governors' attendance at The Board and at its committees is indicated in the table on page 32.

GOVERNANCE REVIEW

STRATEGIC REPORT

Day to day management of The Place has been delegated to the Chief Executive, Clare Connor. Clare is also the designated Accountable Officer for the Conservatoire for Dance and Drama, the body in receipt of Office for Students funding. In this capacity, as Chief Executive and Accountable Officer, Clare reports to the Conservatoire for Dance and Drama. In doing so, she also attends the Conservatoire for Dance and Drama's Chief Executive Committee and Board, along with The Place Nominated Governor, in order to effectively discharge responsibilities. As Chief Executive, Clare is also responsible for managing the partnership with the validating institution, the University of Kent.

REMUNERATION OF KEY MANAGEMENT PERSONNEL

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

Governors are not remunerated but are entitled to recover expenses as outlined in the notes to the Financial Statements. In 2019/20 £933 was paid to Governors in expenses (£151 in 2018/19).

Remuneration of the Chief Executive and other senior management staff is considered annually by the Finance and General Purposes Committee. In addition, the Finance and General Purposes Committee are required to approve any individual changes in remuneration that represent more than a 3.5% increase in salary rate, unless the change is required by a statutory requirement. Industry benchmarking is considered in relation to these awards.

Non-contractual salary increases are considered annually by the Finance and General Purposes Committee for all staff. The principal factors that are taken into account are affordability, inflation and the relevant industry guidelines. From 1 August 2019 an uplift of £600 (pro rata for part time staff) was given. Steps were also taken to ensure that all permanent staff were paid at a rate equal to or above the London Living Wage. As a result of the COVID-19 global pandemic, no pay increases are planned for 2020/21. Pay reductions for staff over a certain threshold and reduction in employer pension contributions would be considered as emergency measures.

RETIREMENTS FROM AND APPOINTMENTS TO THE BOARD OF GOVERNORS

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

The policy on the Appointment and Retirement of Governors states that Governors are elected to serve on the Board for a period of three years and that this may be extended by re-election every three years, usually to a maximum of nine years. The term of the Chair is limited to a maximum of six years. The maximum number of Governors is 15. As of 1 August 2020, there were 10 Governors.

In October 2019 David Nightingale retired from the Board of Governors following an exceptional 11 years of service. Sharon Watson resigned from the Board in April 2020, following her appointment as Chief Executive and Principal of Northern School of Contemporary Dance, which was considered a conflict of interests. Finally, Janet Eager, one of the original founders, stepped down from the Board of Governors in July 2020 following a lifetime of dedication to The Place.

Alan Bishop began his tenure as Chair in August 2019. Michael Asante and Eva Sarma joined the Board of Governors on 1 May 2020 following a public recruitment campaign aimed at diversifying the Board as well as filling essential skills gaps. Targets for the diversity of the Board are set out in the Equality and Diversity Action Plan 2018-22. As at 1 August 2020, the composition of the Board is 50% male and 50% female (target 45% male and 55% female.) No individuals have disclosed a disability, against a target of 1. The Board comprises 30% BAME (target 25%) and the mode average age is 50-64 (target 40-49), although a reduction in mean average has been achieved compared to 2018/19.

GOVERNOR INDUCTION

Michael Asante and Eva Sarma joined the Board in the midst of the global COVID-19 pandemic. An induction pack was prepared for them providing the Committee of University Chairs and Charity Commission Codes, Terms of Reference and minutes for Committees, previous Annual Accounts and Financial Statements as well as other useful information. Michael and Eva were each appointed a mentor, a more experienced member of the Board of Governors, who they could approach with any questions. A series of online meetings explaining their roles as Governors and introducing them to the work of The Place were arranged in place of the originally planned face to face induction. As a result of the pandemic, Michael and Eva attended three Board meetings (two of which were Extraordinary Boards) within their first three months of appointment, meaning that they were very quickly abreast of key issues for the organisation.

GOVERNOR ATTENDANCE AT COMMITTEE MEETINGS (1 AUGUST 2019 – 31 JULY 2020)

	Board [†]	Finance & General Purposes	Audit	Nominations	Academic Board	CDD Board
Alan Bishop (Chair)	7/7	3/3		1/2		
Jane Alexander (Vice Chair)	7/7	1/1	3/3 (1 as observer)	2/2	2/3	
Tzo Zen Ang ^{††}	5/5	2/3				
Michael Asante [*]	3/3				1/1	
Janet Eager MBE ^{**}	4/7					
Derek Hicks	6/7				3/3	5/6
David Nightingale ^{***}	1/2					
Chris Rowland	6/7	4/4	2/3 (observer)			
Eva Sarma [*]	3/3		1/1			
John Stewart	7/7	3/4 (observer)	3/3	2/2 (1 as observer)		
Catherine Ward	7/7	4/4		2/2		
Sharon Watson ^{****}	3/4			1/2	0/2	
Rosalind Wynn	4/7		3/3			

[†] As a result of key strategic decisions and in response to COVID-19, three Extraordinary Board meetings were held in 2019/20

^{††} Maternity leave 1 August 2019 to 31 December 2019

^{*} Appointed 1 May 2020

^{**} Retired 31 July 2020

^{***} Retired 23 October 2019

^{****} Resigned 1 April 2020

STATEMENT OF GOVERNORS' RESPONSIBILITIES

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

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

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

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

In so far as the Governors are aware:

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

INTERNAL CONTROL

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

The Board of Governors has taken reasonable steps in the period 1 August 2019 to the date of signing these accounts to:

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

GOVERNANCE REVIEW

STRATEGIC REPORT

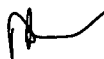
The key elements of The Place's system of internal control, which is designed to discharge the responsibilities set out above, include the following:

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

AUDITORS

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

The Report of the Board of Governors, incorporating the Strategic Report, was approved by the Board on 28 October 2020.



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

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS

OPINION

We have audited the financial statements of Contemporary Dance Trust Limited (operating as The Place) for the year ended 31 July 2020 which comprise the consolidated statement of financial activities, the balance sheets, the cash flow statements and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 July 2020 and of the group's and parent charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; 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 Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

RESPONSIBILITIES OF TRUSTEES FOR THE FINANCIAL STATEMENTS

As explained more fully in the trustees' responsibilities statement set out on page 33, 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 group's and the parent 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 group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

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

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 auditor's report.

CONCLUSIONS RELATING TO GOING CONCERN

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the group's or the parent charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

OTHER INFORMATION

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

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

OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

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

- the information given in the Governors' Annual Report (which includes the strategic report and the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the Governors' Annual Report have been prepared in accordance with applicable legal requirements.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

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

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

- adequate accounting records have not been kept by the group or parent charitable company; or
- the parent charitable company 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.

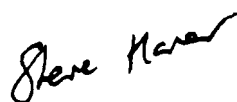
MATTERS ON WHICH WE ARE REQUIRED TO REPORT IN RESPECT OF THE OFFICE FOR STUDENTS (OFS)

In our opinion, in all material respects:

- Funds administered by the charitable company for specific purposes during the year ended 31 July 2020 have been applied to those purposes and managed in accordance with relevant legislation;
- Funds provided by the OfS and Department for Education have been applied in accordance with the terms and conditions attached to them during the year ended 31 July 2020; and
- The requirements of the OfS's Accounts Direction have been met.

USE OF OUR REPORT

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



Steven Harper (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP, Statutory Auditors
10 Queen Street Place
London
EC4R 1AG

29 October 2020

Date

FINANCIAL STATEMENTS

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 JULY 2020

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2020 £	Total 2019 £
Income from:					
Donations and legacies	2	202,984	216,751	419,735	482,468
Charitable activities					
Grants	3	919,815	2,453,651	3,373,466	3,152,056
School fees and education	4	2,841,058	-	2,841,058	2,715,724
Performances		428,328	-	428,328	416,103
Other		88,616	11,215	99,831	68,943
Other trading activities					
Lettings		160,793	-	160,793	253,697
Other		50,361	-	50,361	81,121
Investments		-	5,216	5,216	5,362
Total income		4,691,955	2,686,833	7,378,788	7,175,474
Expenditure on:					
Raising funds					
Donations and sponsorships		107,928	-	107,928	102,271
Costs of premises maintenance relating to lettings and grants		160,793	228,688	389,481	501,630
		268,721	228,688	497,409	603,901
Charitable activities					
School and education		3,077,596	327,254	3,404,850	4,275,367
Dance company		499,830	450,000	949,830	876,320
Theatre productions		517,551	1,650,421	2,167,972	1,780,320
		4,094,977	2,427,675	6,522,652	6,932,007
Total expenditure	5	4,363,698	2,656,363	7,020,061	7,600,726
Net income/(expenditure) before investment gains		328,257	30,470	358,727	(360,434)
Net gains/(loss) on investments	9	-	(9,080)	(9,080)	4,705
Net income/(expenditure)		328,257	21,390	349,647	(355,729)
Taxation		105,071	-	105,071	85,868
Net income/(expenditure) and net movement in funds for the year after taxation		433,328	21,390	454,718	(269,861)
Transfer between funds	13	-	-	-	-
Net movement in funds		433,328	21,390	454,718	(269,861)
Total funds at 1 August	13	505,568	5,692,429	6,197,997	6,467,858
Total funds at 31 July	13	938,896	5,713,819	6,652,715	6,197,997

There were no recognised gains or losses other than those reflected above.
The notes on pages 41 to 55 form part of these financial statements.

FINANCIAL STATEMENTS

BALANCE SHEET

BALANCE SHEET AS AT 31 JULY 2020

	Notes	Group 2020 £	Group 2019 £	Charity 2020 £	Charity 2019 £
Fixed assets					
Tangible assets	8	5,938,801	6,198,268	5,938,801	6,198,268
Intangible assets	8	126,084	140,270	126,084	140,270
Investments	9	155,637	160,308	155,637	160,308
Total fixed assets		6,220,522	6,498,846	6,220,522	6,498,846
Current assets					
Debtors	10	450,309	562,010	1,097,154	1,090,854
Cash at bank and in hand		747,907	180,457	747,907	180,457
Total current assets		1,198,216	742,467	1,845,061	1,271,311
Liabilities					
Creditors: amounts falling due within one year	11	766,023	1,043,316	1,396,953	1,577,792
Total current liabilities		766,023	1,043,316	1,396,953	1,577,792
Net current assets/ (liabilities)		432,193	(300,849)	448,108	(306,480)
Net assets		6,652,715	6,197,997	6,668,630	6,192,366
Financed by:					
Income funds					
Restricted	13	5,713,819	5,692,429	5,713,819	5,692,429
Unrestricted	13	938,896	505,568	954,811	499,937
Total charity funds		6,652,715	6,197,997	6,668,630	6,192,366

The total income of the charity as an individual entity for the year was £7,378,788 (2019 - £7,175,474) and its net income was £476,264 (2019 - deficit of £269,861). A Statement of Financial Activities for the charity as an individual entity is not included using the exemption given in section 408 of the Companies Act 2006.

The notes on pages 41 to 55 form part of these financial statements.

Approved by the Board of Governors on 28 October 2020 and signed on its behalf by



Alan Bishop
Chair

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

FINANCIAL STATEMENTS

CASH FLOW STATEMENT

CASH FLOW STATEMENT FOR THE YEAR ENDED 31 JULY 2020

	Notes	Group 2020 £	Group 2019 £	Charity 2020 £	Charity 2019 £
Net cash inflow/(outflow) from operating activities	1	634,561	97,443	634,561	97,443
Cash flows from Investing activities					
Bank interest		807	722	807	722
Investment income					
Purchase of tangible fixed assets		(63,953)	(92,724)	(63,953)	(92,724)
Purchase of intangible fixed assets		(3,965)	-	(3,965)	-
Cash outflow from investing activities		(67,111)	(92,002)	(67,111)	(92,002)
Increase in cash and cash equivalent in the year		567,450	5,441	567,450	5,441
Cash and cash equivalents at the beginning of the year		180,457	175,016	180,457	175,016
Cash and cash equivalents at the end of the year		747,907	180,457	747,907	180,457
Note 1: Reconciliation of net income to net cash flow from operating activities					
Net movement in funds		454,718	(269,861)	476,264	(285,866)
Depreciation charges		341,572	342,575	341,572	342,575
Bank interest		(807)	(722)	(807)	(722)
		(4,409)	(4,640)	(4,409)	(4,640)
(Increase)/decrease in fair value of investments		9,080	(4,705)	9,080	(4,705)
(Increase)/decrease in debtors		111,701	(82,943)	(6,300)	104,538
Increase/(decrease) in creditors		(277,294)	117,739	(180,839)	(53,737)
Net cash inflow/(outflow) from operating activities		634,561	97,443	634,561	97,443

The notes on pages 41 to 55 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 JULY 2020

1. ACCOUNTING POLICIES

BASIS OF PREPARATION

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

Having made due enquiries which also considered the impact of the global pandemic on the business, the Board believes that it is appropriate to prepare the financial statements on a going concern basis. This view is based, inter alia, on the review of the reserves position referred to in the Financial Review section of the Annual Report, and also an examination of the budget for the current year and the business plan and forecast cash flows for future years.

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

BASIS OF CONSOLIDATION

The financial statements consolidate the results of the charity and its wholly owned subsidiary, Place Productions Limited, drawn up to 31 July 2020 on a line-by-line basis. All intra-group transactions, balances, income and expenses are eliminated on consolidation. As permitted by Section 408, the Companies Act 2006, the charity has not presented its own income and expenditure account and related notes.

TANGIBLE FIXED ASSETS AND DEPRECIATION

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

No depreciation is provided on freehold land.

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

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

FINANCIAL STATEMENTS

NOTES TO THE FINANCIAL STATEMENTS

INTANGIBLE FIXED ASSETS

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

FIXED ASSET INVESTMENTS

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

CASH AT BANK AND IN HAND

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

INCOME

All income is recognised once the charity has entitlement to the income, when it is more likely than not that the income will be received, and the amount of the income receivable can be measured reliably. Grants and donations are, where appropriate, brought into the financial statements in the year in which they are receivable.

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

GRANTS PAYABLE

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

EXPENDITURE

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

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include administration, finance, premises and communications departments, which support The Place's artistic programmes and educational activities. These costs have been allocated on a basis consistent with identified drivers for that cost category such as salary costs, premises usage or direct marketing spend.

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

FINANCIAL STATEMENTS

NOTES TO THE FINANCIAL STATEMENTS

TAXATION

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

FOREIGN CURRENCIES

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

PENSION FUNDING

The charity contributed to a defined contribution scheme for the benefit of dancers in the Richard Alston Dance Company until 20 March 2020. Annual contributions based on a fixed percentage of a dancer's salary were made to an insurance company pension plan to provide death-in-service cover and retirement benefit based on the final full value of the individual dancer's accumulated fund. The charity has introduced a stakeholder pension scheme for all other staff, which makes provision for an employer contribution. The annual cost of both pension schemes is charged to the SOFA.

FUND ACCOUNTING

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

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

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

FINANCIAL INSTRUMENTS

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

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

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

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted 2020 £	Restricted 2020 £	Total 2020 £	Unrestricted 2019 £	Restricted 2019 £	Total 2019 £
Donations and legacies	127,859	216,751	344,610	109,033	247,328	356,361
Donated services	75,125	-	75,125	126,107	-	126,107
Total	202,984	216,751	419,735	235,140	247,328	482,468

3. GRANT AND FUNDRAISING INCOME

	Unrestricted 2020 £	Restricted 2020 £	Total 2020 £	Unrestricted 2019 £	Restricted 2019 £	Total 2019 £
Conservatoire for Dance and Drama	643,528	15,137	658,665	775,590	15,623	791,213
Arts Council England	-	1,954,994	1,954,994	-	1,943,985	1,943,985
Department for Education	253,521	-	253,521	266,956	-	266,956
Government grants, Coronavirus Job Retention Scheme	-	313,529	313,529	-	-	-
Other grants and fundraising	22,766	169,991	192,757	11,280	138,622	149,902
Total	919,815	2,453,651	3,373,466	1,053,826	2,098,230	3,152,056

4. FEE INCOME BREAKDOWN

	2020 £	2019 £
UK/EU Undergraduates	1,140,332	1,083,015
Overseas Undergraduates	529,550	384,360
UK/EU Postgraduates	227,649	276,155
Overseas Postgraduates	243,130	147,060
Part-time students	88,780	110,019
Short classes and courses	351,528	476,278
Centre for Advanced Training	218,903	197,033
Other fee income (including audition fees)	41,186	41,803
Total	2,841,058	2,715,724

5. RESULT FOR THE PERIOD – EXPENDITURE

	Staff costs	Other direct costs	Support costs	Allocation of other costs	Total 2020
Raising funds					
Donations and sponsorships	88,063	19,865	-	-	107,928
Costs of premises maintenance relating to lettings and grants	251,723	34,509	-	103,249	389,481
	339,786	54,374	-	103,249	497,409
Charitable activities					
School and education	2,023,140	434,867	241,077	705,766	3,404,850
Dance company	441,683	262,316	54,198	191,633	949,830
Theatre productions	615,631	263,079	118,016	1,171,246	2,167,972
Other costs of premises maintenance/other costs	920,597	1,251,297	-	(2,171,894)	-
	4,001,051	2,211,559	413,291	(103,249)	6,522,652
Total expenditure	4,340,837	2,265,933	413,291	0	7,020,061

Prior Year comparative - Expenditure 2018/19

	Staff costs	Other direct costs	Support costs	Allocation of other costs	Total 2019
Raising funds					
Donations and sponsorships	90,036	12,235	-	-	102,271
Costs of premises maintenance relating to lettings and grants	259,673	26,146	-	215,811	501,630
	349,709	38,381	0	215,811	603,901
Charitable activities					
School and education	2,175,212	497,202	306,767	1,602,953	4,582,134
Dance company	428,741	196,652	69,503	250,927	945,823
Theatre productions	631,977	329,769	146,023	818,574	1,926,343
Other costs of premises maintenance/other costs	799,907	1,566,430	-	(2,888,265)	-521,928
	4,035,837	2,590,053	522,293	(215,811)	6,932,372
Total expenditure	4,385,546	2,628,434	522,293	0	7,536,273

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

The average number of employees employed during the year was 280 (2019: 257). This includes full-time and part-time employees and casual staff.

FTE	2020 No	2019 No
Administration	21	26
Services	11	7
Performance	10	7
Educational	39	43
Theatre	18	17
Total	99	100

Total staff costs were:		
Wages and salaries	3,750,865	3,837,792
Social security costs	292,306	305,817
Other pension costs	261,721	241,937
Total	4,304,892	4,385,546

Wages and salaries include termination costs of £22,383 (2019 £73,495).

The key management personnel comprise the Governors and the executive team. The executive team is identified at the start of the annual report.

The total employee benefits of the key management personnel were £656,737 (2019: £650,743).

The Governors are not remunerated.

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

	2020 No	2019 No
£60,001 - £70,000	2	1
£70,001 - £80,000	1	1
£80,001 - £90,000	1	1

FINANCIAL STATEMENTS

NOTES TO THE FINANCIAL STATEMENTS

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

	2020 No	2019 No
Salary	90,000	85,000
Pension Contributions	15,300	7,650
Total	105,300	92,650

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

The Chief Executive's basic salary is 2.79 (2.67 2019) times the median pay of staff, where the median pay is calculated on a full-time equivalent basis for the salaries paid by the charity to its staff.

The Chief Executive's total remuneration is 3.13 (2.74 2019) times the median total remuneration of staff, where the median total remuneration is calculated on a full-time equivalent basis for the total remuneration by the charity to its staff.

7. NET INCOME

	2020 No	2019 No
This is stated after charging:		
Depreciation	341,572	342,575
External Auditors remuneration:		
– Current year audit	35,500	36,000
– Prior year audit	5,894	4,500
– Non-audit services	20,430	16,250
Irrecoverable VAT (includes provision for VAT Debtor)	104,665	256,805
Board members' expenses – 5 Governors (2019: 4 Governors)	933	151
Total	508,994	656,281

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

	Freehold land and buildings £	Plant replacement & building improvements £	Furniture and equipment £	Total Tangible Fixed Assets £	Intangible Fixed Assets £
Cost					
At Cost 31 July 2019	8,766,737	838,307	1,348,572	10,953,616	331,227
Additions	-	-	63,953	63,953	3,965
Disposals (none recorded in year)	-	-	-	-	-
At 31 July 2020	8,766,737	838,307	1,412,525	11,017,569	335,192
Depreciation					
At Cost 31 July 2019	3,061,437	456,269	1,237,641	4,755,347	190,957
Provided this year	170,307	72,969	80,145	323,421	18,151
Depreciation on Disposals (none recorded in year)	-	-	-	-	-
At 31 July 2020	3,231,744	529,238	1,317,786	5,078,768	209,108
Net Book Value					
At 31 July 2019	5,705,300	382,038	110,930	6,198,268	140,270
At 31 July 2020	5,534,993	309,069	94,739	5,938,801	126,084

All fixed assets are used for direct charitable purposes.

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

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

9. INVESTMENTS

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

Key information relating to Place Productions Limited for the year:

	2020 £	2019 £
Turnover	625,404	529,733
Operating (loss)	(110,475)	(66,801)
Tax credit on ordinary activities	89,034	67,585
Profit/(Loss) after tax for the year	(21,441)	784

Group and charity

Fixed asset investments at 31 July 2020 comprise 6,014 units in a unit trust. (2019: 5,844 units)

	2019 £
Market value brought forward at 1 August 2019	160,308
Loss on revaluation	(9,080)
Add: income reinvested	4,409
Market value carried forward at 31 July 2020	155,637

10. DEBTORS

	Group 2020 £	Group 2019 £	Charity 2020 £	Charity 2019 £
Trade debtors	99,034	158,762	99,034	158,762
Intercompany debtors	0	0	735,879	596,534
Other debtors	5,085	9,148	5,085	9,148
Prepayments and accrued income	346,190	394,100	257,156	326,410
Total	450,309	562,010	1,097,154	1,090,854

11. CREDITORS

	Group 2020 £	Group 2019 £	Charity 2020 £	Charity 2019 £
Amounts falling due within one year:				
Trade creditors	187,184	236,368	187,184	236,368
Intercompany creditors	-	-	630,930	534,476
Other creditors	-	10,000	-	10,000
Other taxes and social security	-	83,184	-	83,184
Accruals and deferred income	578,839	713,764	578,839	713,764
Total	766,023	1,043,316	1,396,953	1,577,792

Deferred income

	2020 £	2019 £
Balance at 1 August 2019	318,269	274,909
Amount released to income	(309,701)	(255,090)
Amount deferred in period	118,023	298,450
Balance as at 31 July 2020	126,591	318,269

12. MEMBERS' GUARANTEES

The charity is a company limited by a guarantee not exceeding £5 per member. The number of members as at 31 July 2020 was 10 (2019: 11) and the total of such guarantees amounted to £50 (2019: £55). The Governors are the members of the charity.

13. FUNDS

a) Fund movements

	Balance as at 1 August 2019 £	Income/ Investment Gains £	Expenditure/ Investment Losses £	Taxation £	Transfers in/(out) £	Balance as at 31 July 2020 £
Unrestricted funds						
Professional and Community	(1,216)	1,018,848	(1,125,308)	105,071	-	(2,605)
London Contemporary Dance School	506,784	3,673,107	(3,238,390)		-	941,501
Total unrestricted funds	505,568	4,691,955	(4,363,698)	105,071	-	938,896
Restricted funds						
Fund for Excellence	66,688	193,018	(196,889)	-	-	62,817
Pioneering Fund	34,230	28,950	(39,578)	-	-	23,602
Place for the Future	5,540,166	-	(213,551)	-	-	5,326,615
Other Theatre Grants	21,678	181,205	(131,765)	-	-	71,118
Other Educational Grants	29,667	15,137	(15,137)	-	-	29,667
Arts Council of England	-	1,954,994	(1,754,994)	-	-	200,000
Government grants – Coronavirus Job Retention Scheme	-	313,529	(313,529)	-	-	-
Total restricted funds	5,692,429	2,686,833	(2,665,443)	-	-	5,713,819
TOTAL funds (2020)	6,197,997	7,378,788	(7,029,141)	105,071	-	6,652,715

FINANCIAL STATEMENTS

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

	Balance as at 1 August 2018 £	Income/ Investment Gains £	Expenditure/ Investment Losses £	Taxation £	Transfers in/(out) £	Balance as at 31 July 2019 £
Unrestricted funds						
Professional and Community	(6,689)	1,196,786	(1,259,003)	67,690	-	(1,216)
London Contemporary Dance School	448,261	3,627,768	(3,657,065)	18,178	69,642	506,784
Total unrestricted funds	441,572	4,824,554	(4,916,068)	85,868	69,642	505,568
Restricted funds						
Fund for Excellence	101,320	200,328	(234,960)	-	-	66,688
Pioneering Fund	50,338	57,065	(73,173)	-	-	34,230
Place for the Future	5,774,042	-	(233,876)	-	-	5,540,166
Other Theatre Grants	(583)	138,623	(116,362)	-	-	21,678
Other Educational Grants	101,170	15,623	(17,484)	-	(69,642)	29,667
Arts Council of England	-	1,943,985	(1,943,985)	-	-	-
Total restricted funds	6,026,287	2,355,624	(2,619,840)	-	(69,642)	5,692,429
TOTAL funds (2019)	6,467,859	7,180,178	(7,535,908)	85,868	-	6,197,997

Fund for Excellence – Capital (Expendable) and Income Funds

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

Pioneering Fund

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

The Place for the Future Fund

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

Other Educational Grants

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

Arts Council England

This fund represents funding received from the Arts Council England relating to non-school activities which they fund.

TRANSFERS BETWEEN FUNDS

The charity has identified that in prior years certain costs funded by the charity's Other Educational Grants fund and Endowment Fund were recorded as expenditure of unrestricted funds. Transfers between funds have been recorded to ensure that the balance of funds carried forward at 31 July 2019 is appropriately stated.

b) Analysis of net assets between funds

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
--	---------------------------------	-------------------------------	--------------------------

Fund balances at 31 July 2020
are represented by:

Fixed assets:

Tangibles	612,186	5,326,615	5,938,801
Intangibles	126,084	-	126,084
Investments	155,637	-	155,637
Current assets	811,012	387,204	1,198,216
Current liabilities	(766,023)	-	(766,023)
Total	938,896	5,713,819	6,652,715

	Unrestricted funds 2019 £	Restricted funds 2019 £	Total funds 2019 £
--	---------------------------------	-------------------------------	--------------------------

Fund balances at 31 July 2019
are represented by:

Fixed assets:

Tangibles	658,104	5,540,164	6,198,268
Intangibles	140,270	-	140,270
Investments	160,308	-	160,308
Current assets	590,202	152,265	742,467
Current liabilities	(1,043,316)	-	(1,043,316)
Total	505,568	5,692,429	6,197,997

14. OPERATING LEASE COMMITMENTS

At 31 July 2020 the charity was committed to make lease payments in respect of non-cancellable operating leases.

	2020 £	2019 £
Amounts payable:		
- Within one year	5,599	4,123
- In two to five years	20,531	-
Total	26,130	4,123

15. RELATED PARTY TRANSACTIONS

Janet Eager MBE, who served as a Governor (charity trustee) in the year and was formerly an employee of Contemporary Dance Trust Limited, continued to receive remuneration of £29,935 (2019: £29,935), which had been agreed prior to her retirement from service and is a pension payment in recognition of her contribution as a founder. Janet Eager resigned from her position as a Governor on 31 July 2020.

The Charity received donations without conditions or restrictions from members of the Board during the year of £3,200 (2020: £31,345).

During the year the charity recharged costs of £735,879 (2019: £596,534) to Place Productions Limited; and Place Productions Limited charged the charity £630,930 (2019: £534,476) to produce certain shows.

At the year end, there was a debtor due from Place Productions Limited of £735,879 and a creditor due of £630,930.

There were no other related party transactions in the current or previous year.

FINANCIAL STATEMENTS

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

16. STATEMENT OF FINANCIAL ACTIVITIES FOR THE PREVIOUS PERIOD (31 JULY 2019)

	Unrestricted Funds £	Restricted Funds £	Total 2019 £
Income from:			
Donations and legacies	235,140	247,328	482,468
Charitable activities			
Grants	1,053,826	2,098,230	3,152,056
School fees and education	2,715,724	-	2,715,724
Performances	416,103	-	416,103
Other	68,943	-	68,943
Other trading activities			
Lettings	253,697	-	253,697
Other	81,121	-	81,121
Investments	-	5,362	5,362
Total income	4,824,554	2,350,920	7,175,474
Expenditure on:			
Raising funds			
Donations and sponsorships	102,271	-	102,271
Costs of premises maintenance relating to lettings and grants	253,697	247,933	501,630
	355,968	247,933	603,901
Charitable activities			
School and education	3,943,024	332,342	4,275,367
Dance company	426,320	450,000	876,320
Theatre productions	190,755	1,589,565	1,780,320
	4,560,100	2,371,907	6,932,007
Total expenditure	4,916,068	2,619,840	7,535,908
Net expenditure before investment gains	(91,514)	(268,920)	(360,434)
Net gains on investments	-	4,705	4,705
Net expenditure	(91,514)	(264,215)	(355,729)
Taxation	85,868	-	85,868
Net expenditure and net movement in funds for the year after taxation	(5,646)	(264,215)	(269,861)
Transfer between funds	69,642	(69,642)	-
Net movement in funds	63,996	(333,857)	(269,861)
Total funds at 1 August 2018	441,572	6,026,286	6,467,858
Total funds at 31 July 2019	505,568	5,692,429	6,197,997

THE PLACE DANCING FOR LIFE

CONTEMPORARY DANCE TRUST LIMITED A COMPANY LIMITED BY GUARANTEE

(Company Registered Number: 888084 (England and Wales) (Charity Registered Number: 251216 (England and Wales))

Cover image: Student work by Sushila Lincotte and Scott Fox, Design Collaborations 2019 (photo by Cathia Greenwell)