

DANCE CONSORTIUM LIMITED

England & Wales · Charity number 1130289

Details

Status	Registered
Legal form	Charitable company
Company number	06179223
Registered	2009-06-23
Register	View on the Charity Commission register

Contact

Address	Birmingham Hippodrome Theatre Hurst Street Birmingham B5 4TB
Phone	01216893051
Email	admin@danceconsortium.com
Website	www.danceconsortium.com

Activities

Objects: 3.1 TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE THE EDUCATION OF THE PUBLIC IN THE DRAMATIC ARTS; AND 3.2 TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE THE APPRECIATION OF THE DRAMATIC ARTS WITHIN THE UNITED KINGDOM.

Activities: Dance Consortium Limited promotes, maintains, improves and advances the education of the public in the dramatic arts within the UK by making the best international contemporary dance available to the public across the UK together with a programme of education initiatives.

Classification

- **How:** Provides Services, Acts As An Umbrella Or Resource Body
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- **Area of benefit:** UNITED KINGDOM.
- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£1,056,886	£1,012,237	£531,558	2
2024-03-31	£986,006	£1,641,425	£487,000	1
2023-03-31	£1,574,073	£1,488,624	£640,235	1
2022-03-31	£1,030,629	£1,253,031	£554,783	1
2021-03-31	£514,561	£120,592	£777,185	1

Trustees

Name	Role	Appointed
Stephen Thomas Crocker	Chair	2018-02-14
ANAND BHATT		2021-01-28
ANDREW HURST		2018-06-16
CHRISTOPHER JAMES STAFFORD		2024-12-11
Iona Waite		2021-02-17
Marianne Louise Locatori		2021-05-25
Suzanne Walker		2018-12-13

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England & Wales - Charity number 1130289

Accounts

Dance Consortium Limited

FINANCIAL STATEMENTS

for the year ended

31 March 2025

Company Registration No. 6179223
Charity No. 1130289

Dance Consortium Limited

TRUSTEES AND PRINCIPAL ADVISERS

TRUSTEES

Mr Anand Bhatt
Mr Sebastian Cater (resigned 11 December 2024)
Mr Stephen Crocker (Co-chair)
Ms Helen Costello
Mr Andrew Hurst
Ms Rosie Kay-Price
Ms Marianne Locatori (Co-chair)
Mr Christopher Stafford (appointed 11 December 2024)
Ms Iona Waite
Ms Suzanne Walker

CHIEF EXECUTIVE

Mr Joe Bates

SECRETARY

Ms Helen Costello

REGISTERED OFFICE

c/o Birmingham Hippodrome Theatre
Hurst Street
Birmingham
B5 4TB

BANKERS

National Westminster Bank plc
13 Market Place
Reading
RG1 2EP

SOLICITORS

Anthony Collins Solicitors LLP
134 Edmund Street
Birmingham
B3 2ES

AUDITOR

Topaz Solutions Limited
Chartered Accountants
5 Giffard Court
Millbrook Close
Northampton
NN5 5JF

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2025

The Trustees (who are also the directors for the purposes of company law) submit their annual report and the audited financial statements of the charitable company ("the company") for the year ended 31 March 2025.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Dance Consortium Limited was established in March 2007 (registered number 6179223) and its constitution is set out in a Memorandum and Articles of Association (last amended 29 February 2008). The company is a company limited by guarantee and is a registered charity (number 1130289). The company is also registered for VAT (805736919).

Dance Consortium Limited comprises 21 member theatres and other theatres that take part in tours on an occasional basis. Member theatres contribute to the core costs of the organisation and are listed on the website: www.danceconsortium.com.

The objects of Dance Consortium Limited are to advance arts and culture by providing the public across the UK access to a range of international contemporary dance experiences that would not otherwise be available.

The governing body of the company is a board of ten non-executive Trustees. No Trustee received any remuneration in the year although independent trustees were reimbursed expenses to attend meetings. The Trustees of the charitable company during the period were as follows:

Mr Anand Bhatt
Mr Sebastian Cater (resigned 11 December 2024)
Mr Stephen Crocker (Co-chair)
Ms Helen Costello
Mr Andrew Hurst
Ms Rosie Kay-Price
Ms Marianne Locatori (Co-chair)
Mr Christopher Stafford (appointed 11 December 2024)
Ms Iona Waite
Ms Suzanne Walker

The Charity is implementing the Charity Commission's Code for the Voluntary and Community Sector "Good Governance". Trustees receive a full handbook and induction on appointment.

New Trustees are elected by the Members and at least 40% have experience of Dance Consortium as a Member. They are experienced arts managers and have governance experience in their own organisations. Non-member Trustees (Independent Directors) include senior figures from the Arts and Cultural sector and ensure a diversity of voices supports the governance of the charity. A new Independent Director was appointed in December 2024, replacing an Independent Director who resigned at the same time. There is currently a vacancy for a member venue Director with recruitment taking place in autumn 2025.

All Members receive copies of governance documents, membership agreements, Dance Consortium's Business and Strategic Plans, risk registers, applications to and funding agreements with Arts Council England. All members participate in deciding and planning the artistic programme and receive quarterly financial reports.

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for the year ended 31 March 2025

The Board meets four times each year. The Board takes a view and monitors progress on organisational development, strategy, staffing establishment, budgets and financial projections and associated and ancillary activities including: the use and development of the website and other digital communications; marketing and technical support for tours; marketing, technical and education seminars involving the wider dance sector; risk registers; fundraising and development, policies and procedures, conflicts and interest and general communications with key stakeholders.

Attendance at all meetings has been good with at least 75% of board members present, with attendance supported through using virtual meeting tools to enable wider participation, reduce barriers to access that can be presented by travel and contribute to the environmental action plan, retaining face to face contact through board away days and the membership meetings.

Over the year the Board has considered a range of issues including the viability of proposed tours, specific aspects of policy and operations - reporting key proposals and decisions to meetings of members which follow Directors' meetings. The board has also strengthened its Equity, Diversity and Inclusion policy and action plan to include 'Justice' (JEDI Action Plan) and in September 2024 held a specific board away day, facilitated by external consultant Jenny Williams, to interrogate and develop the organisation's approach to Justice, Equity, Diversity and Inclusion.

Internal controls

The Board is responsible for maintaining a sound system of internal control and budget monitoring. Accountancy services including budget planning, payroll and support for HMRC returns and filing at Companies House and the Charities Commission are provided by Rowlands Webster Limited, Tax Advisors and Accountants. Previously, up until April 2023 accountancy services had been provided by a contract with member venue Birmingham Hippodrome Theatre.

Budgets, management accounts and cash flow for the current year and outline budgets for the next 2-3 years are presented at board meetings. These cover the projected period of Arts Council England funding and Dance Consortium Limited's 5-year strategic plan. The annual budget is presented to and approved by the Board prior to each new financial year. Management accounts, including cash flow and profit and loss report, in which actual results are compared against budgeted figures are monitored monthly by the Chief Executive for review and presented to the Board at each meeting for review.

Review of risks

The Board has overseen a review of the major risks to which the Charity is exposed, and systems have been established to mitigate these risks. Internal risks are minimised by the implementation of procedures for authorisation and monitoring of all transactions, and potential external risks to future income levels and the availability of product are addressed by the Board of Trustees. There are four sub-committees in the governance structure, made up of Directors and Members. One of these subcommittees (Dynamism/Finance, Risk and Digital) oversees the governance procedures including a deeper interrogation of the risk register, has oversight of security and data protection and monitors financial controls alongside the Chief Executive. The risk management plan is regularly reviewed at board meetings and is due for a full review in 2025/26.

In 2024, Nottingham Theatre Royal, a longstanding member of the consortium, was unable to renew its membership due to ongoing challenges with local authority funding. However, through a new city-wide partnership model to support dance through dance development agency Fabric means Nottingham

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for the year ended 31 March 2025

Theatre Royal and Concert Hall will return as a member of Dance Consortium in 2025. Southbank Centre, London, Aberdeen Performing Arts (His Majesty's Theatre) and Wycombe Swan Theatre (part of the Trafalgar Theatre Group) also joined as new members in 2024. For 2025, the consortium, is also being joined by Buxton Opera House (which had previously been a guest venue on past tours) and Blackpool Grand Theatre. Throughout 2024/25 the planning of future tours continued to be reviewed by the Directors and all members at quarterly membership meetings.

Dance Consortium Limited has been regularly funded by Arts Council England since 2008, firstly as a Regularly Funded Organisation (RFO) and since 2012 as a National Portfolio Organisation (NPO). The current funding period 2023-2026 commenced in April 2023 and Arts Council England subsequently confirmed that this would be extended until March 2027, with a streamlined application process taking place in autumn 2024. In June 2025, Arts Council England confirmed that Dance Consortium would remain an NPO with funding levels confirmed once budgets from the Department for Culture Media and Sport have been confirmed. In March 2025, Arts Council England confirmed a second extension year to the current funding period, securing activity until March 2028 with the application process still to be confirmed. Activity Plans, including outcomes and targets, and Investment Principle plans are updated and approved by the board of directors and submitted to Arts Council England and on a quarterly basis alongside management accounts and board papers. The Co-Chairs and Chief Executive also meets annually with Dance Consortium's Relationship Manager at Arts Council England to monitor progress.

The 5-year Strategic Plan has four core strategies: Touring and Audiences, Learning and Engagement, Talent and Sector Development, and the Change Programme. The Change Programme is being funded until March 2026 with funding received from Arts Council England as part of the Transform Programme that was established to support those NPOS that received a reduced funding offer (Dance Consortium received a 9.7% reduction from previous funding levels) to develop new business modelling to be sustainable.

No tours are planned without confirmation of sufficient funding and tour budgets include a contingency to mitigate the possible impact of costs that cannot be anticipated. Foreign exchange risks are mitigated by the forward purchase of foreign currency where appropriate or through negotiating fees with companies.

Dance Consortium Limited operates with a minimal overhead (around 3% of turnover). Following a staffing review by the Executive Director in 2023, the team was expanded with the recruitment of a permanent Senior Producer (0.8 contract) in June 2024 and an Audiences and Engagement Manager (0.6 contract) in January 2025. The Executive Director title was changed on 1st April 2024 to Chief Executive, which better reflects the strategic and developmental responsibilities of the role. As of the 1st April 2023, Dance Consortium continued to be based at Birmingham Hippodrome as part of the Dance Hub Birmingham, with office space and hot desking offered in-kind by One Dance UK. Dance Consortium also has a small individual office at ArtsAdmin, Toynbee Studios in London which all members of staff are able to utilise, and reduces the need for external meeting spaces. IT support is provided, pro bono from One Dance UK.

Marketing, PR/press, social media, tour management and technical requirements continue to be contracted on a freelance basis as required, with most costs being allocated to tour budgets. Learning and engagement activities now sits within the core budget as a fundamental function of Dance Consortium beyond the touring activity and is being supported and developed further by the newly appointed Audiences and Engagement Manager. Management of the website is also contracted on a freelance basis, with additional services provided on a tour-by-tour basis.

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for the year ended 31 March 2025

OBJECTIVES AND ACTIVITIES

Dance Consortium Limited was established to promote, maintain, improve and advance the education of the public in the dramatic arts and to promote, maintain, improve and advance the appreciation of the dramatic arts within the United Kingdom. It provides the public with a range of international contemporary dance experiences which would not otherwise be available. Dance Consortium Limited seeks to ensure that access is not restricted by geography or ability to pay.

Its aims are:

- To make high-quality international contemporary dance available to the public across the UK;
- To provide a related programme of education and participatory initiatives;
- To build the capacity of member theatres to present a diverse programme of international contemporary dance;
- To encourage member theatres to work together to share experience and to plan education and marketing initiatives;
- To reach new audiences and to deepen public understanding and appreciation of UK dance in an international context;
- To promote engagement with dance and culture of diverse cultures within the UK through reflecting the diversity of contemporary society.

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

The aims are underpinned by 5 core values as outlined in the 5-Year Strategic Plan:

- **Collaboration:** We believe in a collaborative approach
- **Leadership:** We provide leadership in the sector
- **Excellence:** We are driven by excellence
- **Inclusive:** We embed inclusion in all that we do
- **Integrity:** We have integrity behind all our decision-making

ACHIEVEMENTS AND PERFORMANCE

2024/25 is the second year of Dance Consortium's 2023-26 funding period (now extended to 2028) as agreed with Arts Council England and also represents the second year of the organisation's 5-Year Strategic Business Plan. Following his appointment in 2022, the Chief Executive spent time during 2024/25 reviewing and updating the policies and procedures for the organisation, which all contribute towards the 5-year Strategic Plan and Change Programme (Transform).

The Directors took part in an away day in September 2024, facilitated by consultant Jenny Williams from Take The Space, and interrogated the EDI Policy and Action Plan and how this is implemented across the membership and what role Dance Consortium can take in supporting the sector. Following this session the co-Chairs worked closely with the Chief executive to update the Action Plan to support our development over the next 18-24 months.

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4 subcommittees were established in February 2023 in line with the Arts Council England's Investment Principles, with Terms of Reference, and members are encouraged to join at least one of these subcommittees for a period of 2 years. The groups were established to and report on the Investment Principles to Arts Council England and were reviewed in March 2025. Following consultation with the membership, it was agreed that we would update the titles of the subcommittees to better reflect the strategies and objectives of Dance Consortium as follows:

- Programming, Touring and Audiences (previously Ambition and Quality): Overseeing artistic planning, programming, audiences and evaluation
- Inclusion, Representation and Engagement (previously Inclusivity and Relevance): Overseeing engagement work, JEDI policy and action plan and safeguarding
- Finance, Risk and Digital (previously Dynamism): Overseeing governance procedures, risk, digital development and innovation
- The Green Team (previously Environmental Responsibility): Operating as an online e-group with a wider set of stakeholders and staff members from across the membership. Supports reporting to Julie's Bicycle and implementation of the Environmental Action Plan

These groups continue to play an important part of the strategy and support the different elements of Dance Consortium's operation throughout the investment period 2023-28. The planning processes for 2023-28 has enabled members to consider what further changes to the operation of the Consortium will be required to develop and to continue to develop audiences for international contemporary dance as well as how it contributes strongly towards Arts Council's new 10-year strategy *Lets Create*. The groups will evolve to stay appropriate and relevant for the operations of Dance Consortium Limited and will formally be reviewed and refreshed again in 2027.

In 2023/24, Dance Consortium started implementing the Change Programme, which is being supported through a £107,564 grant from Arts Council England's Transform Programme. £53,100 of this has been focused towards the Change Programme which includes; consultancy fees and business remodelling costs to support scoping, designing and developing new business models to diversify income streams; a training programme for the Chief Executive to support the transition of the business model; administrative support for Dance Consortium, exploration of commercial exploitation and development; facilitated board away days involving guest speakers/trainers; moving from Birmingham Hippodrome to One Dance UK office and centralising services (accountancy, IT, HR etc.). Additional funding from Transform funding helped to mitigate the increased costs of touring and contributed towards travel, accommodation, freight and technical costs.

Dance Consortium has engaged two consultants to work with the Chief Executive on the Change Programme which resulted in a new fundraising plan, which the board signed off in December 2023, that focuses on 3 areas of development: individual giving (including High Net Worth individuals); corporate sponsorship; and investment from international funding agencies and organisations. With the new staff team in place fundraising is now a core element of all roles with applications being developed across the team.

We held the first cultivation event as part of opening Sao Paulo Dance Company Tour, resulting in £21k donations pledged and this has been developed in 2024/25 with another £20k donation secured in 2024/25. Over 30 potential donors have now been identified with 18 being invited to events in 2024/25. Of these 12 potential donors attended performances and are currently being followed up and cultivated for donations/support.

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Dance Consortium also successfully supported Eun-Me Ahn Company's application to the Korean Arts Management Service, resulting in funding for the international flights as part of the spring 2025 tour. We have also supported an application made by Taec Damsa (Michael Keegan-Dolan) to Culture Ireland to support the company's 2026 tour of MAM. This is the largest grant the company has received to date at over €120,000.

Dance Consortium has now registered for Gift Aid to maximise donations and has established a 'support us' page on the website to develop smaller amounts. Dance Consortium has also registered with PayPal Giving and the Easy Fundraising web platform to increase smaller donations with little or no administrative resource being spent on these areas.

In 2024/25 Dance Consortium also successfully submitted its first Theatre Tax Relief claim against the pre-production costs of the tours in 2023/24. This will be included in annual budgets in the future.

Through 2024/25, the Chief Executive worked with a recruitment consultant to support the recruitment of the new permanent posts. This has ensured robust processes are in the place and that Dance Consortium can be an 'accessibility confident' organisation in how it recruits.

Over the past year, Dance Consortium, in common with the whole of the UK arts, has continued to adapt its operation and programme in response to the changing touring ecology, impact of the global pandemic, inflation, rising costs of touring and the impact of other global events including the war in Ukraine and the middle east. Member theatres have continued to see variable audiences as different parts of the country deal with cost-of-living crisis. However, members stay strongly committed to the unique consortium way of working, audience development and sector development opportunities Dance Consortium Limited provides.

Changes to the current programme and tours due to rising costs have been informed by regular risk assessments and options analysis undertaken by the Board and membership of the Consortium. This was taken into consideration when developing the 2023-28 Strategic Plan, fundraising ambitions and touring strategy, as touring costs continue to rise. This includes exploring shorter, more cost-effective tours and working in partnership with international arts councils to support incoming international touring as part of the Change Programme. Dance Consortium has developed a new modelling toolkit to support financial planning of tours, and which will provide the basis of a sustainable business model to be confirmed by the end of the Change Programme in summer 2026.

Planning for future touring activity was ongoing during the year, members and the Board of Dance Consortium considered various options to continue to bring innovation to the theatre's programme at the same time as supporting members to manage any associated risks. To support these risks moving forwards, the board has agreed, as per the funding agreement with Arts Council England, to increase the levels of reserves to £150,000 by March 2026. Cash flow projections up until 2028 show that this is achievable based on current plans.

In 2024/25 Dance Consortium members continued to work together to programme two tours from artists who had never toured in the UK and Ireland before:

- The QDance Company led by Artistic Director and Choreographer Qudus Onikeku, from Nigeria, presented *RE: Incarnation* – An interdisciplinary art creation, that showcased the depth of Yoruba philosophy, mixed with the current Nigerian youth culture. The show was a blend of live music and dance drawing on influences from hip-hop, contemporary and

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afrobeats. This tour introduced a new company to the UK touring circuit and significantly increased the diversity of audiences around the country, in terms of both age and ethnicity.

- Eun-Me Ahn Dance Company from South Korea presented *Dragons*, which had previously been shown at the Barbican Centre, London and The Lowry, Salford. An icon from the Korean performing arts, Eun-Me Ahn brought her unique voice to UK audiences. *Dragons* was a joyful mix of dance, music, holograms, projection and spectacular costumes bringing together modern and traditional dance styles from across Asia. The 8 live dancers, including Eun-Me were joined on stage by seven digital/avatar dancers and this tour continued to open up new audiences for Dance Consortium and the member venues that presented it.

Detailed information about the companies, programmes, photographs, videos, critic and audience reviews are available at www.danceconsortium.com and a selection include below.

Furthermore, tour reports were created by the Dance Consortium team across all aspects of the tours, including data to support ongoing evaluation. A new evaluation framework with Culture Counts, a resource provided as a National Portfolio Organisation of Arts Council England, continued to be developed to monitor progress and outcomes and is now providing tour-on-tour and year-on-year comparisons which is being used to support our decision-making. Reports support both artistic decisions and the development of new projects and programmes across all tours, learning and engagement activities, talents development programmes and the networking and developmental projects Dance Consortium hosts for members. This enables the board and members to understand the impact of Dance Consortium's work and provide benchmarks for future audience development, sector development and engagement programmes/projects.

PUBLIC BENEFIT

The Trustees, as required charity law, have paid due regard to the Charity Commission's guidance on providing public benefit while reviewing the Charity's aims and objectives, and while deciding what activities the Charity should undertake.

The QDance tour of *RE:Incarnation* supported venues to continue to develop their audiences and in particular, helped them to reach Nigerian communities who might not have engaged with the venues before. Key objectives including developing younger and more ethnically diverse communities with marketing campaigns and audience development work which was successfully achieved based on the evaluation of the tour. The tour opened at new member venue, The Southbank Centre in London which also hosted an after-show DJ party in the foyer and brought the venue to life in a new and exciting way. The show then toured to another 8 venues across 5 weeks for a total of 16 performances. Theatre reported first time attenders to dance averaging 40% (with some as high as 59%) and first time attenders to the venues averaging 22% demonstrating the work and company's strong ability to bring new audiences to dance and the member theatres. Overall, the tour reached 6495 people, 20% of which identified as global majority (the highest for a Dance Consortium tour to date) and a further 20% as D/deaf and/or disabled, increasing the levels from the previous tours.

Eun-Me Ahn Dance Company's tour of *Dragons* was the first time an artist of South Korea had toured the UK through Dance Consortium. The tour was supported by partnerships and funding from the Korean Cultural Centre UK and the Korean Arts Council. The tour went to 8 member venues for a total of 16 performances, and audience/sales targets exceeded expectations with an average of 620 per

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show and totalling 9915. An average of 31% said that this was their first time to a dance show, and 17% were new to the venues. The tour continued to support Dance Consortium's approach to presenting global majority artists and 11% of audiences identified in this way. A further 16% of audiences reported being D/deaf or disabled and 14% reported that they were neurodivergent (the highest to date).

Learning and Engagement

In addition to the tours, Dance Consortium continued to run a strong and successful Learning and Engagement programme, which is being expanded further with the appointment to the new Audiences and Engagement Manager. For 2024/25 this included post-show discussions, open rehearsals, and workshops. These continued to prove popular with both the member venues and audiences.

For The QDance Company 1286 people were engaged across 27 events. These included 162 workshop/masterclass participants, 177 attendees at open rehearsals, with ages ranging from 7 to 85 years old, and 947 attendees at post-show Q&As (representing 25% of audience members staying to discover more about the company). Several activity plan targets for the year were contributed to, with targets met or exceeded. Alongside Culture Counts survey data, this demonstrates the impact of this Dance Consortium tour, working alongside the DC member venues to reach and engage regional audiences.

Learning & Participation events were led by Artistic Director Qudus Onikeku (Masterclasses in Brighton and Birmingham), Artistic Assistant and Dance Lead Addy Oyinkuro Daniel, and Rehearsal Director Esther Essien, alongside other members of the company. Workshops engaged a range of group types (including formal education at school/FE/HE level) and were hosted in DC member venues, on stage and in studio/rehearsal spaces. Other event types included a costume workshop (organised and run by Nottingham Playhouse) and a community Afrobeats club night (organised and run by Newcastle Theatre Royal).

Survey results show high levels of satisfaction (with 96% rating the experience as Strong or Good), inclusion, enjoyment, and high levels of attendees new to the venue and/or new to attending arts and culture events more generally.

"It was a different experience and not something that I'd done before, it was a great workshop and our two leaders were amazing!"

"It was so so fun, the people made us feel so welcomed and gave us lots of confidence."

"I really enjoyed this experience it was something fun and different for me to participate in."

The online 'Meet The QDance Company' venue briefing in July 2024 prior to the company coming to the UK proved popular, with approximately 40 venue contacts attending, enhancing pre-tour planning, and bolstering learning, press, and marketing campaigns three weeks ahead of the tour. The recording was made available to ensure those not able to attend could still engage and obtain important information.

For the Eun-Me Ahn Dance Company Tour, 1125 people engaged across 27 events and these included a broad range of participants from formal education (schools/FE/HE), community groups & talent

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development programmes). Events were led by Artistic Director Eun-Me Ahn with workshops accompanied by company dancers with an extended engagement programme led by long time Eun-Me Ahn Dance Company collaborator Clint Lutes and developed & delivered with member venue Birmingham Hippodrome provided further opportunity in the Midlands. People engaging included 855 through post-show Q&As, 94 attendees of Open Rehearsals (which were bespoke in each venue and included targeting friends, patrons and members, design students and professional artists), and 179 through on-stage and in the community workshops. Workforce & talent development opportunities were interwoven into the tour. This included supporting two students from the Liverpool Institute of Performing Arts (LIPA) to undertake work placements during the tour.

Engagement activities were surveyed via Culture Counts and results across the engagement offer showed high levels of *achievement, inclusion, enjoyment, motivation & distinctiveness*. The overall workshop experience was rated highly with 92% rating it excellent or good (81% Excellent & 11% Good). The engagement programme reached participants new to arts & cultural experiences as well as those new to venues with 30% of engagement attendees surveyed stated they attend or participate in arts & culture experience once a year or less, with 14% stating it was their first time. 50% stated they had never attended an event by the organisation before demonstrating Dance Consortium's strong appeal and ability to support the members in generating new audiences and participants.

Beyond the engagement activity accompanying the tour an extended engagement project was developed in partnership with Birmingham Hippodrome and delivered by long standing Eun-Me Ahn Dance Company Associate Clint Lutes. The extended engagement included a *Dragons* themed community youth drop-in day including a movement workshop by Clint Lutes and presentation by DC Chief Executive, Joe Bates providing insight into touring and producing international dance, 3 workshops in schools across Birmingham and a bespoke young people's project where 15 young people worked with Clint across 3 workshops culminating in watching the *Dragons* performance.

Feedback from the young people's project from Birmingham Hippodrome staff:

"We had a really delightful group of young people who took part, aged 16-23, with such a broad range of experience and practise. They were all able to engage in the room as equals and learn from one another. We saw lots of great new friendships being made and lots of deep thinking around movement practise. We have met some amazing new young people, who we have no doubt will become regulars in our dance development strand. We have also been able to identify a number of young people who are ready for the next step."

It has now become a standard offer for a full venue briefing to be held prior to each tour. This took place in January 2025 for *Dragons* tour with Eun-Me Ahn and members of the company presenting the work. Approximately 50 staff from across marketing, learning and programming departments at all 8 tour venues attended. The recording was made available to ensure those not able to attend could still engage and obtain important information.

Talent and Sector Development

Placement Students

As part of Dance Consortium's continued work in developing young people, we hosted 2 students from Liverpool Institute for Performing Arts (LIPA) for a week for each of the tours: in Salford and Hull with The QDance Company; and in Bradford and Birmingham for the Eun-Me Ahn Dance Company Tour. Those venues' teams generously gave their time to talk to the students about their roles and

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answer questions, giving them insight into how venues operate, how tours are planned and delivered and the wide variety of career options that exist in the sector. The students were very engaged and made the most of their time on the road, all reporting that they found it interesting and useful. There full reports have been featured in the 'News & Features sections of the Dance Consortium website.

"My time on placement with Dance Consortium was both eye-opening and incredibly. One of my favourite parts of the week was being given the opportunity to speak to new people already in the industry and find out about their experiences and what led them to where they are today."

Future Leaders

In 2024, Dance Consortium consolidated feedback gathered from members and previous iterations of the programme to refine and develop the offer. Future Leaders is open to anyone aged 19-26 who wants to grow experience and connections in UK theatre and dance. Originally established in 2015 Future Leaders aims to promote a range of producing and theatre management and administration roles and the programme is especially designed to connect with people who see off-stage work such as running creative events, producing artistic projects, marketing, promoting or fundraising as part of their working life in the future.

The 2023/24 cohort of 7 Future Leaders started their journeys in February 2024 and completed the programme in July 2024. This started with an introduction at Sadlers Wells, London with other visits to venues across the UK including Theatre Royal Plymouth, The Lowry Salford and Newcastle Theatre Royal, whereby the young people were able to meet theatre personnel and experience 'life on tour' with Dance Consortium's team. The group accessed a skills bootcamps led by industry experts and received peer mentoring, alongside a personalised plan to support their next steps. At least half of the places were offered to people from underrepresented backgrounds who may have experienced barriers becoming part of the UK's theatre workforce.

"All the DC staff were really supportive and generous with their time and I gained a lot of insights from our conversations".

"I really loved all the venue visits as they were unique opportunities that I probably wouldn't have experienced otherwise and a great insight into how professional venues and companies operate."

"Really eye opening and offering a view of the dance world from a different perspective that has shaped my understanding how things work and the variety of roles included".

"The programme helped expand my range of possibilities, allowed to meet other like-minded people and create a reachable network of support."

Recruitment for 2025 was postponed until March 2025 following the appointment of the Audience and Engagement Manager who will be developing and delivering the programme in 2025/26. 7 new Future Leaders were selected and started the programme at the premiere of Ballet BC in London in May 2025. They will be visiting other venues in autumn 2025 and received online skill training across the next 8 months.

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Access

Dance Consortium Limited aims to overcome and reduce barriers to access through a range of communication means and engagement projects. The website includes images, interviews, film clips and audience reviews to provide insights through different media. The extensive Learning and Engagement programme and post-performance talks aim to build connections between artists and audiences, and Dance Consortium has been working with members to develop accessible performance options for future tours.

In 2024/25, Dance Consortium worked with members to target those who face barriers to access to engage in the either performances or the wider engagement activities with specific community-based dance groups and venues continued to see an increase the diversity of audiences. Examples include workshops with Newcastle College and Project X (a BPOC interdisciplinary arts organisation) in Edinburgh and older dance groups (60+) in Brighton. These sessions facilitated cultural exchange through dance, allowing the participants to share their work with the performers and artists from the visiting companies.

In 2024, Dance Consortium launched a bespoke Access Support package whereby member venues can draw on costs to support their specific access needs. This recognises that venues are on different journeys with regards to providing accessible ways to reach new and existing audiences and will require support in different ways. This has so far resulted in BSL interpretation at 4 post-show talks and is being expanded in 2025/26 with touch tours and audio description planned for the forthcoming tours.

There is a continued appetite to enhance provision and the quality of experience for disabled patrons. Dance Consortium's operating model is well placed to support learning and service development across the network through existing forums - Members Meetings, L&P network meetings and Technical Director meetings – and one-off roundtable meetings where possible as part of Investment Principles (Inclusivity & Relevance) oversight groups. Many venues are now working with either subscribed to the Nimbus Access Scheme and/or Arts Council's 'All In' programme.

SELECTED REVIEWS AND QUOTES

The QDance Company

The Times, 4-star review by Donald Hutera, 23 September - *"Could there be a livelier, more unpredictable and mysterious dance production visiting the UK this autumn than this one by the Nigerian choreographer Qudus Onikeku? Epic in Aspiration, Onikeku's tumultuous, searching show culminates in messy brilliance... We meanwhile, have been transported to a memorably strange, otherworldly realm"*

The Observer, 3-star review by Sarah Crompton, 22 September - *"A textured piece full of striking images and deep thought.... driven by a magnificent soundtrack by Olatunde Obajeun and two superb onstage musicians, it's ambitious, engrossing and fresh."*

The Reviews Hub, 3.5-star review by Scott Matthewman, 19 September - *"At times simultaneously joyful and relentless, and occasionally intensely dark, Olatunde Obajeun's propulsive score adds an authentic atmosphere"*

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2025

The Financial Times, 3-star review, 20 September - *"Lots to love in QDance's Re:Incarnation... a piece that blends street dance and Yoruba ritual. Tireless physicality, vivid stage pictures and strong, rhythmic score offer all the ingredients for a great show."*

Everything Theatre, 3-star review by Tate Miller, 20 September - *"This production has the bright colours and exuberance which is often what audiences associate with 'African' dance but Re:INCARNATION challenges this... It seeks to dig beneath the layers of Yoruba culture and beyond the contemporary Nigeria formed by British rule. It's an exploration into the multi-dimensional identities of Lagos through its rich, complex history and its uncompromising present."*

Like Nobody's Watching, 4-star review - *"A beast of a work with incredible ambition... The entire work was an overwhelming assault on the senses in every aspect... An incredible tour-de-force."*

Salterton Arts Review, 3.5-star review from Erin Caswell, 20 September - *"Re:INCARNATION is also alive with the youthful culture of Lagos's streets. There are elements of Nigerian and Yoruba culture, language, fashion, dance, and music... Dance and music interweave tightly... relished Re:INCARNATION as a glimpse into someone else's world."*

Eun-Me Ahn Dance Company

The Times, 3 March - *"What you have is a sensory celebration of life, movement and the creative imagination in which the stage becomes an exploding box of wonders"*

Overtures, 25 February - *"This is a company that never loses sight of its roots and is a dazzling example of how talent, technology and a little craziness can be meshed together into a thrilling whole. An evening of dance, performance, theatre and technology that can never be forgotten."*

Dive Dance, 7 March - *"Throughout the whole performance, the personalities and youthful energy of the dancers shines through... Rarely do British stages encounter a rich mix of modern South East and East Asian dance forms, and it is a point of delightful curiosity"*

North East Theatre Guide, 15 March - *"A dance spectacle that amalgamates traditional and modern dance styles from across Asia. Combining live dancers and projection, it is a riot of colour, light and movement that yields moments of sheer joy... I have seen nothing quite like it"*

Edinburgh Music Review, review, 19 March - *"If you want to experience a terrific immersive dance show, then this is the experience for you"*

Yorkshire Times, 22 March - *"What I can honestly say is one of the best dance productions I have had the pleasure to witness in more than a decade... Breathtakingly creative and totally captivating"*

Behind the Arras, 25 March - *"In a half century of theatre reviewing I can honestly say I have seen nothing like Dragons... a world of magical creative fantasy, visually dramatic and performed with changes of pace from frantic to serene, fusing tradition, invention and contemporary dance"*

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2025

FINANCIAL REVIEW

The results for the period are shown in the statement of financial activities on page 21. A surplus of £44,558 has been accrued on unrestricted funds. The trustees had planned for this surplus to be allocated to future tours and contingency. The Charity was awarded £107,524 in August 2023 from Arts Council England which continued to be used for the Transform programme throughout 2024/25.

GOING CONCERN

The financial statements have been prepared on a going concern basis. The charity's future existence is dependent upon the financial success of future productions and on the continued support of Arts Council of England, which has confirmed its support for the period to 31 March 2027 (with another extension granted until March 2028, pending an application process which has yet to be confirmed). The trustees have undertaken an assessment of the going concern of the charity. This assessment considered, for a period of twelve months from the date of approval of the financial statements, the likely trading conditions, alongside stakeholder support, fundraising and expected consumer appetite. Following consideration of the likely trading conditions and a number of different scenarios, the trustees have concluded that the charity remains a going concern, and it is therefore appropriate to prepare the financial statements on a going concern basis.

PLANS FOR FUTURE PERIODS

Tours planned for 2025/26 onwards include return visits for Ballet BC from Vancouver, Canada (3.5 weeks) and Cirque Eloize, from Montreal, also Canada (4.5 weeks) plus an inaugural tour from Irish choreographer Michael Keegan-Dolan (5 weeks). This makes for three smaller tours in 2025, giving members a wider range of product and planning for the tours and extended engagement programmes is well underway. Then in 2026/27 there will be 2 longer tours with return visits from New York based company, Les Ballets Trockadero de Monte Carlo and Sao Paulo Dance Company from Brazil. The programme continues to reflect a diverse range of companies and artists to support Dance Consortiums Touring and Audience Strategy and EDI Action Plan.

Dance Consortium plans its tours over a 3-4 year cycle in line with funding from Arts Council England. It seeks to balance a diverse programme of popular and adventurous work that builds audiences, retains established dance supporters/patrons and increases the depth and appreciation and engagement. Arts Council funding is confirmed up until 31 March 2027, with additional funding secured to implement a Change Programme as part of Transform funding. This includes developing new business models, increasing stakeholder engagement and building more diverse income streams. The new tour model planner has been developed as part of this so help financial planning of tours into the next 5-10 years. This will enable Dance Consortium to present a clear sustainability plan at the end of the Transform programme in 2026.

RESERVES POLICY

Dance Consortium Limited has agreed a reserves policy to ensure it is able to cover outstanding costs of tours and other contracts in the event of exceptional circumstances such as the loss of Arts Council England funding, and/or to cover any necessary costs associated with the orderly wind-up of the company. Reserves required for this purpose was previously set as £75,000. This was reviewed in 2021 and due to the increased costs of touring and operations of Dance Consortium Limited, this has been increased to a target of £150,000 by the end of the 2023-26 funding period and currently stands at

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2025

£138,727. The remaining funds include £251,714 allocated to the 2025 Programme and £141,117 for future activities that will enable the planned use of current Arts Council England funding for Dance Consortium Limited's ongoing programme of touring.

INVESTMENT POLICY

The funds available for the Charity to invest depend on the timing of funding and of tour fees and other expenditure. Theatre fees are requested as the tour proceeds to the individual venue. To retain flexibility and availability of these funds, the Charity uses a current account and a higher rate call account, taking account of higher interest rates where possible. The financial statement clearly outlines the policy for receiving gifts and donations and financial systems and processes are robust, with appropriate mitigating factors.

FIXED ASSETS

The company has fixed assets of two laptops.

TRUSTEE LIABILITY INSURANCE

Professional Liability Insurance was reviewed in March 2025 and extended to cover Directors and Officers, with £1,000,000 liability in place.

TAXATION STATUS

The company, which is a registered charity, is entitled to the exemptions afforded by Part XI, CTA 2010 and S256 TCGA 1992, and so is exempt from taxation on its charitable activities.

STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITOR

The directors who were in office on the date of approval of these financial statements have confirmed, as far as they are aware, that there is no relevant audit information of which the auditor is unaware. Each of the directors have confirmed that they have taken all the steps that they ought to have taken as directors in order to make themselves aware of any relevant audit information and to establish that it has been communicated to the auditor.

This report has been prepared in accordance with the provisions applicable to companies entitled to the small company's exemption.

On behalf of the board



Stephen Crocker, Co-Chair

Dated: 03.09.25

Dance Consortium Limited

STATEMENT OF TRUSTEES' RESPONSIBILITIES

for the year ended 31 March 2025

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

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

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

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity 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 charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Dance Consortium Limited

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED for the year ended 31 March 2025

Opinion

We have audited the financial statements of Dance Consortium Limited (the 'charitable company') for the year ended 31st March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows, and the 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 charitable company's affairs as at 31st March 2025 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

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

Conclusions relating to going concern

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

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

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

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

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 course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives

Dance Consortium Limited

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED for the year ended 31 March 2025

rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Directors' Report included within the Trustees' Report.

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion:

- the information given in the Trustees Report is inconsistent in any material respect with the financial statements; or
- sufficient accounting records have not been kept, or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities set out on page 16, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under Section 145 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

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.

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

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that

Dance Consortium Limited

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED for the year ended 31 March 2025

have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance with other laws and regulations that may have a material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

In relation to fraud, the objectives of our audit are to identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error and to design and perform audit procedures responsive to those risks. We are required to obtain audit evidence that is sufficient and appropriate in relation to the assessed risks of material misstatement due to fraud. We are required to respond appropriately to fraud or suspected fraud identified during the audit.

We consider the likelihood of detection based on our planned audit approach. This is affected by the inherent difficulty in detecting irregularities, the effectiveness of the entity's controls, and the nature, timing and extent of the audit procedures performed. Irregularities that result from fraud might be inherently more difficult to detect than irregularities that result from error.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, we:

- obtained an understanding of the nature of the sector, including the legal and regulatory framework that the charitable company operates in and how the charitable company is complying with the legal and regulatory framework;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected, or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures, we consider the most significant laws and regulations that have a direct impact on the financial statements are

- FRS 102,
- Charities SORP (FRS 102),
- Companies Act 2006,
- Charities Act 2011,
- the charitable company's governing document, and
- relevant tax legislation

We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing the financial statements including the Trustees' Report, remaining alert to new or unusual transactions which may not be in accordance with the governing documents.

The audit engagement team identified the risk of management override of controls as the area where the financial statements were most susceptible to material misstatement due to fraud. Audit

Dance Consortium Limited

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED for the year ended 31 March 2025

procedures performed included but were not limited to testing internal controls in relation to authorisation procedures, evaluating the business rationale in relation to significant, unusual transactions and consideration of transactions entered into outside the normal course of business.

A further description of our responsibilities for the audit of the financial statement is located on the Financial Reporting Council's website at <https://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees 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 trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Vanessa Graham (Senior Statutory Auditor)
For and on behalf of Topaz Solutions Limited
Chartered Accountants
5 Giffard Court
Millbrook Close
Northampton
NN5 5JF

3 September 2025

Dance Consortium Limited

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT for the year ended 31 March 2025

		Unrestricted funds 2025 £	Unrestricted funds 2024 £
	Notes		
Income from:			
Donations and legacies	3	495,776	551,176
Charitable activities	4	545,931	927,687
Investments	5	15,179	7,143
Total income		<u>1,056,886</u>	<u>1,486,006</u>
Expenditure on:			
Charitable activities	6	<u>1,012,237</u>	<u>1,641,425</u>
Total expenditure		<u>1,012,237</u>	<u>1,641,425</u>
Net income/(expenditure)		44,649	(155,419)
Other recognised gains and losses:			
Other gains/(losses)	12	(91)	2,184
Net movement in funds	7	<u>44,558</u>	<u>(153,235)</u>
Reconciliation of funds:			
Fund balances at 1 April 2024		487,000	640,235
Fund balances at 31 March 2025		<u>531,558</u>	<u>487,000</u>

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

The notes on pages 24 to 30 form part of these financial statements

Dance Consortium Limited

BALANCE SHEET

as at 31 March 2025

		2025	2024
	Notes	£	£
Fixed assets			
Tangible assets	13	759	-
Current assets			
Debtors	14	42,913	178,382
Cash at bank and in hand		660,657	469,251
		<u>703,570</u>	<u>647,633</u>
Creditors: amounts falling due within one year	15	(172,771)	(160,633)
Net current assets		<u>530,799</u>	<u>487,000</u>
Total assets less current liabilities		<u>531,558</u>	<u>487,000</u>
The funds of the charity			
Unrestricted funds	16	<u>531,558</u>	<u>487,000</u>
		<u>531,558</u>	<u>487,000</u>

The notes on pages 24 to 30 form part of these financial statements.

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025, although an audit has been carried out under section 144 of the Charities Act 2011.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements under the requirements of the Companies Act 2006, for the year in question in accordance with section 476.

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

The financial statements were approved by the trustees on 3rd September 2025.


S Crocker

Trustee / Co-Chair

Company registration number 06179223 (England and Wales)

Dance Consortium Limited

STATEMENT OF CASH FLOWS

for the year ended 31 March 2025

		2025	2024
	Notes	£	£
Cash flows from operating activities			
Cash generated from/(absorbed by) operations	18	177,101	(145,712)
Investing activities			
Purchase of tangible fixed assets		(874)	-
Investment income received		15,179	7,143
Net cash generated from investing activities		14,305	7,143
Net cash generated from financing activities		-	-
Net increase/(decrease) in cash and cash equivalents		191,406	(138,569)
Cash and cash equivalents at beginning of year		469,251	607,820
Cash and cash equivalents at end of year		<u>660,657</u>	<u>469,251</u>

The notes on pages 24 to 30 form part of these financial statements.

Dance Consortium Limited

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 March 2025

1 Accounting policies

Charity information

Dance Consortium Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is C/O Birmingham Hippodrome, Hurst Street, Birmingham B5 4TB.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Charities SORP "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)". The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Income from Grants is recognised when these are receivable, except as follows:

- When grantors specify that grants given to the charity must be applied to future accounting periods, the income is deferred until those periods.
- When grantors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred until the pre-conditions for use have been met.

Dance Consortium Limited

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

for the year ended 31 March 2025

1 Accounting policies

(Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers	25% on cost
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The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Dance Consortium Limited

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) for the year ended 31 March 2025

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Income from donations and legacies

	Unrestricted funds	Unrestricted funds
	2025	2024
	£	£
Donations and gifts	<u>495,776</u>	<u>551,176</u>
Donations and gifts		
Arts Council England National Portfolio Funding	450,000	450,000
John R Murray Charitable Trust	20,000	20,000
Small donations	92	1,000
Fundraised Go & See	5,684	3,402
Arts Council England Transform	<u>20,000</u>	<u>76,774</u>
	<u>495,776</u>	<u>551,176</u>

4 Income from charitable activities

	Unrestricted funds	Unrestricted funds
	2025	2024
	£	£
Fees from member theatre tours, programme & merchandise	<u>545,931</u>	<u>927,687</u>

Dance Consortium Limited

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) for the year ended 31 March 2025

5	Income from investments	Unrestricted funds	Unrestricted funds
		2025	2024
		£	£
	Interest receivable	15,179	7,143
6	Expenditure on charitable activities		
		2025	2024
		£	£
	Depreciation and impairment	115	-
	Touring and outreach	1,002,192	1,632,715
		1,002,307	1,632,715
	Share of support and governance costs (see note)		
	Governance	9,930	8,710
		1,012,237	1,641,425
	Analysis by fund		
	Unrestricted funds	1,012,237	1,641,425
7	Net movement in funds	2025	2024
		£	£
	The net movement in funds is stated after charging/(crediting):		
	Fees payable for the audit of the charity's financial statements	4,000	-
	Depreciation of owned tangible fixed assets	115	-
8	Trustees		
	None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.		
9	Employees		
	The average monthly number of employees during the year was:		
		2025	2024
		Number	Number
		2	1

Dance Consortium Limited

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) for the year ended 31 March 2025

9 Employees

(Continued)

The number of employees whose annual remuneration was more than £60,000 is as follows:

	2025	2024
	Number	Number
Chief Executive	<u>1</u>	<u>1</u>

Remuneration of key management personnel

The remuneration of key management personnel was as follows:

	2025	2024
	£	£
Aggregate compensation	<u>68,141</u>	<u>64,473</u>

10 Employment Costs

11 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

12 Other gains and losses

Unrestricted funds	Unrestricted funds
2025	2024
Interest receivable	<u>91</u>
	<u>(2,184)</u>

13 Tangible fixed assets

	Computers £
Cost	
Additions	<u>874</u>
At 31 March 2025	<u>874</u>
Depreciation and impairment	
Depreciation charged in the year	<u>115</u>
At 31 March 2025	<u>115</u>
Carrying amount	
At 31 March 2025	<u>759</u>

Dance Consortium Limited

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) for the year ended 31 March 2025

14 Debtors

	2025 £	2024 £
Amounts falling due within one year:		
Trade debtors	39,599	142,382
Prepayments and accrued income	3,314	-
	<u>42,913</u>	<u>142,382</u>
	2025 £	2024 £
Amounts falling due after more than one year:		
Prepayments and accrued income	-	36,000
	<u>-</u>	<u>36,000</u>
Total debtors	<u>42,913</u>	<u>178,382</u>

15 Creditors: amounts falling due within one year

	2025 £	2024 £
Other taxation and social security	29,849	52,736
Trade creditors	68,975	88,244
Other creditors	2,734	10,372
Accruals and deferred income	71,213	9,281
	<u>172,771</u>	<u>160,633</u>

16 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	Gains and losses £	At 31 March 2025 £
Winding down reserve	96,840	-	-	41,887	-	138,727
Programme 2025	-	-	-	251,714	-	251,714
General funds	390,160	1,056,886	(1,012,237)	(293,601)	(91)	141,117
	<u>487,000</u>	<u>1,056,886</u>	<u>(1,012,237)</u>	<u>-</u>	<u>(91)</u>	<u>531,558</u>

Dance Consortium Limited

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) for the year ended 31 March 2025

16 Unrestricted funds

(Continued)

	At 1 April 2023	Incoming resources	Resources expended	Transfers	Gains and losses	At 31 March 2024
	£	£	£	£	£	£
Winding down reserve	75,000	-	-	21,840	-	96,840
General funds	565,235	1,486,006	(1,641,425)	(21,840)	2184	390,160
	<u>640,235</u>	<u>1,486,006</u>	<u>(1,641,425)</u>	<u>-</u>	<u>2184</u>	<u>487,000</u>

17 Related party transactions

Member Theatres

Dance Consortium Limited comprises 21 member theatres and other theatres that take part in tours on an occasional basis. Member theatres and non member theatres are charged fees on the same terms. The company purchases services of member theatres on ordinary commercial terms. During the year under review member venues were charged tour fees and sales of merchandise of £484,000 (2024 - £881,553) and membership fees of £42,000 (24 - £34,200). During the year under review purchases of £25,000 (24 - £113,725) were made from member venues.

The following Trustees are employees of member theatres: H Costello, S Walker, S Crocker, M Locatori.

18 Cash generated from/(absorbed by) operations	2025	2024
	£	£
Surplus/(deficit) for the year	44,649	(155,419)
Adjustments for:		
Investment income recognised in statement of financial activities	(15,179)	(7,143)
Foreign exchange differences	(91)	2,184
Depreciation and impairment of tangible fixed assets	115	-
Movements in working capital:		
Decrease/(increase) in debtors	135,469	(8,152)
Increase in creditors	12,138	22,818
Cash generated from/(absorbed by) operations	<u>177,101</u>	<u>(145,712)</u>

DANCE CONSORTIUM LIMITED

England & Wales - Charity number 1130289

Accounts

Dance Consortium Limited

FINANCIAL STATEMENTS

for the year ended

31 March 2024

Company Registration No. 6179223
Charity No. 1130289

Dance Consortium Limited

TRUSTEES AND PRINCIPAL ADVISERS

TRUSTEES

Mr Anand Bhatt
Mr Sebastian Cater
Mr Stephen Crocker (Co-chair)
Ms Helen Costello
Mr Andrew Hurst
Ms Rosalind Kay-Price
Ms Marianne Locatori (Co-chair)
Mr Michael Ockwell (resigned 13 December 2023)
Ms Iona Waite
Ms Suzanne Walker

EXECUTIVE DIRECTOR

Mr Joe Bates

SECRETARY

Ms Helen Costello

REGISTERED OFFICE

c/o Birmingham Hippodrome Theatre
Hurst Street
Birmingham
B5 4TB

BANKERS

National Westminster Bank plc
13 Market Place
Reading
RG1 2EP

SOLICITORS

Anthony Collins Solicitors LLP
134 Edmund Street
Birmingham
B3 2ES

AUDITOR

Topaz Solutions Limited
Chartered Accountants
5 Giffard Court
Millbrook Close
Northampton
NN5 5JF

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

The Trustees (who are also the directors for the purposes of company law) submit their annual report and the audited financial statements of the charitable company ("the company") for the year ended 31 March 2024.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Dance Consortium Limited was established in March 2007 (registered number 6179223) and its constitution is set out in a Memorandum and Articles of Association (last amended 29 February 2008). The company is a company limited by guarantee and is also a registered charity (number 1130289). The company is also registered for VAT (805736919).

Dance Consortium Limited comprises 19 member theatres and other theatres that take part in tours on an occasional basis. Member theatres contribute to the core costs of the organisation and are listed on the website: www.danceconsortium.com.

The objects of Dance Consortium Limited are to advance arts and culture by providing the public across the UK access to a range of international contemporary dance experiences that would not otherwise be available.

The governing body of the company is a board of ten non-executive Trustees. No Trustee received any remuneration in the year. The Trustees of the charitable company during the period were as follows:

Mr Anand Bhatt
Mr Sebastian Cater
Mr Stephen Crocker (Co-chair)
Ms Helen Costello
Mr Andrew Hurst
Ms Rosie Kay-Price
Ms Marianne Locatori (Co-chair)
Mr Michael Ockwell (resigned 13 December 2023)
Ms Iona Waite
Ms Suzanne Walker

The Charity is implementing the Charity Commission's Code for the Voluntary and Community Sector "Good Governance". Trustees receive a full handbook and induction on appointment.

New Trustees are elected by the Members and at least 50% have experience of Dance Consortium as a Member. They are experienced arts managers and have governance experience in their own organisations. In 2017 the Board and members agreed that independent members should be appointed to the Board in order to diversify its membership, recruitment commenced in September 2018 and four new members were appointed at the AGM in December 2018 with an additional 4 members including 2 independent members being appointed in January 2021. A new member Director was appointed in December 2022. There is currently a vacancy for a member venue Director with recruitment taking place in autumn 2024.

All Members receive copies of governance documents, membership agreements, Dance Consortium's Business and Strategic Plans, risk registers, applications to and funding agreements with Arts Council England. All members participate in deciding and planning the artistic programme and receive quarterly financial reports.

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

The Board meets four times each year. The Board takes a view and monitors progress on budgets and financial projections and associated and ancillary activities including: the use and development of the website and other digital communications; marketing and technical support for tours; marketing, technical and education seminars involving the wider dance sector; risk registers; policies and procedures, conflicts and interest and general communications with key stakeholders.

Attendance at all meetings has been good, with attendance supported through using virtual meeting tools to enable wider participation, reduce barriers to access that can be presented by travel and contribute to the environmental action plan. This was used effectively during the periods of lockdown throughout 2020 and 2021 and has been continued as a standard procedure for board meetings, retaining face to face contact through the membership meetings and Annual General Meeting.

Over the year the Board has considered a range of issues including the viability of proposed tours, specific aspects of policy and operations - reporting key proposals and decisions to meetings of members which follow Directors' meetings. The board has also strengthened its Equity, Diversity and Inclusion policy and action plan, with a specific away day planned for September 2024 to interrogate and develop this further.

Internal controls

The Board is responsible for maintaining a sound system of internal control and budget monitoring. Following an options analysis by the Executive Director in 2022, the board agreed that as of 1st April 2023, accountancy services will be provided by Rowlands Webster Accountants. Previously, accountancy services had been provided by a contract with member venue Birmingham Hippodrome Theatre. Rowlands Webster Accountants also provide payroll and support for HMRC returns and filing at Companies House and the Charities Commission.

Budgets, management accounts and cash flow for the current year and outline budgets for the next 2-3 years are presented at board meetings. These cover the projected period of Arts Council funding and Dance Consortium Limited's 5-year strategic plan. The annual budget is presented to and approved by the Board prior to each new financial year. Management accounts in which actual results are compared against budgeted figures are issued monthly to the Executive Director for review and presented to the Board at each meeting for review.

Review of risks

The Board has overseen a review of the major risks to which the Charity is exposed, and systems have been established to mitigate these risks. Internal risks are minimised by the implementation of procedures for authorisation and monitoring of all transactions, and potential external risks to future income levels and the availability of product are addressed by the Board of Trustees. In 2022, four sub-committees were introduced to the governance structure, made up of Directors and Members. One of these subcommittees (Dynamism) oversees the governance procedures including a deeper interrogation of the risk register, has oversight of security and data protection and monitors financial controls alongside the Executive Director.

A full review of the risk management plan was carried out in September 2023 following the ongoing risk monitoring of the effects of the global pandemic. The cancellation of tours due to a pandemic was reduced but additional risks associated with major incidents effecting both national and international

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

travel, alongside the financial challenges facing many local authorities across the country, continued to have potential impact different sectors including theatre. These risks were ranked alongside the risks of budget overspends and cash flow management associated with tour cancellation or venues dropping out of tours. Assurances were given by Arts Council England that reserves accumulated from the cancellation and postponement of tours could continue to be carried forward to fund future touring plans to support the overall ecology. In 2024, Nottingham Theatre Royal, a longstanding member of the consortium, was unable to renew its membership due to ongoing challenges with local authority funding. However, the consortium remained strong and mitigated this with a new partnership between Fabric (the dance agency in the Midlands) and Nottingham Playhouse. Southbank Centre, London also joined as a new member in 2024, and the Executive Director is in conversation with several potential new members for 2025. Throughout 2023/24 the planning of future tours continued to be reviewed by the Directors and all members at regular meetings.

Dance Consortium Limited has been regularly funded by Arts Council England since 2008, firstly as a Regularly Funded Organisation (RFO) and since 2012 as a National Portfolio Organisation (NPO). The current funding period 2023-2026 commenced in April 2023 and Arts Council subsequently confirmed that this would be extended until March 2027, with a streamlined application process taking place in autumn 2024. Activity Plans, including outcomes and targets, and Investment Principle plans are updated and approved by the board of directors and submitted to Arts Council and on a quarterly basis alongside management accounts and board papers. The Co-Chairs and Executive Director also meets annually with Dance Consortium's Relationship Manager at Arts Council England to monitor progress.

Following extensive consultation with the membership over 18 months, in September 2023, the board of Directors signed off Dance Consortium's 5-year Strategic Plan 2023-2028 which will guide the organisation over the new few years. This has been approved by the full membership and submitted to Arts Council England. It includes four core strategies: Touring and Audiences, Learning and Engagement, Talent and Sector Development, and the Change Programme. The Change Programme is being funded until March 2026 with funding received from Arts Council England as part of the Transform Programme that was established to support those NPOs that received a reduced funding offer (Dance Consortium received a 9.7% reduction from previous funding levels) to develop new business modelling to be sustainable.

No tours are planned without confirmation of sufficient funding and tour budgets include a small contingency to mitigate the possible impact of costs that cannot be anticipated. Foreign exchange risks are mitigated by the forward purchase of foreign currency where appropriate or through negotiating fees with companies.

Dance Consortium Limited operates with a minimal overhead with currently only one permanent, full time employee, the Executive Director. As of the 1st April 2023, Dance Consortium continued to be based at Birmingham Hippodrome, but as part of the Dance Hub Birmingham, with office space and hot desking offered in-kind alongside One Dance UK. IT support is also on hand, pro bono from One Dance UK and in July 2023 Dance Consortium registered for a free charity account with Microsoft 365, which now operates emails and shared filing system across the team.

In February 2023, Dance Consortium started recruiting for a more permanent core team to reduce the freelance costs and increase capacity. This started with the role of Senior Producer which has been offered on a 4 day per week contract starting in June 2024. Further recruitment will take place in 2024/25.

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

Tour booking, management, producing, marketing, PR/press, social media and technical requirements are contracted on a freelance basis as required, with most costs being allocated to tour budgets. Producing for learning and engagement activities sits within the core budget as a fundamental function of Dance Consortium beyond the touring activity. Management of the website is also contracted on a freelance basis, with additional services provided on a tour-by-tour basis.

OBJECTIVES AND ACTIVITIES

Dance Consortium Limited was established to promote, maintain, improve and advance the education of the public in the dramatic arts and to promote, maintain, improve and advance the appreciation of the dramatic arts within the United Kingdom. It provides the public with a range of international contemporary dance experiences which would not otherwise be available. Dance Consortium Limited seeks to ensure that access is not restricted by geography or ability to pay.

Its aims are:

- To make high-quality international contemporary dance available to the public across the UK;
- To provide a related programme of education and participatory initiatives;
- To build the capacity of member theatres to present a diverse programme of international contemporary dance;
- To encourage member theatres to work together to share experience and to plan education and marketing initiatives;
- To reach new audiences and to deepen public understanding and appreciation of UK dance in an international context;
- To promote engagement with dance and culture of diverse cultures within the UK through reflecting the diversity of contemporary society.

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

ACHIEVEMENTS AND PERFORMANCE

2023/24 is the first year of Dance Consortium's 2023-26 funding period (now extended to 2027) as agreed with Arts Council England and also represents the first year of the organisation's 5-Year Strategic Business Plan. Following his appointment in 2022, the Executive Director spent time during 2023/24 reviewing and updating the policies and procedures for the organisation, which all contribute towards the now completed, 5-year Strategic Plan and Change Programme.

The Directors took part an away day in February 2024 which explored the state of the sector post-pandemic and delved into the current risks affecting the arts and cultural sector and on the impact this has on Dance Consortium and the organisation's future activities. The board also used this opportunity to review previous tour sales data and the equity, diversity and inclusion policy which supported future planning.

4 subcommittees that were established in February 2023 to oversee the various elements of the organisation continued to meet to further interrogate specific areas of work including artistic planning, engagement activities, finance and environmental policies and plans. These groups were developed in line with the Arts Council England's Investment Principles, with Terms of Reference, and members are encouraged to join at least one of these subcommittees for a period of 2 years (due to be reviewed in February 2025). These groups will continue to play a part and

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

support the different elements of Dance Consortium's operation throughout the investment period 2023-26. There are currently:

- Ambition and Quality: Overseeing artistic planning, programming and evaluation
- Inclusivity and Relevance: Overseeing engagement work, EDI policy and safeguarding
- Dynamism: Overseeing governance, risk, digital development and innovation
- Environmental Responsibility: Overseeing tours, technical and implementation of the Environmental Action Plan

The planning processes for 2023-28 has enabled members to consider what further changes to the operation of the Consortium will be required to develop and to continue to develop audiences for international contemporary dance as well as how it contributes strongly towards Arts Council's new 10-year strategy *Lets Create*. The groups are likely to change and develop over the next 5 years to stay appropriate and relevant for the operations of Dance Consortium Limited.

In 2023/24, Dance Consortium started implementing the Change Programme, which is being supported through a £107,564 grant from Arts Council England's Transform Programme. Through this Dance Consortium received £54,417 for Tour Stabilisation activity including underpinning the operating costs of the tours in 2023/24 (Ailey 2 and Sao Paulo Dance Company) and £53,100 towards the Change Programme which includes; consultancy fees and business remodelling costs to support scoping, designing and developing new business models to diversify income streams; a training programme for the Executive Director to support the transition of the business model; administrative support for Dance Consortium, backfilling the Executive Director's role to free up his time to develop new ways of working through commercial exploitation and development; facilitated board away days involving guest speakers/trainers; moving from Birmingham Hippodrome (the current administrative base) to One Dance UK office and centralising services (accountancy, IT, HR etc.).

Two tours successfully took place in Autumn 2023 (Ailey 2) and Spring 2024 (Sao Paulo Dance Company) with the contracted freelance teams continuing. Additional funding from Transform funding helped to mitigate the increased costs of touring and contributed towards travel, accommodation, freight and technical costs.

Dance Consortium engaged two consultants to work with the Executive Director on the Change Programme which has so far resulted in a new fundraising plan, which the board signed off in December 2023, that focuses on 3 areas of development: individual giving (including High Net Worth individuals); corporate sponsorship; and investment from international funding agencies and organisations. We then held the first cultivation event as part of opening Sao Paulo Dance Company Tour, resulting in £21k donations pledged so far. Dance Consortium has also successfully supported Eun-Me Ahn Company's application to the Korean Arts Management Service, resulting in funding for the international flights as part of the spring 2025 tour. Dance Consortium has now registered Consortium for Gift Aid to maximise donations and established a 'support us' page on the website to develop smaller amounts.

Additionally, the Executive Director worked with a recruitment consultant to support the recruitment of the new permanent posts. This has ensured robust processes are in the place and that Dance Consortium can be an 'accessibility confident' organisation in how it recruits. This means providing clear, accessible job packs and descriptions, offering questions in advance and providing alternative methods for applications (e.g. video and/or recorded).

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

As part of his development, the Executive Director completed an Effective Digital Fundraising Course led by Substrakt, had several meetings with commercial producers to understand commercial touring markets and commercial programming decisions and is being mentored by the Managing Director of Cameron Mackintosh / New Adventures. This work was backfilled by engaging an administrator on one day per week to increase the capacity of the Executive Director throughout this period.

Over the past year, Dance Consortium, in common with the whole of the UK arts, has continued to adapt its operation and programme in response to the global pandemic, inflation, rising costs of touring and the impact of other global events including the war in Ukraine. Member theatres have continued to see variable audiences as different parts of the country deal with cost-of-living crisis. However, members stay committed to the unique consortium way of working, audience development and sector development opportunities Dance Consortium Limited provides.

Changes to the current programme and tours due to rising costs have been informed by regular risk assessments and options analyses undertaken by the Board and membership of the Consortium. This was taken into consideration when developing the 2023-28 Strategic Plan, fundraising ambitions and touring strategy, as touring costs continue to rise. This includes exploring shorter, more cost-effective tours and working in partnership with international arts councils to support incoming international touring as part of the Change Programme.

Planning for future touring activity was ongoing during the year, members and the Board of Dance Consortium considered various options to continue to bring innovation to the theatre's programme at the same time as supporting members to manage any associated risks. To support these risks moving forwards, the board has agreed, as per the funding agreement with Arts Council England, to increase the levels of reserves to £150,000 over the next 3 years. Cash flow projections up until 2026 show that this is achievable based on current plans.

Having cancelled and postponed three previous tours during the global pandemic, in 2023/24 Dance Consortium members continued to work together to re-programme two of these tours:

- Ailey 2 – the New York based junior company of Alvin Ailey American Dance Theater, which returned for its 2nd Dance Consortium tour (the last tour was in 2011), giving venues an established well-known and much-loved company with a strong brand to help them re-engage audiences and develop new supporters. This tour was the culmination of the Ailey Project UK which was established in 2021 to support black led youth organisations to target and develop young black dancers (see below).

- São Paulo Dance Company – Brazil's finest company with their first visit to the UK and Ireland. Fusing the elegance of classical ballet with the sensuality of Latin American dance, this 'sleek, sexy and highly technical' (The New Yorker) company of virtuoso dancers presented a rich programme of work from three choreographers rooted in Latin American or Spanish culture.

Detailed information about the companies, programmes, photographs, videos, critic and audience reviews are available at www.danceconsortium.com and a selection include below.

Furthermore, tour reports were created by the Dance Consortium team across all aspects of the tours, including data to support ongoing evaluation. A new evaluation framework with Culture Counts, a resource provided as a National Portfolio Organisation of Arts Council England, has been developed to monitor progress and outcomes over the next 5 years. These support artistic decisions and the development of new projects and programmes across all tours, learning and

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

engagement activities, talents development programmes and the networking and developmental projects Dance Consortium hosts for members. This enables the board and members to understand the impact of Dance Consortium's work and provide benchmarks for future audience development, sector development and engagement programmes/projects.

PUBLIC BENEFIT

The Trustees, as required charity law, have paid due regard to the Charity Commission's guidance on providing public benefit while reviewing the Charity's aims and objectives, and while deciding what activities the Charity should undertake.

Ailey 2 supported venues that were continuing to bring audiences back post pandemic, as the junior company had a particular appeal to younger and more diverse audiences. The tour followed the main company, Alvin Ailey American Dance Theater, performing at Edinburgh International Festival and Sadler's Wells, London. The tour opened at the Marlowe Theatre, Canterbury and then visited a further 11 venues over 6 weeks for a total of 23 performances. The theatres reported first-time attenders to dance averaging 26% (with some as high as 51%) and first time attenders to the venue itself averaging 45% (up from 25% for the company's previous visit in 2011), demonstrating the strong ability to bring new audiences to the member theatres. Overall, the tour reached 12,075 people, 13% of which identified as global majority and a further 13% as D/deaf and/or disabled, retaining the levels from the previous 2023 Dance Consortium tour of Dada Masilo.

São Paulo Dance Company has been a long-anticipated tour. Members first saw the company back in 2018 and the tour was originally booked for autumn 2020 but postponed due to the global pandemic. This was the largest Dance Consortium Tour to date, with 14 venues presenting 28 shows across a 7-week period. Sales and audiences exceeded all targets with 24,158 people attending and an average capacity of 58%. An average of 42% said that this was their first time to a dance show and 25% were new to the venue. Satisfaction rates reached 87%, far exceeding our target of 80%. 6% of audiences identified as global majority, which was lower than previously reported, but 8% 'preferred not to say' (the highest since evaluating in this way). A further 9% reported being D/deaf or disabled and 7% reported that they were neurodivergent.

In total, across 2023/24 Dance Consortium presented 51 performances that reached 36,233 people, which is slightly lower than 2022/23 of 40,351 (although this included a 2-week run of Les Ballets Trockadero de Monte Carlo at The Peacock Theatre in London). Figures are up from 31,833 in 2021/22, demonstrating a continuing return of audiences. Therefore, the average number of attenders per performance increased from 649 per show in 2022/23 to 694 per show which was greatly supported by the strong São Paulo Dance Company figures which averaged at 863 per show and are the highest average audience figures since Acosta Danza in 2020 which was cancelled due to the global pandemic. Overall this demonstrates that programming decisions were strong and appropriate and continued to support returning audiences.

A full breakdown as follows:

Company	Dates	No. of Venues	Performances	Total Attenders	Average capacity sold

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

Ailey 2	19 September – 28 October 2023	12	23	12,075	34%
São Paulo Dance Company	5 February – 23 March 2024	14	28	24,158	58%

Learning and Engagement

In addition to the tours, Dance Consortium continued to run a Learning and Participation programme, which included post-show discussions, open rehearsals, and workshops. These proved to be popular with both the member venues and audiences.

For Ailey 2, 2107 people were engaged across 40 different events. This included 336 workshop participants, 442 attendees at open rehearsals, 20 participants in a special curtain raiser project, and 1,309 attendees at post-performance Q&As. The learning programme, designed with multiple aims, achieved its objectives effectively. As with previous tours events were offered at no fee for venues which creates an attractive offer for tour venues. Birmingham Hippodrome financially co-invested into the special curtain raiser project as part of the Ailey Project UK, which had a strong impact on audiences in Birmingham. On 4th October over 1100 audiences watched 20 young dancers from the West Midlands open the evening performance with an original work by Ailey Alumni Marcus J Willis. This project drew together the Ailey Project UK and Learning and Participation strands of Dance Consortium's work incredibly successfully. It has been clear that a flexible, and often bespoke, approach supports venues to grow relationships with key groups and communities in their city or region which are relevant, meaningful and can be sustained through venues' on-going locally run engagement programmes.

Leveraging established relationships with Black-led youth dance organisations, the tour activities targeted young participants involved in Ailey Project activities via ACE Dance and Music in Birmingham, Take 1 Studios in Nottingham and Gateway Studios in Gateshead. The tour also extended its reach by involving young unaccompanied asylum seekers and refugees at two venues; the Alhambra Theatre, Bradford and the Marlowe Theatre, Canterbury. These sessions facilitated cultural exchange through dance, allowing the participants to share their own cultural dances with Ailey 2 performers. These workshops, praised as tour highlights by the Ailey 2 dancers, were meticulously planned with venues and community partners to ensure inclusivity and a nurturing environment. New connections were also forged with prominent dance training institutions like the Northern School of Contemporary Dance, Elmhurst Ballet School, Centre for Advanced Training CAT, Northern School of Performing Arts, and Dance City. Feedback from these establishments was overwhelmingly positive, paving the way for continued collaboration, notably with the Sao Paulo Dance Company's Spring 2024 tour.

Ailey 2 artists delivered engaging workshops, impressing participants with their confidence, enthusiasm, and adaptability to diverse skill levels. Post-show Q&A sessions drew good audience engagement, with 18% on average staying for discussions, reflecting a keen interest in the show and the company. Positive responses were recorded through the Culture Counts survey, with 106 public responses reflecting an excellent (89%) and good (11%) rating of their experiences. Participants expressed a strong desire to learn more about the performance, with 93% commending the experience of working with international dancers. These responses underscore the profound regional impacts achieved by Dance Consortium member venues through collaborations with international

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

companies. Noteworthy is the acknowledgment that 21% of survey respondents identified as neurodivergent or having ADHD, emphasizing the inclusive nature of dance and its positive impact on diverse groups.

The online 'Meet Ailey 2' venue briefing in early September proved popular, with 43 venue contacts attending, enhancing pre-tour planning, and bolstering learning, press, and marketing campaigns three weeks ahead of the tour.

For the São Paulo Dance Company Tour 3068 people were engaged across 43 events. These figures, alongside Culture Counts survey data continued to demonstrate the strong regional impact of Dance Consortium's engagement work. Activities reached 2422 through post show Q&As, 140 through on-stage workshops, 485 through open rehearsals and 21 professional dancers who took part in company class. Learning and Participation was led by São Paulo Dance Company's experienced and inspiring senior personnel. Artistic Director Inês Bogéa hosted 11 afternoon open rehearsals and participated in post-show Q&As and Milton Coatti, ballet master and rehearsal manager, taught 11 workshops.

Participation events supported dance teaching in formal education through workshops, for example, with Canterbury College BTEC and A Level dance students from Ashton Sixth Form College in Salford, Ashton as well as a high school in Inverness. Dance Consortium venues further built on relationships with regional dance training institutions to support talent development including College of Dance (Dublin), Northern School of Contemporary Dance (Bradford), Northern School of Performing Arts (Hull) and Dance City (Newcastle). These key relationships have been established over several years and both Dance Consortium and the venues have a strong basis to build on these relationships in future years.

Survey feedback from individuals, group leaders and venue contacts reinforced the positive impact of the workshops. These engaging repertory-based 1.5-hour classes on stage fostered a welcoming and inclusive environment, encouraged artistic exploration and held the attention of participants. They were well-structured to give participants an insight to the company and repertory. Milton's warm and enthusiastic teaching style created an informal, fun and supportive environment for learning. 21 local professional dancers also joined São Paulo Dance Company daily classes across the tour. This was a valuable opportunity for high-level training, professional development and exchange. Feedback was overwhelmingly positive, with dancers citing the rigour and Latin American style of the classes.

Post-show Q&As continued to draw a strong audience engagement, with an average of 20% of nightly audiences staying to take part. Positive responses were recorded on the Arts Council Culture Counts platform, with 129 public responses reflecting an excellent (85%) or good (12%) rating of their experiences across the participatory activities. 89% commended the experience of working with international dancers and 100% recording the events as inclusive and welcoming.

The online 'Introducing São Paulo Dance Company' venue briefing in early December was also strongly attended, with 42 venue contacts joining the call. This helped enhance the pre-tour planning, and supported the learning, press and marketing campaigns two months ahead of the tour.

Talent and Sector Development

Placement Students

As part of Dance Consortium's continued work in developing young people, we hosted 2 students from Liverpool Institute for Performing Arts (LIPA) for a week for each of the tours: in Plymouth and Milton Keynes with Ailey 2; and in Salford and Wolverhampton for São Paulo Dance Company Tour.

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

Those venues' teams generously gave their time to talk to the students about their roles and answer questions, giving them insight into how venues operate, how tours are planned and delivered and the wide variety of career options that exist in the sector. For both of these tours these placements coincided with part of the Dance Consortium's Future Leaders programme (see below), so the students were able to join an afternoon session at both venues which was an excellent addition to their learning experience. The students were very engaged and made the most of their time on the road, all reporting that they found it interesting and useful.

"As my first dance/theatre focused work placement, I learnt so much with Dance Consortium. They gave me the opportunity to learn not only from their staff on tour but also the staff at the theatres we visited, which made all the difference for me as I am particularly interested in working within live events venues in the future. This allowed me to build real network connections that are already making a difference with my career building"

Future Leaders

In 2022, Dance Consortium consolidated feedback gathered from members and previous participants, who formed part of the steering committee and re-launched the Future Leaders programme and has been running this alongside one tour each year. Future Leaders is open to anyone aged 19-26 who wants to grow experience and connections in UK theatre and dance. Originally established in 2015 Future Leaders aims to promote a range of producing and theatre management and administration roles and the programme is especially designed to connect with people who see off-stage work such as running creative events, producing artistic projects, marketing, promoting or fundraising as part of their working life in the future.

Recruitment took place in November 2023 and 8 Future Leaders were offered places (some of whom work in junior positions across the Dance Consortium members). The programme then ran from February to June 2024 starting off with a introduction at Sadlers Wells, London on Saturday 10th February as part of the opening of the São Paulo Dance Company Tour. The programme then included in person and virtual events at UK regional theatres including Plymouth Theatre Royal, The Lowry Salford and Newcastle Theatre Royal, whereby the young people were able to meet theatre personnel and experience 'life on tour' with Dance Consortium's expert team and an international dance company- São Paulo Dance Company. There also accessed a skills bootcamps led by industry experts and have received peer mentoring, alongside a personalised plan to support their next steps. At least half of the places were offered to people from underrepresented backgrounds who may have experienced barriers becoming part of the UK's theatre workforce.

"All the DC staff were really supportive and generous with their time and I gained a lot of insights from our conversations".

"I really loved all the venue visits as they were unique opportunities that I probably wouldn't have experienced otherwise and a great insight into how professional venues and companies operate."

"Really eye opening and offering a view of the dance world from a different perspective that has shaped my understanding how things work and the variety of roles included".

"The programme helped expand my range of possibilities, allowed to meet other like-minded people and create a reachable network of support."

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

Ailey Project UK

One of Dance Consortium's most frequent visitors has been the world-famous Alvin Ailey American Dance Theater (AAADT), which has toured four times through Dance Consortium over the past 20 years and been seen by over 100,000 people, receiving outstanding reviews each time. Given the reputation of the company as one of the world's leading Black Dance companies and the impact of their work on diverse UK audiences, Dance Consortium extended and deepened our relationship with the company over a 3-year period 2021-2023. The aim of this partnership was to create a varied programme of high-quality work that supports the development of the UK's Black Dance sector and from which an expanded engagement programme could be built on with new companies that will tour with Dance Consortium over the next few years.

Plans for the 2023/24 programme were informed by the previous consultation and knowledge gathering exercises by the Programme Coordinator and Executive Director. In addition to reading evaluation and feedback from previous work with Ailey, during the period June – November 2022 we continued to speak with Dance Consortium members, AAADT, Ailey Extension, local dance agencies and Black-led Dance Companies across the UK, to inform the ongoing evaluation and development of the programme throughout the project.

In 2023, Dance Consortium ran a 1-day masterclass and then the second in-person Ailey Project UK Summer Intensive, both in partnership with Newcastle Theatre Royal. The masterclass engaged 22 local dancers from Gateway Studios and Northern School of Contemporary Dance. The 4-day Summer Intensive programme engaged 21 pre-professional dancers. As well as local dancers, young people were recruited from around the UK including through partnerships with ACE Dance & Music, RJC Youth and Artistry Dance. The programme was led by former Ailey dancer Marcus J Willis and Director of the Ailey School, Tracy Inman, accompanied by a live musician. The dancers received morning ballet and Horton technique classes and went on to learn Ailey repertoire, completing the week with a 'mock' audition for the New York Summer School. Following this audition, 2 of the young dancers were offered places on the 2024 summer programme in New York City.

Autumn 2023 saw the culmination of the Ailey Project UK with a special curtain raiser project delivered in partnership with Birmingham Hippodrome, which debuted as part of the Ailey 2 performance on 4th October 2023. This captivating short performance opened the evening, showcasing the incredible skills of 20 young dancers aged 14-21 from the West Midlands. Choreographed by Ailey alumnus Marcus J Willis, the project highlighted emerging UK dance talent and provided a significant platform for these young artists. Following auditions and six rehearsals, a memorable moment was sharing their dance with Ailey 2's Artistic Director, Francesca Harper, making it a truly unforgettable celebration of creativity and dedication.

The curtain raiser performance marked the culmination of this remarkable two and a half year journey, celebrating the profound influence of the Alvin Ailey American Dance Theater. Dance Consortium has successfully fostered connections between its 19 member venues and local, Black-led dance groups through masterclasses, summer intensives and captivating performances, contributing to the growth of the Black Dance sector. Overall, 213 engaged in the Ailey Project UK and it has demonstrated that Dance Consortium, through its model of partnership working, can contribute to dance talent development and increase awareness of career pathways for young people. Although open to all, the programme specifically targeted young black dancers, who historically may not have had access to these projects in the past. Through this programme Dance Consortium has been able to

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

test a model of engagement that has been refined and developed throughout 2023/24 as with a new extended engagement programme planned as part of the 2023-28 Strategic Plan.

Access

Dance Consortium Limited aims to overcome and reduce barriers to access through a range of communication means and engagement projects. The website includes images, interviews, film clips and audience reviews to provide insights through different media. The extensive Learning and Engagement programme and after-performance talks aim to build connections between artists and audiences and Dance Consortium has been working with members to develop accessible performance options for future tours.

Following an Access Audit in November 2022, which gathered data from across the membership, members reasserted their commitment to building and developing new audiences and ensuring that Dance Consortium tours and projects have inclusivity at their heart with an aim to help reduce barriers of engagement. Survey data from 12 Dance Consortium members (67% response rate was recorded) offered a valuable snapshot of access provision. It revealed some excellent examples of good practice, a wide range of assisted performances on offer and an appetite to do more to welcome disabled people into the venues.

In 2023/24, Dance Consortium worked with members to target those who face barriers to access to engage in the either performances or the wider engagement activities. Examples include, as part of the Ailey 2 Tour, working closely with two venues who reached out to young unaccompanied asylum seekers. These sessions facilitated cultural exchange through dance, allowing the participants to share their own cultural dances with Ailey 2 performers. These workshops, praised as tour highlights by the Ailey 2 dancers, were meticulously planned with venues and community partners to ensure inclusivity and a nurturing environment.

Another example from the São Paulo Dance Company Tour was engagement with specific community-based dance groups such as Brighton's Three Score Dance (60+ dance group), which supports isolated older people, and Norwich Theatre Royal's Boys Movement Company (11-17 years). The workshop leader in Norwich stated that *"This particular group of boys have challenges in certain aspects of their lives. The workshop was inspirational for them, filled them with confidence and gave them an opportunity they would never have otherwise experienced. The company were hugely generous and warm."*

From 2024 onwards, Dance Consortium will launch a bespoke Access Support package whereby member venues can draw on costs to support their specific access needs. This recognises that venues are on different journeys with regards to providing accessible ways to reach new and existing audiences. Money could be used to support audio description, provision of touch tours, BLS interpreters for post-show discussions or other initiatives the venue runs or wants to test.

There is a continued appetite to enhance provision and the quality of experience for disabled patrons. Dance Consortium's operating model is well placed to support learning and service development across the network through existing forums - Members Meetings, L&P network meetings and Technical Director meetings – and one-off roundtable meetings where possible as part of Investment Principles (Inclusivity & Relevance) oversight groups. Dance Consortium has signed up to be part of Arts Council England's 'All In' initiative, the new access scheme for D/deaf, disabled and neurodivergent people aiming to improve accessibility in the creative and cultural sector.

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

SELECTED REVIEWS AND QUOTES

Ailey 2

The Stage, 4-star review by Nicola Rayner, 20 September - *"The evening closes with Revelations, the Ailey signature piece and the founder's tribute to African-American cultural heritage. The work has been seen by more than 23 million people since 1960, but it has lost none of its power... It's a joyous conclusion to a wonderful evening of dance."*

Medium, review by Susan Tailby, 23 September - *"It was tremendous and I was glad to lead a standing ovation for them...Go and see an Ailey if they come near you — even if you don't like dance — they will change your mind!"*

The Arts Desk, 4-star review by Jenny Gilbert, 27 September - *"Dance lovers with no access to a major city could feel genuinely hard done by were it not for Dance Consortium. This sainted organisation works to bring a company from overseas each autumn to a dozen or so large-scale theatres across the UK and Ireland"*

Seeing Dance, review by David Mead, 5 October - *"And what a show the young cast put on...it was a fine evening. Ailey 2. Catch them if you can."*

Bachtrack, 4-star review from Graham Watts, 11 October - *"Most importantly, the young people all around me clearly loved the whole show and their excitement augurs well for the future of dance...and for this we must commend Dance Consortium for reaching the parts of the country, and the hearts of dance lovers, that are otherwise often overlooked."*

Sao Paulo Dance Company

The Arts Review, 5-star review, 6 February (from Dublin) - *"to watch São Paulo Dance Company is to be a privileged witness to something of life's beauty and mystery. Not to be missed."*

Bachtrack, 5-star review, 12 February - *"The São Paulo Dance Company have performed at London's Sadler's Wells for the first time in their 16-year history in a sizzling, hot triple bill. Let's get straight to the point: they are beautiful, charismatic and dance with verve and tenacity. I'm not sure if it was the rippling torsos, the seductive hips, the high octane energy levels or the sheer brilliance of their technique, but the first night audience, myself included, was instantly smitten...If you're in need of some joy and exhilaration, the São Paulo Dance Company offers the perfect solution."*

Daily Telegraph, 4-star review, 10 February - *"This is dancing that fires you up: red-hot entertainment"*

The Guardian, 3-star review, 11 February - *"a triple bill that gives us quality across the board. Everything's well executed, beautifully lit, the dancing's technical and athletic"*

Gramilano, 10 February - *"[The dancers] are beautifully trained, nimble, fluent, musical, rhythmically alert, dexterous, confident and highly watchable. They look tremendous, but best of all is the fact that the company reflects the Latin American society from which it originates...anyone wishing to experience some great dancing should book their tickets now."*

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

British Theatre Guide, 10 February - *"The drama and the transcending vision of dance, performed by fabulous young bodies with energy to spare, is a joy. That is enough, explanation unnecessary...São Paulo Dance Company leaves an imprint in more ways than one."*

Seeing Dance, review, 11 February - *"The company's 22 dancers are technically superb in choreography that brings a Latin edge to ballet and contemporary dance"*

The Times, 3-star review, 12 February - *"Agora...celebrates the vitality and rhythmic verve of the Brazilian dance scene. The Brazilian dancemaker Cassi Abranches (responsible for one third of Birmingham Royal Ballet's recent Black Sabbath ballet) created the piece for a dozen dancers and it's certainly the most energetic and propulsive of the evening. With its sexy hips and forceful Afro-Brazilian percussive score...it's easy to see why it was the audience favourite."*

Broadway World, 3-star review, 12 February

"Agora allows for an opportunity to contemplate Brazilian culture, in relation to movement, music, vibe and embodiment... I saw easy wing, syncopated footwork, Capoeira-style agility"

FINANCIAL REVIEW

A deficit of £153,235 has been incurred on unrestricted funds. The level of deficit at the end of the financial year 2023/24 is exceptional as reserves had been built up over the previous pandemic years due to the closure of the theatres and lack of activity during the pandemic where the organisation accrued income without spending. The trustees had planned for the previous surplus to be allocated to future tours and contingency. The Charity was awarded £107,524 in August 2023 from Arts Council England which were used as restricted funds for the Transform programme.

GOING CONCERN

The financial statements have been prepared on a going concern basis. The charity's future existence is dependent upon the financial success of future productions and on the continued support of Arts Council of England, which has confirmed its support for the period to 31 March 2026 (with an extension granted until March 2027, pending a simplified application process in autumn 2024). The trustees have undertaken an assessment of the going concern of the charity. This assessment considered, for a period of twelve months from the date of approval of the financial statements, the likely trading conditions, alongside stakeholder support, fundraising and expected consumer appetite. Following consideration of the likely trading conditions and a number of different scenarios, the trustees have concluded that the charity remains a going concern, and it is therefore appropriate to prepare the financial statements on a going concern basis.

PLANS FOR FUTURE PERIODS

Tours planned for 2024 onwards include new tours from Qudus Onikeku & The QDance Company from Lagos, Nigeria and Eun-Me Ahn Dance Company from South Korea, both companies that have never toured the UK before and are new to Dance Consortium. Beyond this planning is well underway for tours in 2025 including by Ballet BC from Vancouver, Canada and Cirque Eloize, also from Canada. This makes for three smaller tours in 2025, giving members a wider range of product. Companies/artists currently under discussion beyond this include Michael Keegan-Dolan from Ireland, GöteborgsOperans Danskompani from Sweden and a return visit from Les

Dance Consortium Limited

TRUSTEES' REPORT

for the year ended 31 March 2024

Ballets Trockadero de Monte Carlo, reflecting a diverse range of companies and artists to support Dance Consortiums Touring and Audience Strategy.

Dance Consortium plans its tours over a 3-4 year cycle in line with funding from Arts Council England. It seeks to balance a diverse programme of popular and adventurous work that builds audiences, retains established dance supporters/patrons and increases the depth and appreciation and engagement. Arts Council funding is confirmed up until 31 March 2026, with additional funding secured to implement a Change Programme as part of Transform funding. This includes developing new business models, increasing stakeholder engagement and building more diverse income streams.

RESERVES POLICY

Dance Consortium Limited has agreed a reserves policy to ensure it is able to cover outstanding costs of tours and other contracts in the event of exceptional circumstances such as the loss of Arts Council England funding, and/or to cover any necessary costs associated with the orderly wind-up of the company. Reserves required for this purpose was previously set as £75,000. This was reviewed in 2021 and due to the increased costs of touring and operations of Dance Consortium Limited, this has been increased to a target of £150,000 by the end of the 2023-26 funding period. The remaining unrestricted funds of £390,160 will enable the planned use of current Arts Council England funding for Dance Consortium Limited's ongoing programme of touring.

INVESTMENT POLICY

The funds available for the Charity to invest depend on the timing of funding and of tour fees and other expenditure. Theatre fees are requested as the tour proceeds to the individual venue. To retain flexibility and availability of these funds, the Charity uses a current account and a higher rate call account, taking account of higher interest rates where possible.

FIXED ASSETS

There are no fixed assets.

TRUSTEE LIABILITY INSURANCE

Trustee Liability Insurance was reviewed and considered by the Board in June 2022. It was agreed that this should be in place and has been taken out in July 2023 with £1,000,000 liability in place.

TAXATION STATUS

The company, which is a registered charity, is entitled to the exemptions afforded by Part XI, CTA 2010 and S256 TCGA 1992, and so is exempt from taxation on its charitable activities.

STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITOR

The directors who were in office on the date of approval of these financial statements have confirmed, as far as they are aware, that there is no relevant audit information of which the auditor is unaware. Each of the directors have confirmed that they have taken all the steps that they ought to have taken

Dance Consortium Limited

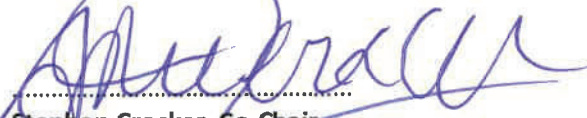
TRUSTEES' REPORT

for the year ended 31 March 2024

as directors in order to make themselves aware of any relevant audit information and to establish that it has been communicated to the auditor.

This report has been prepared in accordance with the provisions applicable to companies entitled to the small company's exemption.

On behalf of the board



.....
Stephen Crocker, Co-Chair

Dated: 20/12/24

Dance Consortium Limited

STATEMENT OF TRUSTEES' RESPONSIBILITIES

for the year ended 31 March 2024

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

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

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

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity 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 charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Dance Consortium Limited

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED

for the year ended 31 March 2024

Opinion

We have audited the financial statements of Dance Consortium Limited (the 'charitable company') for the year ended 31st March 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows, and the 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 charitable company's affairs as at 31st March 2024 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; 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 charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other Information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

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

Dance Consortium Limited

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED

for the year ended 31 March 2024

the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Report, which includes the Directors' Report prepared for company law purposes, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' Report included within the Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Directors' Report included within the Trustees' 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, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the Directors' Report and from the requirement to prepare a Strategic Report.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities set out on page 15, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Dance Consortium Limited

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED

for the year ended 31 March 2024

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.

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

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance with other laws and regulations that may have a material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

It is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

In relation to fraud, the objectives of our audit are to identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error and to design and perform audit procedures responsive to those risks. We are required to obtain audit evidence that is sufficient and appropriate in relation to the assessed risks of material misstatement due to fraud. We are required to respond appropriately to fraud or suspected fraud identified during the audit.

We consider the likelihood of detection based on our planned audit approach. This is affected by the inherent difficulty in detecting irregularities, the effectiveness of the entity's controls, and the nature, timing and extent of the audit procedures performed. Irregularities that result from fraud might be inherently more difficult to detect than irregularities that result from error.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, we:

- obtained an understanding of the nature of the sector, including the legal and regulatory framework that the charitable company operates in and how the charitable company is complying with the legal and regulatory framework;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected, or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

Dance Consortium Limited

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED

for the year ended 31 March 2024

As a result of these procedures, we consider the most significant laws and regulations that have a direct impact on the financial statements are

- FRS 102,
- Charities SORP (FRS 102),
- Companies Act 2006,
- Charities Act 2011,
- the charitable company's governing document, and
- relevant tax legislation

We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing the financial statements including the Trustees' Report, remaining alert to new or unusual transactions which may not be in accordance with the governing documents.

The audit engagement team identified the risk of management override of controls as the area where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed included but were not limited to testing internal controls in relation to authorisation procedures, evaluating the business rationale in relation to significant, unusual transactions and consideration of transactions entered into outside the normal course of business.

A further description of our responsibilities for the audit of the financial statement is located on the Financial Reporting Council's website at <https://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

Use of our report

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



Vanessa Graham (Senior Statutory Auditor)
For and on behalf of Topaz Solutions Limited
Chartered Accountants
5 Giffard Court
Millbrook Close
Northampton
NN5 5JF

11th December 2024

Dance Consortium Limited
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT
for the year ended 31 March 2024

	Notes	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Income from:			
Donations and legacies	3	551,176	498,371
Charitable activities	4	927,687	1,072,543
Investments	5	7,143	3,159
Total income		1,486,006	1,574,073
Expenditure on:			
Raising funds		-	5,500
Charitable activities	6	1,641,425	1,483,124
Total expenditure		1,641,415	1,488,624
Net income/(expenditure)		(152,406)	85,449
Other recognised gains and losses:			
Other gains	12	2,184	-
Net movement in funds	7	(153,235)	85,449
Reconciliation of funds:			
Fund balances at 1 April 2023		640,235	554,786
Fund balances at 31 March 2024		487,000	640,235

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities

Dance Consortium Limited
BALANCE SHEET
for the year ended 31 March 2024

		2024		2023	
	Notes	£	£	£	£
Current assets					
Debtors	13	178,382		170,230	
Cash at bank and in hand		469,251		607,820	
		<u>647,633</u>		<u>778,050</u>	
Creditors: amounts falling due within one year	14	<u>(160,633)</u>		<u>(137,815)</u>	
Net current assets			<u>487,000</u>		<u>640,235</u>
Net assets excluding pension liability			<u>487,000</u>		<u>640,235</u>
The funds of the charity					
Unrestricted funds			<u>487,000</u>		<u>640,235</u>
			<u>487,000</u>		<u>640,235</u>

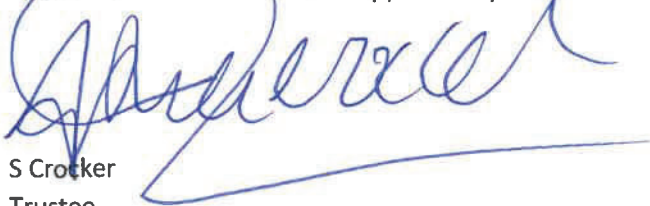
The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024, although an audit has been carried out under section 144 of the Charities Act 2011.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements under the requirements of the Companies Act 2006, for the year in question in accordance with section 476.

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

The financial statements were approved by the trustees on 26 September 2024



S Crocker
Trustee

Company registration number 06179223 (England and Wales)

Dance Consortium Limited
STATEMENT OF CASH FLOWS
for the year ended 31 March 2024

	Notes	2024 £	£	2023 £	£
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	17		(145,712)		45,264
Investing activities					
Investment income received		7,143		3,159	
Net cash generated from investing activities			7,143		3,159
Net cash used in financing activities			-		-
Net (decrease)/increase in cash and cash equivalents			(138,569)		48,423
Cash and cash equivalents at beginning of year			607,820		559,394
Cash and cash equivalents at end of year			469,251		607,817

Dance Consortium Limited

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 March 2024

1 Accounting policies

Charity information

Dance Consortium Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is C/O Birmingham Hippodrome, Hurst Street, Birmingham, B5 4TB.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's [governing document], the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Income from Grants is recognised when these are receivable, except as follows:

When grantors specify that grants given to the charity must be applied to future accounting periods, the income is deferred until those periods

When grantors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred until the pre-conditions for use have been met.

Dance Consortium Limited

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

for the year ended 31 March 2024

1 Accounting policies

(Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

Dance Consortium Limited
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
for the year ended 31 March 2024

3 Income from donations and legacies

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Donations and gifts	551,176	498,371
Donations and gifts		
Arts Council England National Portfolio Funding	450,000	498,371
John R Murray Charitable Trust	20,000	-
Small donations	1,000	-
Go and See	3,402	-
Arts Council Transform Funding	76,774	-
	<u>551,176</u>	<u>498,371</u>

4 Income from charitable activities

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Fees from member theatre tours, programme & merchandise income	927,687	1,072,543

5 Income from investments

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Interest receivable	7,143	3,159

Dance Consortium Limited
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
for the year ended 31 March 2024

6 Expenditure on charitable activities

	2024 £	2023 £
Direct costs		
Charitable expenditure	1,632,715	1,476,124
Share of support and governance costs		
Support	-	7,000
Governance	8,710	-
	<u>1,641,425</u>	<u>1,483,124</u>
Analysis by fund		
Unrestricted funds	<u>1,641,425</u>	<u>1,483,124</u>

7 Net movement in funds

	2024 £	2023 £
The net movement in funds is stated after charging/(crediting): Auditors remuneration	4,000	4,000
	<u>4,000</u>	<u>4,000</u>

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

9 Employees

The average monthly number of employees during the year was:

2024 Number	2023 Number
1	1
<u>1</u>	<u>1</u>

The number of employees whose annual remuneration was more than £60,000 is as follows:

	2024 Number	2023 Number
Executive Director	1	1

Dance Consortium Limited
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
for the year ended 31 March 2024

10 Employment Costs

The remuneration of key management personnel was as follows:

Wages	£62,550
Social Security	£ 2,662
Pensions	£ 1,923

11 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

12 Other gains and losses

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Gains/(losses) upon:		
Foreign exchange	(2,184)	-

13 Debtors

	2024 £	2023 £
Amounts falling due within one year:		
Trade debtors	142,382	167,874
Amounts falling due after more than one year:		
Prepayments and accrued income	36,000	2,356
Total debtors	178,382	170,230

14 Creditors: amounts falling due within one year

	2024 £	2023 £
Other taxation and social security	52,736	39,767
Trade creditors	88,244	473
Other creditors	10,372	2,354
Accruals and deferred income	9,281	95,221
	160,633	137,815

Dance Consortium Limited
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
for the year ended 31 March 2024

15 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2023 £	Incoming resources £	Resources expend £	Transfers £	Gains and losses £	At 31 March 2024 £
Winding down reserve	75,000	-	-	21,840	-	96,840
General funds	565,235	1,486,006	(1,641,425)	(21,840)	2,184	390,160
	<u>640,235</u>	<u>1,486,006</u>	<u>(1,641,425)</u>	<u>-</u>	<u>2,184</u>	<u>487,000</u>
Previous year:	At 1 April 2022 £	Incoming resources £	Resources expend £	Transfers £	Gains and losses £	At 31 March 2023 £
Winding down reserve	-	-	-	75,000	-	75,000
General funds	554,786	1,574,073	(1,488,624)	(75,000)	-	565,235
	<u>554,786</u>	<u>1,574,073</u>	<u>(1,488,624)</u>	<u>-</u>	<u>-</u>	<u>640,235</u>

16 Related party transactions

Dance Consortium Limited comprises 19 member theatres and other theatres that take part on an occasional basis. Member theatres and non member theatres are charged fees on the same terms. The company purchases services of member theatres on ordinary commercial terms. During the year member venues were charged tour fees and sales of merchandise of £881,553 (2023 - £750,000) and membership fees of £34,200 (2023 - £25,200). During the year under review purchases of £49,938 (2023 - £75,931) were made from member venues. The following Trustees are employees of member theatres: H Costello, S Walker, S Crocker and M Locatori.

17 Cash generated from operations	2024 £	2023 £
(Deficit)/surplus for the year	(155,419)	85,449
Adjustments for:		
Investment income recognised in statement of financial activities	(7,143)	(3,159)
Foreign exchange differences	2,184	-
Movements in working capital:		
(Increase)/decrease in debtors	(8,152)	32,739
Increase/(decrease) in creditors	22,818	(69,765)
Cash (absorbed by)/generated from operations	(145,712)	45,264

DANCE CONSORTIUM LIMITED

England & Wales - Charity number 1130289

Accounts

Dance Consortium Limited

FINANCIAL STATEMENTS

for the year ended

31 March 2023

Company Registration No. 06179223
Charity No. 1130289

Dance Consortium Limited
TRUSTEES AND PRINCIPAL ADVISERS

TRUSTEES

Mr Anand Bhatt
Mr Sebastian Cater
Mr Stephen Crocker (Co-chair)
Ms Helen Costello (appointed 14 December 2022)
Mr Andrew Hurst
Ms Rosie Kay-Price
Ms Marianne Locatori (Co-chair)
Mr Michael Ockwell
Ms Iona Waite
Ms Suzanne Walker

EXECUTIVE DIRECTOR

Mr Joe Bates

SECRETARY

Mr Tim Maycock

REGISTERED OFFICE

c/o Birmingham Hippodrome Theatre
Hurst Street
Birmingham
B5 4TB

BANKERS

National Westminster Bank plc
13 Market Place
Reading
RG1 2EP

SOLICITORS

Anthony Collins Solicitors LLP
134 Edmund Street
Birmingham
B3 2ES

AUDITOR

Topaz Solutions Limited
Chartered Accountants
5 Giffard Court
Millbrook Close
Northampton
NN5 5JF

Dance Consortium Limited
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2023

The Trustees (who are also the directors for the purposes of company law) submit their annual report and the audited financial statements of the charitable company ("the company") for the year ended 31 March 2023.

The financial statements have been prepared in accordance with the accounting policies set out in the notes to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

STRUCTURE, GOVERNANCE AND MANAGEMENT

Dance Consortium Limited was established in March 2007 (registered number 06179223) and its constitution is set out in a Memorandum and Articles of Association (last amended 29 February 2008). The company is a company limited by guarantee and is also a registered charity (number 1130289).

Dance Consortium Limited comprises 19 member theatres and other theatres that take part in tours on an occasional basis. Member theatres contribute to the core costs of the organisation and are listed on the website: www.danceconsortium.com.

The objects of Dance Consortium Limited are to advance arts and culture by providing the public across the UK access to a range of international contemporary dance experiences that would not otherwise be available.

The governing body of the company is a board of ten non-executive Trustees. No Trustee received any remuneration in the year. The Trustees of the charitable company during the period were as follows:

Mr Anand Bhatt
Mr Sebastian Cater
Mr Stephen Crocker (Co-chair)
Ms Helen Costello (appointed 14 December 2022)
Mr Andrew Hurst
Ms Rosie Kay-Price
Ms Marianne Locatori (Co-chair)
Mr Michael Ockwell
Ms Iona Waite
Ms Suzanne Walker

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £10 in the event of a winding up.

The Charity is implementing the Charity Commission's Code for the Voluntary and Community Sector "Good Governance".

New Trustees are elected by the Members and at least 50% have experience of Dance Consortium as a Member. They are experienced arts managers and have governance experience in their own organisations. In 2017 the Board and members agreed that independent members should be appointed to the Board in order to diversify its membership, recruitment commenced in September 2018 and four new members were appointed at the AGM in December 2018 with an additional 4 members including 2

Dance Consortium Limited
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2023

independent members being appointed in January 2021. A new member Director was appointed in December 2022.

All Members receive copies of governance documents, membership agreements, Dance Consortium's Business and Strategic Plans, risk registers, applications to and funding agreements with Arts Council England. All members participate in deciding and planning the artistic programme and receive quarterly financial reports.

The Board meets four times each year. The Board takes a view and monitors progress on budgets and financial projections and associated and ancillary activities including: the use and development of the website and other digital communications; marketing and technical support for tours; marketing, technical and education seminars involving the wider dance sector; risk registers; policies and procedures, conflicts and interest and general communications with key stakeholders.

Attendance at all meetings has been good, with attendance supported through using virtual meeting tools to enable wider participation, reduce barriers to access that can be presented by travel and contribute to the environmental action plan. This was used effectively during the periods of lockdown throughout 2020 and 2021 and has been continued as a standard procedure for board meetings, retaining face to face contact through the membership meetings and Annual General Meeting.

Over the year the Board has considered a range of issues including the viability of proposed tours, specific aspects of policy and operations - reporting key proposals and decisions to meetings of members which follow Directors' meetings.

Internal controls

The Board is responsible for maintaining a sound system of internal control and budget monitoring. Accountancy services in 2022/23 were provided by a contract with Birmingham Hippodrome Theatre. The theatre's Director of Finance & Resources and/or Dance Consortium's Executive Director reported to each Board meeting on all aspects of finance and accounting. Following an options analysis by the Executive Director, the board agreed that as of 1st April 2023, accountancy will be provided by Rowlands Webster Accountants to streamline services. Rowlands Webster Accountants also provide payroll and support for HMRC returns and filing at Companies House and the Charities Commission.

Budgets, management accounts and cash flow for the current year and outline budgets for the next 2-3 years are presented at board meetings. These cover the projected period of Arts Council funding and Dance Consortium Limited's 5-year strategic plan. The annual budget is presented to and approved by the Board prior to each new financial year. Management accounts in which actual results are compared against budgeted figures are issued monthly to the Executive Director for review and presented to the Board at each meeting for review.

Review of risks

The Board has overseen a review of the major risks to which the Charity is exposed, and systems have been established to mitigate these risks. Internal risks are minimised by the implementation of procedures for authorisation and monitoring of all transactions, and potential external risks to future income levels and the availability of product are addressed by the Board of Trustees. In 2022, four sub-committees were introduced to the governance structure, made up of Directors and Members. One of these subcommittees (Dynamism) oversees the governance procedures including a deeper interrogation of the risk register, has oversight of security and data protection and monitors financial controls alongside the Executive Director.

A review of the risk management plan was carried out in September 2022 following the ongoing risk monitoring of the effects of the global pandemic. The cancellation of tours due to a pandemic continued to be high with additional risks associated with major incidents effecting both national and international travel and the effect continued to impact different sectors. These risks were ranked alongside the risks of budget overspends and cash flow management associated with tour cancellation. Assurances were given by Arts Council England that reserves accumulated from the cancellation and postponement of tours could be carried forward to fund future touring plans. From April 2022 the planning of future tours continued to be reviewed by the Directors and all members at regular meetings.

Dance Consortium Limited has been regularly funded by Arts Council England since 2008. An application for funding as a National Portfolio Organisation (NPO) for the 2018-22 period was made in January 2017 and a conditional offer of funding for this period received in June 2017. Funding for the period up to 2022 was confirmed in March 2018 and a funding agreement offered on the basis of an agreed Business Plan for the period. As a result of the pandemic funding was extended to March 2023 and a Business Plan for the 2022/23 period submitted to the Arts Council. In January 2021, Arts Council England opened applications from organisations seeking regular funding from April 2023 to March 2026. Directors and members worked together on the application, setting clear goals, targets and artistic plans as per the application guidance and process. This application was submitted at the end of April 2022 and Dance Consortium was successful in receiving Arts Council England funding for the 2023-26 period, with a 9.7% reduction on the previous annual grant. Due to this reduction, Dance Consortium was eligible to apply to Arts Council England for Transform funding to support new business modelling and a Change Programme (up to 75% of the reduced amount awarded for NPO funding). This was submitted on 6th February 2023 and an offer of funding made on 24th March 2023, pending successful funding negotiations.

No tours are planned without confirmation of sufficient funding and tour budgets include a small contingency to mitigate the possible impact of costs that cannot be anticipated. Foreign exchange risks are mitigated by the forward purchase of foreign currency where appropriate or through negotiating fees with companies.

Dance Consortium Limited operates with a minimal overhead with currently only one permanent, full time employee, the Executive Director who is hosted at the Birmingham Hippodrome, making a minimal contribution to desk space and IT and HR support. As of the 1st April Dance Consortium will continue to be based at Birmingham Hippodrome, but as part of the Dance Hub Birmingham, with office space and hot desking offered in-kind within the shared office alongside One Dance UK.

Tour booking, management, producing, marketing, PR/press, social media and technical requirements are contracted on a freelance basis as required, with most costs being allocated to tour budgets. Producing for learning and engagement producing sits within the core budget as a fundamental function of Dance Consortium beyond the touring activity. Management of the website is also contracted on a freelance basis, with additional services provided on a tour-by-tour basis.

OBJECTIVES AND ACTIVITIES

Dance Consortium Limited was established to promote, maintain, improve and advance the education of the public in the dramatic arts and to promote, maintain, improve and advance the appreciation of the dramatic arts within the United Kingdom. It provides the public with a range of international contemporary dance experiences which would not otherwise be available. Dance Consortium Limited seeks to ensure that access is not restricted by geography or ability to pay.

Its aims are:

- To make high-quality international contemporary dance available to the public across the UK;
- To provide a related programme of education and participatory initiatives;
- To build the capacity of member theatres to present a diverse programme of international contemporary dance;
- To encourage member theatres to work together to share experience and to plan education and marketing initiatives;
- To reach new audiences and to deepen public understanding and appreciation of UK dance in an international context;
- To promote engagement with dance and culture of diverse cultures within the UK through reflecting the diversity of contemporary society.

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

ACHIEVEMENTS AND PERFORMANCE

This has been the final year for the 2018-22 Business Plan as submitted to Arts Council England, including the extension year. Funding was confirmed for this roll-over year, 2022-23 and a Business Plan for this period developed with support from the Directors and Members and reviewed in quarterly meetings. 2022/23 also saw Dance Consortium Limited appoint its second Executive Director and for the first time, on a full-time basis who spent the year visiting member venues and delivering two extensive tours that provided high-quality work into venues across the UK. The Executive Director spent time reviewing and updating the policies and procedures for the organisation and started developing the framework for the 5-year Strategic Plan and Change Programme, which will be developed and delivered over the next few years.

The Directors took part in a facilitated away day in February 2023 and 4 subcommittees were established in February 2023 to oversee the various elements of the organisation. These were developed in line with the Arts Council England's Investment Principles, with Terms of Reference, and members are encouraged to join at least one of these subcommittees for a period of 2 years. These groups will continue to play a part and support the different elements of Dance Consortium's operation throughout the investment period 2023-26. There are currently:

- Ambition and Quality: Overseeing artistic planning, programming and evaluation
- Inclusivity and Relevance: Overseeing engagement work, EDI policy and safeguarding
- Dynamism: Overseeing governance, risk, digital development and innovation
- Environmental Responsibility: Overseeing tours, technical and implementation of the Environmental Action Plan

The planning processes for 2023-28 has enabled members to consider what further changes to the operation of the Consortium will be required to develop and to continue to develop audiences for international contemporary dance as well as how it contributes strongly towards Arts Council's new 10 year strategy *Lets Create*. The groups are likely to change and develop over the next 5 years to stay appropriate and relevant for the operations of Dance Consortium Limited.

Over the past year, Dance Consortium, in common with the whole of the UK arts, has continued to adapt its operation and programme in response to the global pandemic, inflation, rising costs of touring and the impact of other global events including the war in Ukraine. Member theatres have continued to see

Dance Consortium Limited
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2023

variable audiences as different parts of the country deal with cost-of-living crisis. However, members stay committed to the unique consortium way of working, audience development and sector development opportunities Dance Consortium Limited provides.

Changes to the current programme and tours due to rising costs have been informed by regular risk assessments and options analyses undertaken by the Board and membership of the Consortium. This has been taken into consideration when developing the 2023-28 Strategic Plan, fundraising ambitions and touring strategy, as touring costs continue to rise. This includes exploring shorter, more cost-effective tours and working in partnership with international arts councils to support incoming international touring.

Planning for future touring activity was ongoing during the year, members and the Board of Dance Consortium considered various options to continue to bring innovation to the theatre's programme at the same time as supporting members to manage any associated risks. To support these risks moving forwards, the board has agreed, as per the funding agreement with Arts Council England, to increase the levels of reserves to £150,000 over the next 3 years.

Having cancelled and postponed three previous tours during the global pandemic, in 2022/23 Dance Consortium members worked together to re-programme two of these tours:

- Les Ballets Trockadero de Monte Carlo – the New York based company returned for its 6th Dance Consortium tour, giving venues a well-known and much-loved company to help them re-engage audiences and develop new supporters.
- Dada Masilo – award-winning South African choreographer returned following a successful Dance Consortium of Giselle in 2019 with her newest work *The Sacrifice* based on Pina Bausch's Rite Of Spring.

Detailed information about the companies, programmes, photographs, videos, critic and audience reviews are available at www.danceconsortium.com and a selection include below.

Furthermore, tour reports were created by the Dance Consortium team across all aspects of the tours, including data to support ongoing evaluation, and The Audience Agency provided an overview report that was reviewed by the Directors and Members. Ongoing evaluation to support artistic decisions is now also carried out by the Executive Director through Culture Count Evaluation tools, a resource provided as a National Portfolio Organisation of Arts Council England. Culture Counts also provided the evaluation framework for all participatory and engagement work for the first time, enabling members to understand the impact of Dance Consortium's work in this area and provide benchmarks for future audience development and engagement programmes/projects.

PUBLIC BENEFIT

The Trustees, as required charity law, have paid due regard to the Charity Commission's guidance on providing public benefit while reviewing the Charity's aims and objectives, and while deciding what activities the Charity should undertake.

Les Ballets Trockadero de Monte Carlo supported venues that were continuing to open up and included specific audience development targets for first time attenders and LGBTQI+ audiences. The tour opened with two weeks at Peacock Theatre and then toured to a further 10 venues over 6 weeks including non-members Buxton Opera House and Hall for Cornwall, for a total of 34 performances. The theatres reported the first-time attenders to dance as 28% - higher than the last visit which was 21% - and first

Dance Consortium Limited
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2023

timers to the venues overall percentage was 22% - an increase from 17% on the last visit. Overall, the tour reached 25,726 people, 13% of which identified as d/Deaf or disabled (the highest ever for this demographic) and averaged 61% capacity.

Dada Masilo's *The Sacrifice* saw the company returning for a 8-week tour, visiting Dance Consortium 14 venues, which is the largest tour to date, and built on the successful 4-week tour of *Giselle* in 2019. 6 of the venues were taking Dada Masilo's work for the first time including Theatre Royal Plymouth, Mayflower Theatre Southampton, Edinburgh Festival Theatre, Wales Millennium Centre, Hull New Theatre and Newcastle Theatre Royal. There was a total of 27 performances and the tour reached 14,625 people across the UK, averaging 46% capacity. First time attender rates were high at 30% (exceeding our target of 25%) and audiences from the global majority made up 16%, which gives a good benchmark to work from as Dance Consortium aims to continue to diversify audiences over the next 5 years.

In total, across 2022/23 Dance Consortium presented 61 performances that reached 40,351 people, up from 31,833 the previous year, demonstrating a stable return for audiences. The average number of attenders per performance dropped slightly from 707 per show in 2021/22 to 649 in 2022/23 and gives room to develop in the next couple of years. However, the capacity reached an average of 54% across both tours, compared to 51% the previous year. Overall this demonstrates that decisions were strong and appropriate and continued to support returning audiences.

A full breakdown as follows:

Company	Dates	No. of Venues	Performances	Total Attenders	Average capacity sold
Les Ballet Trockadero	6 September – 29 October 2022	12	34	25,726	61%
Dada Masilo	21 February – 12 April 2023	14	27	14,625	46%

Learning and Participation

In addition to the tours, Dance Consortium continued to run a Learning and Participation programme, which included post-show discussions, open rehearsals, and workshops (including online sessions in increase the accessibility of Dance Consortium's work). These proved to be popular with both the member venues and audiences.

For Les Ballets Trockadero de Monte Carlo, 2329 people engaged with 11 post-show Q&As and 19 learning and engagement events – 148 workshop participants, 654 open rehearsal attendances. 9 people booked an online make-up demonstration and 1527 attended post- performance Q&As. Events were offered at no fee for venues which creates an attractive offer for tour venues. A flexible approach supports venues to grow relationships with key groups and communities in their city or region which are relevant, meaningful and can be sustained through venues' on-going locally run engagement programmes. Over 60s were a target workshop group for five venues – Buxton Opera House, Hull New Theatre, Sadler's Wells, Norwich Theatre Royal and Nottingham Theatre Royal. Norwich Theatre Royal and Grand Opera House Belfast targeted specific opportunities for local LGBT+ voluntary community groups and Edinburgh ran the first *Dying Swan* workshop aimed at families. 96% of workshop participants rated the workshops as enjoyable; 88% recorded working with international dancers as

Dance Consortium Limited
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2023

excellent (an additional further 12% rated this as good); All respondents strongly agreed or agreed events were well-organised and 92% would attend something like this again.

Dance Consortium hosted a 'Meet the Trocks' one hour zoom event for tour venues in May 2022. This featured a 20-minute introduction to the company and tour programme by Artistic Director Tory Dobrin, discussion of the on- tour engagement offers, marketing and press campaigns plus an opportunity for questions. 37 venue staff attended including Learning, Programming, Marketing, Digital, Press and customer experience teams. Feedback was very positive; teams cited the value of being able to connect a mix of teams with the tour ahead of time. Free insight notes including video clips, descriptions of the work and discussion prompts were produced for education/learning audiences. The resource was added to venue and Dance Consortium websites and shared by venue learning, marketing and box office teams.

For the Dada Masilo Tour, 3159 people engaged via 14 post-show Q&As and 17 events – 153 workshop participants, 331 open rehearsal attendances. Dada welcomed 20 dancers and students into the company's daily class offering an exceptional opportunity to train with international artists. Notable engagement programmes initiated by venues included Milton Keynes Theatre's dance activation project with Sir Herbert Leon School in Bletchley featuring a week of in-school dance workshops and free tickets for students to attend *The Sacrifice* with their families, and refugee and asylum seeker students aged 16-18 from Bradford College ESOL's faculty taking part having an experience day of workshop, open rehearsal and evening show. Post show events proved particularly popular on this tour with 2642 attending post- performance Q&As, representing over 40% of the total audience in many of the venues.

Dance Consortium also hosted a '*The Sacrifice – venue briefing*' one hour zoom event for tour venues on 16 January. This featured showing new marketing campaign creative and new show assets, discussion of the on-tour engagement offers plus updates on the marketing and press campaigns. Venue colleagues who had attended the 'Go and See trip' to Paris enthusiastically shared feedback on the show and meeting Dada. 57 venue staff attended including Learning, Programming, Marketing, Digital, Press and customer experience teams. Feedback was very positive; teams cited the value of being able to connect a mix of teams with the tour ahead of time. The event recording was shared with team members unable to attend.

As part of Dance Consortium's continued work in developing young people, we hosted 2 students from Liverpool Institute for Performing Arts (LIPA) for a week for each of the tours: in Hull and Bradford with Les Ballets Trockadero de Monte Carlo; and in Nottingham and Birmingham for the Dada Masilo Tour. Those venues' teams generously gave their time to talk to the students about their roles and answer questions, giving them insight into how venues operate, how tours are planned and delivered and the wide variety of career options that exist in the sector. For the Dada Masilo Tour these placements coincided with part of the Dance Consortium's Future Leaders programme (see below), so the students were able to join an afternoon session at both venues which was an excellent addition to their learning experience. The students were very engaged and made the most of their time on the road, both reporting that they found it interesting and useful.

Future Leaders

In 2022, Dance Consortium consolidated feedback gathered from members and previous participants, who formed part of the steering committee and re-launched the Future Leaders programme. Future Leaders is open to anyone aged 19-26 who wants to grow experience and connections in UK theatre and dance. Dance Consortium set up Future Leaders in 2015 to promote a range of producing and

Dance Consortium Limited
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2023

theatre management and administration roles and the programme is especially designed to connect with people who see off-stage work such as running creative events, producing artistic projects, marketing, promoting or fundraising as part of their working life in the future. Recruitment took place in January 2023 and 8 Future Leaders were offered places (some of whom work in junior positions across the Dance Consortium members). In March/April 2023 the programme included in person and virtual events at UK regional theatres whereby the young people were able to meet theatre personnel and experience 'life on tour' with Dance Consortium's expert team and international dance company Dada Masilo. There also accessed a skills bootcamps led by industry experts and have received peer mentoring, alongside a personalised plan to support their next steps. At least half of the places were offered to people from underrepresented backgrounds who may have experienced barriers becoming part of the UK's theatre workforce. The programme is now being expanded

"[I've benefitted] through seeing shows that I couldn't afford otherwise and through talks with an executive producer of accomplished companies."

"Really eye opening and offering a view of the dance world from a different perspective that has shaped my understanding how things work and the variety of roles included".

"The programme helped expand my range of possibilities, allowed to meet other like-minded people and create a reachable network of support."

"The Future Leaders [Speed Networking] workshop in Nottingham had a great impact in me, reminding of self-confidence and to keep going."

Ailey Project UK

One of Dance Consortium's most frequent visitors has been the world-famous Alvin Ailey American Dance Theater (AAADT). They have toured on 4 occasions, been seen by over 100,000 people and received outstanding reviews. Given the reputation of the company as one of the world's leading Black Dance companies and the impact of their work on diverse UK audiences, Dance Consortium was looking to extend and deepen their relationship with the company over a 3-year period 2020-2023. The aim of this partnership was to create a varied programme of high-quality work that supports the development of the Black Dance sector in the UK and from which an expanded engagement programme can be built on with new companies that will tour with Dance Consortium over the next few years.

Plans for the 2022/23 programme were informed by the previous consultation and knowledge gathering exercises by the newly appointed Programme Coordinator and Executive Director. In addition to reading evaluation and feedback from previous work with Ailey, during the period June – November 2022 we continued to speak with Dance Consortium members, AAADT, Ailey Extension, local dance agencies and Black-led Dance Companies across the UK, to inform the evaluation.

In August 2022, Dance Consortium ran the first in-person Ailey Project UK Summer Intensive since the re-launch of the programme, in partnership with Milton Keynes Theatre. The 4 day programme engaged 22 pre-professional dancers. As we as local dancers, young people were recruited from around the UK including new partnerships with Irie Dance Theatre and Artistry Dance. The programme was led by Ailey dancer Yannick Lebrun and Director of the Ailey School, Tracy Inman, accompanied by a live musician. The dancers received morning ballet and Horton technique classes and went onto learn Ailey repertoire, completing the week with a 'mock' audition for the New York Summer School. However, following this audition, 5 of the young dancers were offered places on the 2023 summer programme in New York City.

The project has demonstrated that Dance Consortium, through its model of partnership working, can contribute to dance talent development in the UK and increase awareness of career pathways for young people. Although open to all, the programme specifically targeted young black dancers, who historically may not have had access to these projects in the past. Through this programme Dance Consortium has been able to test a model of engagement that will be refined and developed throughout 2023 and which will inform the extended engagement programme planned as part of the 2023-28 Strategic Plan.

Access

Dance Consortium Limited aims to overcome and reduce barriers to access through a range of communication means and engagement projects. The website includes images, interviews, film clips and audience reviews to provide insights through different media. The extensive Learning and Engagement programme and after-performance talks aim to build connections between artists and audiences and Dance Consortium has been working with members to develop accessible performance options for future tours. The tour of Les Ballets Trockadero de Monte Carlo included both audio description and touch tours as part of the offer to visually impaired patrons, but only at Sadler's Wells Theatre in London. Dance Consortium's Learning and Participation Coordinator worked with the Sadler's Wells team to fully evaluate these resources, which included interviewing patrons and audio describers. This has fed into a wider piece of work Sadler's Wells is undertaking on accessibility and will be shared with members.

Although, previous projects supporting accessibility of Dance Consortium Tours have had limited reach, members have reasserted their commitment to building and developing new audiences and ensuring that Dance Consortium tours and projects have inclusivity at their heart with an aim to help reduce barriers of engagement.

As such, in November 2022, Dance Consortium commissioned an Access and Accessible Programming Survey to gather data from across the membership, which will inform our work in this area. Examining Dance Consortium member access provision supports our understanding of how inclusive our performance offer is for audiences. Members sought a deeper data-led understanding of access provision across the network of 18 theatres to support decision-making. The focus was initially on audio-description provision, but the scope and areas of enquiry were widened to consider access and inclusion more broadly. The access survey data from 12 Dance Consortium members (67% response rate was recorded) offered a valuable snapshot of access provision. It revealed some excellent examples of good practice, a wide range of assisted performances on offer and an appetite to do more to welcome disabled people into the venues.

Members demonstrated a commitment to embedding lived experience insight into decision-making and customer service. Survey results illustrated examples of engagement and consultation which supports quality delivery. There is an appetite to enhance provision and the quality of experience for disabled patrons. Dance Consortium's operating model is well placed to support learning and service development across the network through existing forums - Members Meetings, L&P network meetings and Technical Director meetings – and one-off roundtable meetings where possible as part of Investment Principles (Inclusivity & Relevance) oversight groups.

The report has been shared with sector support organisations to inform ongoing work on a sector wide basis as well as with Arts Council England. The recommended follow ups have been considered by Dance Consortium Directors, Members and Investment Principle oversight groups and included in the 2023-28 Strategic Plan. The survey will be re-run in Autumn 2024 to track progress and inform future planning.

SELECTED REVIEWS AND QUOTES

Les Ballets Trockadero de Monte Carlo

The Stage, 5-star review, 8 September - *"From its origins in a New York loft in 1974, the company has not only sustained the premise of its original concept – men of every shape, size and colour dancing as women – but it has evolved beyond its genesis into a unique cultural phenomenon."*

London Living Large, 5-star review, 8 September - *"This is a simply joyous night in the theatre; it will be relished by both dance aficionados, lovers of high camp comedy, plus everyone with a sense of humour."*

The Jewish Chronicle, 4-star review, 8 September - *"The all-male drag company sends up classical ballet in hilarious fashion, parodying the genre's most revered pieces while displaying their not inconsiderable talents as dancers."*

The Guardian, 3-star review 8 September - *"They perform with serious technique alongside high camp and slapstick hilarity; they adore ballet and relish skewering its tropes and traditions. They are somehow both a very niche concern – referencing an obscure Soviet ballet or mocking the specifics of a particular piece of choreography – and purveyors of the broadest humour and appeal. Who doesn't enjoy a symphony of pratfalls and perfectly timed mistakes?"*

Seeing Dance, 8 September - *"Ballet sometimes takes itself a touch too seriously. Puncturing that, pointing out its absurdities and its ridiculous side every now and again is no bad thing. The Trocks do a great job of doing just that while still showing a deep love for the art form, giving everyone a good time along the way."*

The Times, 8 September - *"As the Trocks opened their latest visit to the UK spirits were off the chart...now everyone just wants to have fun."*

Critical Dance, 9 September - *"Hail to the Trocks for making us laugh in the context of well performed ballet for nearly 50 years, with men playing both the familiar roles and also the ballerinas."*

Express online, review, 13 September - *"Equally impressive is the scene-stealing solo The Dying Swan, performed by Olga Supphozova, aka Robert Carter, who has been with the troupe since 1995. He brings the house down with every arthritic twitch and gurning groan as the falling feathers start to stick to his hands and face amid the extraordinary finesse. Absolutely sensational."*

A Youngish Perspective, 4-star review, 19 September - *"One of the most joyous aspects of seeing the Trocks on stage is the degree to which the individuality and diversity of company members informs their performances...They are not just an exceptionally skilled ballet troupe; they are radicals and proud of it."*

Dance Europe, October/November - *"Les Ballets Trockadero de Monte Carlo (AKA The Trocks) were well 'woke' even before the name was invented. Their delight in being so was of any normative spectrum is a breath of fresh air in a confusing world. How, after a four-year hiatus, they're back to entertain us with improper ballet."*

Dada Masilo – The Sacrifice

The Times, 4-star review, 27 February *“Masilo’s choreography is joyous, the community of dancers is strong...The music...is wide-ranging, from European mellow jazz to African rhythms and the wild sounds of nature.”*

The Reviews Hub, 4-star review, 25 February *“There is deep meaning all the way through Dada Masilo’s The Sacrifice that combines a clarity of storytelling with the fascinating combinations of classical ballet and Tswana dance that Masilo has blended seamlessly together in this piece.”*

The Observer, 4-star review, 26 February - *“Masilo refashions it [The Rite of Spring] into something new, with its music, rhythms and rituals rooted firmly in the Tswana dance of her own background. The result is both deeply moving and astonishingly fresh...It’s an original response to a western dance classic, one that transforms it utterly.”*

Lost in Theatreland, 4-star review, 26 February - *“Prepare to be taken on a journey of celebration to sacrifice, a joy to sorrow, humour to fear and defiance to acceptance in the space of 65 minutes.”*

Bachtrack, 5-star review, 26 February - *“It is powerful and magical dance theatre. If you see only one dance performance between now and Easter, then this should be it and there are twelve venues around the country to choose from!”*

Gramilano, 22 February - *“Masilo’s choreography creates a world on stage simultaneously known and unknown, an evocation of a society both unique and universal. It is an intriguing piece, and magnificently performed by the musicians and the brilliant dancers.”*

The Arts Desk, 24 February - *“Small as she is, you can’t take your eyes off Masilo even when she’s dancing in unison with 10 others – she’s so precise and contained, and fast. Boy, is she fast.”*

The Stage, 3-star review, 27 February - *“[Dada] is the dynamic centrepiece of furious, multi-level ensemble dances that exude a joyous, controlled wildness...the work is kinetically bold and radical – especially in its daring substitution of sometimes rapturous original music, performed live”*

Financial Times, 3-star review, 27 February - *“All 11 dancers boast strong, springy feet, eloquent upper bodies and the ability to change the temperature of the performance with a slap of the hand or droop of the head.”*

FINANCIAL REVIEW

A surplus of £85,499 has been achieved in unrestricted funds. The level of surplus at the end of the financial year 2022/23 is exceptional due to the closure of the theatres and lack of activity during the pandemic where the organisation accrued income without spending. The trustees had planned for the previous surplus to be allocated to future tours and contingency. The Charity was awarded £107,524 in August 2023 from Arts Council England which will be restricted funds for the Transform programme.

GOING CONCERN

The financial statements have been prepared on a going concern basis. The charity’s future existence is dependent upon the financial success of future productions and on the continued support of Arts

Dance Consortium Limited
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 March 2023

Council of England, which has confirmed its support for the period to 31 March 2026. The trustees have undertaken an assessment of the going concern of the charity. This assessment considered, for a period of twelve months from the date of approval of the financial statements, the likely trading conditions, alongside stakeholder support, fundraising and expected consumer appetite. Following consideration of the likely trading conditions and a number of different scenarios, the trustees have concluded that the charity remains a going concern and it is therefore appropriate to prepare the financial statements on a going concern basis.

PLANS FOR FUTURE PERIODS

Tours planned for 2023 onwards include rescheduled tours from Ailey 2 from New York and Sao Paulo Dance Company and as well as a new tour from Nigerian choreographer and artist Qudus Onikeku (QDance). Planning is well underway for tours in 2025, with the aim to complete 3 smaller tours across Spring, Summer and Autumn 2025. Companies/artists currently under discussion include Eun-Me Ahn from South Korea and Ballet British Columbia from Canada.

Dance Consortium plans its tours over a 3-4 year cycle in line with funding from Arts Council England. It seeks to balance a diverse programme of popular and adventurous work that builds audiences, retains established dance supporters/patrons and increases the depth and appreciation and engagement. Arts Council funding is confirmed up until 31 March 2026, with additional funding secured to implement a Change Programme as part of Transform funding. This includes developing new business models, increasing stakeholder engagement and building more diverse income streams.

RESERVES POLICY

Dance Consortium Limited has agreed a reserves policy to ensure it is able to cover outstanding costs of tours and other contracts in the event of exceptional circumstances such as the loss of Arts Council England funding, and/or to cover any necessary costs associated with the orderly wind-up of the company. Reserves required for this purpose was previously set as £75,000. This was reviewed in 2021 and due to the increased costs of touring and operations of Dance Consortium Limited, this has now been increased to a target of £150,000 by the end of the 2023-26 funding period, with £94,827 currently held in a higher rate interest account. The remaining funds will enable the planned use of current Arts Council England funding for Dance Consortium Limited's ongoing programme of touring.

INVESTMENT POLICY

The funds available for the Charity to invest depend on the timing of funding and of tour fees and other expenditure. Theatre fees are requested as the tour proceeds to the individual venue. To retain flexibility and availability of these funds, the Charity uses a current account and a higher rate call account, taking account of higher interest rates where possible.

TRUSTEE LIABILITY INSURANCE

Trustee Liability Insurance was reviewed and considered by the Board in June 2022. It was agreed that this should be in place and has been taken out in July 2023 with £1,000,000 liability in place.

TAXATION STATUS

The company, which is a registered charity, is entitled to the exemptions afforded by Part XI, CTA 2010 and S256 TCGA 1992, and so is exempt from taxation on its charitable activities.

STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITOR

The directors who were in office on the date of approval of these financial statements have confirmed, as far as they are aware, that there is no relevant audit information of which the auditor is unaware. Each of the directors have confirmed that they have taken all the steps that they ought to have taken as directors in order to make themselves aware of any relevant audit information and to establish that it has been communicated to the auditor.

This report has been prepared in accordance with the provisions applicable to companies entitled to the small company's exemption.

On behalf of the board



.....
Stephen Crocker, Co-Chair

13 December 2023

DANCE CONSORTIUM LIMITED

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2023

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

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

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

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity 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 charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

DANCE CONSORTIUM LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds 2023 £	Unrestricted funds 2022 £
<u>Income and endowments from:</u>			
Donations and legacies	3	498,371	500,371
Charitable activities	4	1,072,543	525,102
Investments	5	3,159	470
Other income	6	-	4,686
Total income		1,574,073	1,030,629
<u>Expenditure on:</u>			
Charitable activities	7	1,488,624	1,253,031
Net income/(expenditure) for the year/ Net movement in funds		85,449	(222,402)
Fund balances at 1 April 2022		554,786	777,185
Fund balances at 31 March 2023		640,235	554,783

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

DANCE CONSORTIUM LIMITED

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Current assets					
Debtors	11	170,230		202,969	
Cash at bank and in hand		607,820		559,394	
		<u>778,050</u>		<u>762,363</u>	
Creditors: amounts falling due within one year	12	(137,815)		(207,580)	
Net current assets			640,235		554,783
Income funds					
Unrestricted funds			640,235		554,783
			<u>640,235</u>		<u>554,783</u>

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements under the requirements of the Companies Act 2006, for the year in question in accordance with section 476.

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

The financial statements were approved by the Trustees on 13 December 2023



Stephen Crocker, Co-Chair

Trustee

Company registration number 06179223

DANCE CONSORTIUM LIMITED

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Cash flows from operating activities					
Cash generated from/(absorbed by) operations	14		45,264		(222,366)
Investing activities					
Investment income received		3,159		470	
		<u>3,159</u>		<u>470</u>	
Net cash generated from investing activities			3,159		470
Net cash used in financing activities			-		-
			<u>-</u>		<u>-</u>
Net increase/(decrease) in cash and cash equivalents			48,423		(221,896)
Cash and cash equivalents at beginning of year			559,394		781,290
			<u>559,394</u>		<u>781,290</u>
Cash and cash equivalents at end of year			<u>607,817</u>		<u>559,394</u>

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity information

Dance Consortium Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is C/O Birmingham Hippodrome, Hurst Street, Birmingham, B5 4TB.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's [governing document], the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Income from Grants is recognised when these are receivable, except as follows:

- When grantors specify that grants given to the charity must be applied to future accounting periods, the income is deferred until those periods.
- When grantors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred until the pre-conditions for use have been met.

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

3 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2023 £	2022 £
Donations and gifts	498,371	500,371
Donations and gifts		
Arts Council England National Portfolio Funding	498,371	498,371
Sponsorship	-	2,000
	498,371	500,371

4 Charitable activities

	Charitable Income	Charitable Income
	2023 £	2022 £
Fees from member theatre tours, programme & merchandise income	1,072,543	525,102

5 Investments

	Unrestricted funds	Unrestricted funds
	2023 £	2022 £
Interest receivable	3,159	470

6 Other income

	Total Unrestricted funds	Total Unrestricted funds
	2023 £	2022 £
Other income	-	4,686

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

7 Charitable activities

	Charitable Expenditure Heading 1 2023 £	Charitable Expenditure Heading 1 2022 £
Charitable expenditure includes: Support costs £7000 (2022 £6910 and Auditor's remuneration £5,500 (2022 £7500)	1,488,624	1,253,031

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

9 Employees

The average monthly number of employees during the year was:

2023 Number	2022 Number
1	1

The number of employees whose annual remuneration was more than £60,000 is as follows:

2023 Number	2022 Number
1	-

10 Employment Costs

Wages	£62,550
Social Security	£ 2,662
Pensions	£ 1,923

11 Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

12 Debtors

	2023 £	2022 £
Amounts falling due within one year:		
Trade debtors	167,874	202,969

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

11 Debtors	(Continued)	
	2023	2022
	£	£
Amounts falling due after more than one year:		
Prepayments and accrued income	2,356	-
	<u> </u>	<u> </u>
Total debtors	170,230	202,969
	<u> </u>	<u> </u>
12 Creditors: amounts falling due within one year	2023	2022
	£	£
Other taxation and social security	39,767	34,925
Trade creditors	473	155,873
Other creditors	2,354	-
Accruals and deferred income	95,221	16,782
	<u> </u>	<u> </u>
	137,815	207,580
	<u> </u>	<u> </u>
13 Related party transactions		
Dance Consortium Limited comprises 19 member theatres and other theatres that take part in tours on an occasional basis. Member theatres and non-member theatres are charged fees on the same terms. The company purchases services from member theatres on ordinary commercial terms. During the year under review member venues were charged tour fees and sales of merchandise of £750,000 (2022- £524,879). During the year under review purchases of £75,931 (2022 - £98,514) were made from member firms. The following Trustees are employees of member theatres: M Ockwell, M Locatori, H Costello, S Walker, S Crocker. Fees charged to member theatres of which Trustees are employees amounted to £180,000.		
14 Cash generated from operations	2023	2022
	£	£
Surplus/(deficit) for the year	85,449	(222,402)
Adjustments for:		
Investment income recognised in statement of financial activities	(3,159)	(470)
Movements in working capital:		
Decrease/(increase) in debtors	32,739	(202,969)
(Decrease)/increase in creditors	(69,765)	207,580
	<u> </u>	<u> </u>
Cash generated from/(absorbed by) operations	45,264	(218,261)
	<u> </u>	<u> </u>

DANCE CONSORTIUM LIMITED

England & Wales - Charity number 1130289

Accounts

Charity Registration No. 1130289

Company Registration No. 06179223 (England and Wales)

DANCE CONSORTIUM LIMITED
REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 MARCH 2022

DANCE CONSORTIUM LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	M Ockwell M Locatori S Cater S Crocker A Hurst R Kay-Price I Waite S Walker A Bhatt
Secretary	T Maycock
Charity number	1130289
Company number	06179223
Registered office	c/o Birmingham Hippodrome Theatre Hurst Street Birmingham B5 4TB
Auditor	RSM UK Audit LLP Chartered Accountants 103 Colmore Row Birmingham B3 3AG
Bankers	National Westminster Bank plc 13 Market Place Reading RG1 2EP
Solicitors	Anthony Collins Solicitors LLP 134 Edmund Street Birmingham B3 2ES

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2022

The Trustees (who are also the directors for the purposes of company law) submit their annual report and the audited financial statements of the charitable company ("the company") for the year ended 31 March 2022.

Objectives and activities

Dance Consortium Limited was established to promote, maintain, improve and advance the education of the public in the dramatic arts and to promote, maintain, improve and advance the appreciation of the dramatic arts within the United Kingdom. It provides the public with a range of international contemporary dance experiences which would not otherwise be available. Dance Consortium Limited seeks to ensure that access is not restricted by geography or ability to pay.

Its aims are:

- To make the best international contemporary dance available to the public across the UK;
- To provide a related programme of education initiatives;
- To build the capacity of member theatres to present a diverse programme of international contemporary dance;
- To encourage member theatres to work together to share experience and to plan education and marketing initiatives;
- To reach new audiences and to deepen public understanding and appreciation of UK dance in an international context;
- To promote engagement with dance and culture of diverse cultures within the UK through reflecting the diversity of contemporary society.

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

Achievements and performance

This has been the final year for the 2018-22 Business Plan as submitted to Arts Council England. Funding was confirmed for the roll-over year, 2022-23 and a Business Plan for this period developed with support from the Directors and Members and reviewed in quarterly meetings.

The business planning process for 2022/23 has enabled members to consider what further changes to the operation of the Consortium will be required to re-engage audiences in the presentation of international contemporary dance as well as how it contributes strongly towards Arts Council's 10 year strategy Lets Create. During this process, groups were set up made up of representatives from across the membership to focus on the four Investment Principles that will inform Arts Council England's new funding agreements in 2023. These groups will continue to play a part and support the different elements of Dance Consortium's operation throughout the investment period 2023-26.

Over the past year, Dance Consortium, in common with the whole of the UK arts sector, has continued to adapt its operation and programme in response to the global pandemic. Member theatres were at varying stages of reopening and were unable to commit to tours immediately on reopening. The continued disruption to global travel also had a major impact on being able to bring international artists into the UK and Ireland with vaccination levels being different from country to country. Changes to the programme have been informed by regular risk assessments and options analyses undertaken by the Board and membership of the Consortium.

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Achievements and performance (continued)

Planning for future touring activity was ongoing during the year, members and the Board of Dance Consortium considered various options to achieve an effective transition out of lockdown, to continue to bring innovation to the theatres' programmes at the same time as supporting members to manage any associated risks. In order to mitigate risks associated with re-opening, particularly the risk that the core dance audience will return slowly, the member theatres agreed to create a contingency fund to be drawn down over the next 2 years against shortfalls in box office income and to fund audience development activity, thus ensuring that tours could take place and regional audiences would continue to be able to see the work of international dance companies in the UK. Most of this contingency fund was used by venues in 2021/22 with 4 venues carrying their contingency over into the financial year 2022/23.

Having cancelled and postponed three previous tours, Dance Consortium members worked together to programme three shorter tours in quick succession, two of which had been previously cancelled due to the pandemic. These were:

- Acosta Danza with 100% Cuban, introducing work from emerging Cuban choreographers alongside more established artists. This was the conclusion of the first cancelled Acosta Danza tour in 2020.
- NDT2 with a mixed bill of work from choreographers Marco Goecke, Hans van Manen and Johan Inger, featuring two UK premieres and the 7th time the company has toured with Dance Consortium.

However, prior to this, the tours in 2021/22 started with The Seven Fingers (Les 7 Doigts de la Main). Coming out of Canada, the home of modern circus, the company is one of the world's most exciting and inventive contemporary circus companies.

Detailed information about the companies, programmes, photographs, videos, critic and audience reviews are available at www.danceconsortium.com and a selection included below.

Furthermore, tour reports were created by the Dance Consortium team across all aspects of the tours, including data to support ongoing evaluation, and The Audience Agency provided an overview report that was reviewed by the Directors and Members. Ongoing evaluation to support artistic decisions is now also carried out by the Executive Director through the Culture Counts evaluation toolkit, a resource provided as a National Portfolio Organisation of Arts Council England.

Public benefit

The Trustees, as required charity law, have paid due regard to the Charity Commission's guidance on providing public benefit while reviewing the Charity's aims and objectives, and while deciding what activities the Charity should undertake.

The 7 Fingers tour was arranged in a short amount of time and responded directly to venues being able to reopen. Combining choreography and dance with physical theatre, dazzling acrobatic skills with multi-media and music this award-winning trail-blazing company was just the thing to welcome audiences back after closures and provided members with much needed, high-quality international work. In total the company visited 6 venues, completing 11 performances, and reaching 6,867 people.

Acosta Danza completed the tour to some of the venues that had been cancelled in 2020 due to the pandemic and added some additional dates. The company also visited 6 venues including a London Premiere, with a total of 14 performances, reaching 11,643 people.

The NDT2 tour was the company's 7th tour presented by Dance Consortium which was split across 2021/22 and 2022/23 financial years. It included a London Premiere and visited 9 venues in total with 20 performances, reaching 13,323 people.

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Public benefit (continued)

Therefore, in total Dance Consortium presented 45 shows that reached 31,833 people. The number of performances was less than the previous year, which was 54, but audience figures were approximately the same as pre-covid levels (31,253 in 2019/20), demonstrating that programming decisions were strong and appropriate to support returning audiences.

A full breakdown as follows:

Company	Dates	No. of Venues	Performances	Total Attenders	Average capacity sold
The 7 Fingers	21 September – 12 October 2022	6	11	6,867	37%
Acosta Danza	9 February – 5 March 2022	6	14	11,643	51%
NDT2	16 February – 17 May 2022	9	20	13,323	49%

Learning and Participation

In addition to the tours, Dance Consortium continued to run a Learning and Participation programme, which included post-show discussions and workshops. Unsurprisingly, the number of workshops was reduced over these three tours due to company covid protocols and social distancing measures still being in place.

For The 7 Fingers, post show Q&As ran on the opening night in all venues except Hull, where it was not possible due to a single show with an immediate get-out, attracting a cumulative audience of more than 560 people. A digital resource pack, linking to digital content on Dance Consortium and The 7 Fingers web and social media channels, was produced to support audiences and students to learn about the origins and discipline of contemporary circus. The 15-page digital resource pack was produced and shared by venue learning, marketing and box office teams, on the 7 Fingers tour website and on Dance Consortium's website. These introductory notes featured background information about 7 Fingers, introduced director Shana Carroll and the creative process for *Passagers*. Creative follow-up practical ideas for solo, duo and group work were provided to extend the experience. Although suitable for all public audiences, particular target groups were young people aged 12+, those in performing arts training, professional artists and those who are arts curious.

For Acosta Danza, hopes to capitalise on the successful workshops during the curtailed 2020 Evolution tour did not come to fruition for 100% Cuban. Acosta Danza's company's Covid protocols restricted workshop participation and face-to-face interactions. However, 505 people attended post-show Q&As. These were popular events and an average of 15% of audiences remained in the auditorium for the 15-20 minute Q&As. The Q&As usually featured four performers including Raúl Reinoso who also choreographed on of the pieces *Liberto*. Contributors were initially selected on the strength of their English; the pool of speakers widened once Company Manager Heian, a confident English speaker, joined the tour and provided translation for dancers including Zeleidy Crespo, the soloist in *Impronta* who received enthusiastic reception by audiences for this performance.

52 people also attended 4 open rehearsals across the tour. Open rehearsals were informal due to the nature of rehearsals taking place and included a welcome and introduction from a member of staff or short Q&A with a company member. There was some excellent feedback from attendees, particularly at The Lowry who opened the event to Development patrons and Sadler's Wells which invited members of its over 65s local community programme. Venue staff noted that many open rehearsal attendees who weren't already ticket holders prior to the event immediately went to purchase tickets after seeing the open rehearsal.

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Learning and participation (continued)

A 12-page digital resource pack was produced to support audiences and students to deepen connections and knowledge about the company and repertoire. The free resource was added to venue and Dance Consortium websites and shared widely by venue learning, marketing and box office teams. The insight notes were downloaded 106 times from the Dance Consortium Learn & Participate tour page.

NDT 2's reputation and the calibre of the choreographers (supported by strong marketing and promotion visuals and video) was a selling point for practical workshops and open rehearsals. The 'no cost to venues' model and versatility of the offer enabled venues to identify target groups for the engagement opportunities available. For example, practical workshops involved Over 60s in Norwich, a Black-led youth dance group in Nottingham, freelance dance artists in Plymouth, an open level group in Inverness and university students in Canterbury. Similarly, open rehearsals engaged an older people's arts-based group to alleviate social isolation in London, adults with learning disabilities in Plymouth, vocational students in Edinburgh and high school students in Norwich. Adopting a flexible approach supports venues to establish and grow relationships with key groups and communities in their city or region which are relevant, meaningful and can be sustained through venues' on-going locally run engagement programmes.

Across the NDT2 Tour 1,673 people engaged with 24 learning and engagement events: 82 workshop participants, 332 open rehearsal attendances, 43 attended an online workshop and 1,216 attended post-performance Q&As with company members. Due to uncertainties related to Covid, the workshop programme was arranged at relatively short notice with confirmation of face-to-face workshops being given just three weeks prior to the tour opening. A set of Covid protocols was negotiated between the tour venues, Dance Consortium and NDT 2 to minimise risks. This worked successfully and where issues were flagged such action was taken swiftly to switch workshop leaders or cancel sessions.

There were also 104 downloads of the 20-page digital resource pack with positive feedback from teachers and students. A high proportion of audience members stayed for post-show Q&As – varying between 10% - 54% - indicating they connected with the performance and were keen to stay to know more about the work and the company. Workshop evaluation using Arts Council's Culture Counts survey tool shows 96% of workshop participants rated the workshops as enjoyable; 84% recorded working with international dancers as excellent (an additional further 13% rated this as good); 88% agreed the event was well-organised and 94% would attend something like this again.

A virtual (zoom) workshop on Saturday 5 March taught live from NDT's HQ in The Hague attracted attendees from the UK and worldwide. The event enabled Dance Consortium to test the appetite for online events linked to tours from a range of individuals, stakeholders and audiences. This has opened up further opportunities for Dance Consortium to host online engagement session in the future to reach wider audiences.

Ailey Project UK

One of Dance Consortium's most frequent visitors has been the world-famous Alvin Ailey American Dance Theater (AAADT). They have toured on 4 occasions, been seen by over 100,000 people and received outstanding reviews. Given the reputation of the company as one of the world's leading Black Dance companies and the impact of their work on diverse UK audiences, Dance Consortium was looking to extend and deepen their relationship with the company over a 3-year period 2020-2023. The aim of this partnership is to create a varied programme of high-quality work that supports the development of the Black Dance sector in the UK. Plans for 2021 programme were informed by a consultation and knowledge gathering exercises by the newly appointed Programme Coordinator. In addition to reading evaluation and feedback from previous work with Ailey, during the period March-May 2021 we spoke with Dance Consortium members, AAADT, Ailey Extension, local dance agencies and Black-led Dance Companies across the UK.

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Ailey Project UK (continued)

In July 2021, Dance Consortium officially launched the Ailey Project UK in Birmingham. The day engaged 25 pre-professional dancers aged 14-19 from Black-led dance organisations in Birmingham; Eloquent Praise Dance and Ace Dance and Music. The young people watched a pre-recorded Gala of the company, had a live in-person workshop with ex-Ailey dancer Marcus Jarell Willis, learned repertoire via a live zoom link to dancers in the studio in New York and then had a sharing of their work alongside a Q&A with the company members. A short film was produced to highlight the event which was uploaded to the Dance Consortium YouTube page. A further in-person workshop took place in January 2022 with Dance Consortium member venue Nottingham Theatre Royal. They worked with Take One Studios to recruit young people from the area for this one-day event that included a similar format to the launch event but with pre-recorded content from the company in New York.

The project so far has demonstrated that Dance Consortium, through this model of partnership working, can contribute to dance talent development in the UK and increase awareness of career pathways for young people. Although open to all, the programme specifically targets young black dancers, who historically may not have had access to these projects. Through these initial launch events, Dance Consortium was able to test a model that will be implemented in member venues across the UK over the next 2 years in the lead up to Ailey 2 touring in autumn 2023.

Access

Dance Consortium Limited aims to overcome and reduce barriers to access through a range of communication means and engagement projects. The website includes images, interviews, film clips and audience reviews to provide insights through different media. The extensive Learning and Engagement programme and after-performance talks aim to build connections between artists and audiences and Dance Consortium has been working with members to develop accessible performance options for future tours.

Following the curtailed 2020 Evolution tour audio-descriptions which only ran in Southampton and Bradford, Sightlines audio description was re-contracted to describe 100% Cuban at four venues – Sadler's Wells, Salford, Hull and Plymouth. Time was allocated to prepare scripts for the two new works *Liberto* and *Hybrid*, although this was confirmed very late due to editing delays and internet problems uploading such large files in Cuba. After viewing the dress rehearsal, the describers made edits to the *Da Punta a Cabo* script since the choreography and some of the structure had changed since the team had viewed the work in 2020. At one point there was a concern the describers would not have adequate time to prepare the script, but it finally was available 48 hours before the first show. The Trustees are grateful to Sightlines for their work.

Unfortunately, no visually impaired patrons accessed the audio description for 100% Cuban. However, venues did use the events for staff training and familiarisation. The audio-describers noted there is greater availability of audio-described performances resulting in more choice for visually impaired people when deciding which shows to book for. The timing of the tour when high levels of Covid in the community may also have affected decision-making about booking for theatre. Some efforts were made to promote the audio-described performances but more resources, especially at venue level, may have supported greater take up. Local relationships are critical in developing and maintaining a trusted relationship between visually impaired audiences and venues. Sightlines provided an audio-guide introduction for venues to support marketing campaigns. The performances were listed on the *Vocaleyes* performance diary and Martha Oakes PR set up an interview with Jonathan Nash for the February edition of *Dancing Times'* Talking Point feature.

The current tour of *Les Ballets Trockadero de Monte Carlo* has included both audio description and touch tours as part of the offer to visually impaired patrons, but only at Sadler's Wells Theatre in London. Dance Consortium's Learning and Participation Coordinator is currently working with the Sadler's Wells team to evaluate these resources, including interviewing patrons and audio describers. This will feed into a wider piece of work Sadler's Wells is undertaking on accessibility and will be shared with members.

Dance Consortium is also currently undertaking a venue accessibility audit across the entire membership to fully understand what resources are currently available, how they are used and how this compares with other companies and art forms. This work will feed into Dance Consortium's Equality and Diversity Action Plan.

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Selected reviews and quotes

The 7 Fingers - Passagers:

The Times, 5-star review, 4 October - "Passagers allows its phenomenal performers ample chance to shine not just as a crack ensemble but individually.... This is one of the best-looking circus shows in my memory."

The Guardian, 4-star review, 2 October - "...something highly charged, an illustration of grace, freedom, moments of wonder and leaps of faith"

Style Birmingham, review, 23 September - "This thrilling production will have you hooked from start to finish and was a great way to bring the Hippodrome back to life. If you enjoy theatrics and are looking to watch one thing in theatre this year, make it *The 7 Fingers*."

North West End (Hull), 5-star review, 29 September - "This is going to be the shortest review I've ever written. Here goes: O.M.G!... It's not often I am lost for words, but I'm struggling to describe what this crew are capable of. If I've missed anything out, it's because I'm still in shock."

GScene (Brighton), review, 2 October - "These moments of exquisite beauty and danger just blow you away. But there's much else to please and excite...It's staggering."

East Midlands Theatre (Nottingham), 5-star review, 6 October - "This amazing show has been gifted us by Dance Consortium and it is a totally engaging blend of circus skills, contemporary dance, theatre, mixed media visuals and music that gets into your soul. It is thoroughly intoxicating and there is no hangover the morning after – just sparkling memories that will linger for years from *Passagers*, the best hybrid dance/circus show, unlike any other."

NDT2 – Mixed Bill

Debra Craine, The Times, 17 February - "[NDT's] young dancers are outstanding movers and its repertoire is adventurous, groundbreaking and virtuosic."

Lyndsey Winship, The Guardian, 17 February - "NDT2 is a company of incredible dancers...Maybe there's something magic in the energy and ambition and discipline you take into your first big job, matched with precocious technique."

Mark Monahan, Daily Telegraph, 17 February - "The young Dutch troupe's first UK visit in six years yields some of the most thrilling performances you're likely to see all year."

Rosemary Waugh, The i, 17 February - "The electric energy of the NDT2 company radiates through every step...this is an impressive showcase of powerful athleticism meeting grace and control."

Katje Colombus, The Arts Desk on Simple Things, 18 February - "The fusion of elegant balletic line with a throwaway finesse lets the dancers' personalities shine."

Adrian York, London Unattached, 18 February - "This was a triumphant evening of contemporary dance encompassing three distinct dance languages with the company receiving a deserved series of ovations. Catch it while you can!"

Jarlath O'Connell, The American, 19 February - "A triple bill which fizzles with energy, ambition, grace, athleticism, and precocious technique."

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Selected reviews and quotes (Continued)

Sarah Crompton, The Observer, 20 February - "The youngest of the 18 dancers who make up Nederlands Dans Theater 2 is 20, the oldest is 26 – and every single one of them is utterly astonishing. Watching them move is just a pleasure, their fluid technique, elegant limbs and disciplined shapes fitting themselves to whatever choreography is thrown at them."

Acosta Danza – 1007 Cuban:

The Times, 10 February - "What a warm, sensual and tactile group of dancers Acosta has at his disposal. The pleasure they take in performing is palpable."

The Guardian, 10 February - "[Acosta Danza] embodies everything [Acosta] hoped to put out into the world with its launch in 2016: taking Cuban choreography around the globe with a set of gifted dancers whose versatile bodies speak in multiple languages of ballet, contemporary, urban, African and Latin dance."

Evening Standard, 10 February - "[Acosta's] greatest success has been in his choice of dancers – a dozen or so youngsters, bright-eyed and bushy-tailed, all capable of flickering between classical and contemporary with a breezy self-confidence and consummate skill – and with a charisma many of those who saw Acosta in his heyday will easily recognise."

Daily Telegraph on De Punta a Cabo, 10 February - "A snapshot of modern-day Havana in all its crumbling, irresistible glory, this interweaves – with great success – dance styles as remote as hip hop and ballet, shows the company's 14 dancers off to show-stopping effect, and is arguably the finest one-stop mission-statement yet of what Acosta wants from his company."

British Theatre Guide Review, 10 February - "The joy, the life-giving energy of dance, its expressiveness, its musicality, doesn't come better than this—oh to be young again. Even the danced curtain call is joyous."

The Stage, 11 February - "It's great to watch talented dancers that ooze joy as much as technical brilliance. And it makes for an even better experience when that joy is infectious, ruffles you in your seat and compels you to leap on to the stage to join in. In a whip of dances ranging from ballet to Afro-Cuban, Acosta Danza's 100% Cuban has it all on offer."

The Observer, 12 February - "[The dancers] have talent, personality and enthusiasm that beams off the stage. It is a pleasure to spend a couple of hours in their company."

The Artsdesk, 14 February - "If Carlos Acosta could have bottled the year-round sunshine of his native Cuba, he would have. Instead he did the next best thing and founded Acosta Danza...There's not an item on the programme that doesn't illuminate some aspect of contemporary Cuban life."

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Structure, governance and management

Dance Consortium Limited was established in March 2007 (registered number 6179223) and its constitution is set out in a Memorandum and Articles of Association (last amended 29 February 2008). The company is a company limited by guarantee and is also a registered charity (number 1130289).

Dance Consortium Limited comprises 18 member theatres and other theatres that take part in tours on an occasional basis. Member theatres contribute to the core costs of the organisation and are listed on the website: www.danceconsortium.com.

The objects of Dance Consortium Limited are to advance arts and culture by providing the public across the UK access to a range of international contemporary dance experiences that would not otherwise be available.

The governing body of the company is a board of ten non-executive Trustees. No Trustee received any remuneration in the year. The Trustees of the charitable company during the period were as follows:

M Ockwell	
M Locatori	(Appointed 25 May 2021)
P Bernays	(Resigned 1 December 2021)
S Cater	
S Crocker	
A Hurst	
R Kay-Price	
I Waite	
S Walker	
A Bhatt	

The Charity is implementing the Charity Commission's Code for the Voluntary and Community Sector "Good Governance".

New Trustees are elected by the Members and at least 50% have experience of Dance Consortium as a Member. They are experienced arts managers and have governance experience in their own organisations. In 2017 the Board and members agreed that independent members should be appointed to the Board in order to diversify its membership, recruitment commenced in September 2018 and four new members were appointed at the AGM in December 2018 with an additional 4 members including 2 independent members being appointed in January 2021. In May 2021 a new member Director was appointed and following the resignation of a member Director (Co-Chair) in December 2021, a new director was appointed as Co-Chair at the AGM in December 2021.

All Members receive copies of governance documents, membership agreements, Dance Consortium's Business Plans, applications to and funding agreements with Arts Council England. All members participate in deciding and planning the artistic programme and receive quarterly financial reports.

The responsibilities of the Board, required by Company Law, are set out on page 12.

The Board meets four times each year. The Board takes a view and monitors progress on budgets and financial projections and associated and ancillary activities including: the use and development of the website and other digital communications; marketing and technical support for tours; marketing, technical and education seminars involving the wider dance sector; and general communications with key stakeholders.

Attendance at all meetings has been good, with attendance supported through using virtual meeting tools to enable wider participation and reduce barriers to access that can be presented by travel. This was used effectively during the periods of lockdown throughout 2020 and 2021.

Over the year the Board has considered a range of issues including the viability of proposed tours, specific aspects of policy and operations - reporting key proposals and decisions to meetings of members which follow Directors' meetings.

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Internal controls

The Board is responsible for maintaining a sound system of internal control and budget monitoring. Accountancy services are provided by a contract with Birmingham Hippodrome Theatre. The theatre's Director of Finance & Resources and/or Dance Consortium's Executive Director report to each Board meeting on all aspects of finance and accounting. Outline budgets are presented that cover the projected period of Arts Council funding and Dance Consortium Limited's business plan. An annual budget is presented to and approved by the Board prior to each new financial year. Management accounts in which actual results are compared against budgeted figures are issued monthly to the Executive Director for review and presented to the Board at each meeting for review.

Review of risks

The Board has overseen a review of the major risks to which the Charity is exposed, and systems have been established to mitigate these risks. Internal risks are minimised by the implementation of procedures for authorisation and monitoring of all transactions, and potential external risks to future income levels and the availability of product are addressed by the Board of Trustees.

A review of the risk management plan was carried out in March 2021 following the ongoing risk monitoring of the effects of the global pandemic. The cancellation of tours due to a pandemic continued to be high with additional risks associated with major incidents affecting both national and international travel and the effect continued to impact different sectors. These risks were ranked alongside the risks of budget overspends and cash flow management associated with tour cancellation. Assurances were given by Arts Council England that reserves accumulated from the cancellation and postponement of tours could be carried forward to fund future touring plans. From March 2021 the planning of future tours continued to be reviewed by the Directors and all members at regular meetings. Following the previous cancellation of one tour halfway through and two tours being postponed in 2020/21, Dance Consortium undertook three tours in quick succession from September 2021 to March 2022, giving member venues much needed artistic product to bring audiences back to live theatre.

Dance Consortium Limited has been regularly funded by Arts Council England since 2008. An application for funding for the 2018-22 period was made in January 2017 and a conditional offer of funding for this period received in June 2017. Funding for the period up to 2022 was confirmed in March 2018 and a funding agreement offered on the basis of an agreed Business Plan for the period. As a result of the pandemic funding was extended to March 2023 and a Business Plan for the 2022/23 period submitted to the Arts Council. In January 2021, Arts Council England opened applications from organisations seeking regular funding from April 2023 to March 2026. Directors and members worked together on the application, setting clear goals, targets and artistic plans as per the application guidance and process. This application was submitted at the end of April 2022 with a decision confirmed in November 2022.

No tours are planned without confirmation of sufficient funding and tour budgets include a small contingency to mitigate the possible impact of costs that cannot be anticipated. Foreign exchange risks are mitigated by the forward purchase of foreign currency where appropriate or through negotiating fees with companies.

Dance Consortium Limited operates with a minimal overhead with only one permanent, part time employee, the Executive Director who is hosted at the Birmingham Hippodrome, making a minimal contribution to desk space and IT and HR support. Following the planned retirement of the current Executive Director, an extensive recruitment process took place between November 2021 and January 2022, which resulted in the appointment of a new Executive Director, in a full-time role. They took this post up in May 2022. A full risk review is currently underway and due for completion by end of 2022 once the new Executive Director has been in post for 6 months.

Tour booking, management, marketing, social media and technical requirements are contracted on a freelance basis as required, with costs being allocated to tour budgets. Management of the website is also contracted on a freelance basis, with additional services provided on a tour-by-tour basis.

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Financial review

The results for the period are shown in the statement of financial activities on page 16. A deficit of £222,402 (2021: surplus of £393,969) has been incurred on unrestricted funds. The level of surplus achieved at the end of the financial year 2020/21 was exceptional and due to the closure of the theatres and lack of activity during the pandemic where the organisation accrued income without spending. The deficit in 2021/22 is the result of utilising funds received in 2020/21 that were unable to be spent in 2020/21. The Charity has no restricted funds.

Going concern

The financial statements have been prepared on a going concern basis. The charity's future existence is dependent upon the financial success of future productions and on the continued support of Arts Council of England, which has confirmed its support for the period to 31 March 2026. The trustees have undertaken an assessment of the going concern of the charity. This assessment considered, for a period of twelve months from the date of approval of the financial statements, the likely trading conditions, alongside stakeholder support and expected consumer appetite. Following consideration of the likely trading conditions and a number of different scenarios, the trustees have concluded that the charity remains a going concern and it is therefore appropriate to prepare the financial statements on a going concern basis.

Plans for future periods

Tours planned for 2022 onwards include rescheduled tours from Sao Paulo Dance Company and Ailey 2 from New York, as well as return visits from Les Ballets Trockadero de Monte Carlo (USA) and Dada Masilo (South Africa). Provisional touring plans are in place up to and including Spring 2024.

Dance Consortium plans its tours over a 3-4 year cycle in line with funding from Arts Council England. It seeks to balance a diverse programme of popular and adventurous work that builds audiences, retains established dance supporters/patrons and increases the depth and appreciation and engagement.

Reserves Policy

Dance Consortium Limited has agreed a reserves policy to ensure it is able to cover outstanding costs of tours and other contracts in the event of exceptional circumstances such as the loss of Arts Council England funding, and/or to cover any necessary costs associated with the orderly wind-up of the company. The current reserves required for this purpose was set as £75,000. This was reviewed in 2021 and due to the increased costs of touring and operations of Dance Consortium Limited, this has now been increased to a target of £150,000 by the end of the 2023-26 funding period. The actual current level of reserves is unrestricted funds of £554,783 (2021: £777,185) and will enable the planned use of current Arts Council England funding for Dance Consortium Limited's ongoing programme of touring.

Investment policy

The funds available for the Charity to invest depend on the timing of funding and of tour fees and other expenditure. Theatre fees are requested as the tour proceeds to the individual venue. To retain flexibility and availability of these funds, the Charity uses a current account and a higher rate call account, taking account of higher interest rates where possible.

Fixed assets

There are no fixed assets.

Trustee Liability Insurance

Trustee Liability Insurance was reviewed and considered by the Board in June 2022. It was agreed that this should be in place and has been taken out in July 2023 with £1,000,000 liability in place.

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Taxation Status

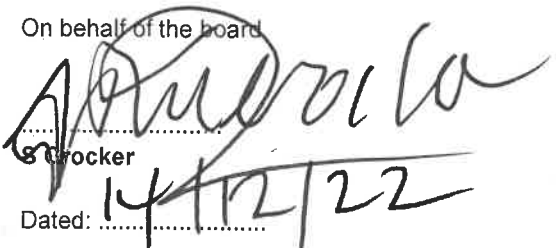
The company, which is a registered charity, is entitled to the exemptions afforded by Part XI, CTA 2010 and S256 TCGA 1992, and so is exempt for taxation on its charitable activities.

Statement as to disclosure of information to auditor

The directors who were in office on the date of approval of these financial statements have confirmed, as far as they are aware, that there is no relevant audit information of which the auditor is unaware. Each of the directors have confirmed that they have taken all the steps that they ought to have taken as directors in order to make themselves aware of any relevant audit information and to establish that it has been communicated to the auditor.

This report has been prepared in accordance with the provisions applicable to companies entitled to the small company's exemption.

On behalf of the board


.....
S Crocker

Dated: 14/12/22

DANCE CONSORTIUM LIMITED

STATEMENT OF TRUSTEES' RESPONSIBILITIES FOR THE YEAR ENDED 31 MARCH 2022

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

Company law requires the Trustees to prepare financial statements for each financial year which gives 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 charity for that period. In preparing these financial statements, the Trustees are required to:

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

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

In so far as the Trustees are aware:

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

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED

Opinion

We have audited the financial statements of Dance Consortium Limited (the 'charitable company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows 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 FRS 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 charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; 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 charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Report and Financial Statements other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

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 course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Report, which includes 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 Directors' Report included within the Trustees' Report has been prepared in accordance with applicable legal requirements.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED (CONTINUED)

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Directors' Report included within the Trustees' Report.

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

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

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' responsibilities set out on page 12, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

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.

The extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance with other laws and regulations that may have a material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

In relation to fraud, the objectives of our audit are to identify and assess the risk of material misstatement of the financial statements due to fraud, to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud through designing and implementing appropriate responses and to respond appropriately to fraud or suspected fraud identified during the audit.

However, it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED (CONTINUED)

The extent to which the audit was considered capable of detecting irregularities, including fraud (continued)

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, the audit engagement team:

- obtained an understanding of the nature of the sector, including the legal and regulatory framework that the charitable company operates in and how the charitable company is complying with the legal and regulatory framework;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures we consider the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, Charities SORP (FRS 102), Companies Act 2006, Charities Act 2011, the charitable company's governing document, tax legislation and Charities (Protection and Social Investment) Act 2016. We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing the financial statements including the Trustees' Report, remaining alert to new or unusual transactions which may not be in accordance with the governing documents, inspecting correspondence with local tax authorities and evaluating advice received from internal/external advisors.

The audit engagement team identified the risk of management override of controls as the area where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed included but were not limited to testing manual journal entries and other adjustments, evaluating the business rationale in relation to significant, unusual transactions and transactions entered into outside the normal course of business.

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

Use of our report

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

Anna Spencer-Gray

Anna Spencer-Gray (Senior Statutory Auditor)
For and on behalf of RSM UK Audit LLP, Statutory Auditor
Chartered Accountants
103 Colmore Row
Birmingham
B3 3AG

16 December 2022

DANCE CONSORTIUM LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2022

		Year ended 31 March	
		Total	Total
		unrestricted	unrestricted
		2022	2021
	Notes	£	£
<u>Income and endowments from:</u>			
Donations and legacies	3	500,371	498,371
Charitable activities	4	525,102	-
Investments	5	470	365
Other income	6	4,686	15,825
Total income		1,030,629	514,561
<u>Expenditure on:</u>			
Charitable activities	7	1,253,031	120,592
Net (expenditure)/income for the year/ Net movement in funds		(222,402)	393,969
Total funds brought forward		777,185	383,216
Total funds carried forward		554,783	777,185

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

DANCE CONSORTIUM LIMITED**BALANCE SHEET****AS AT 31 MARCH 2022**

	Notes	2022 £	£	2021 £	£
Current assets					
Debtors	11	202,969		12,525	
Cash at bank and in hand		559,394		781,290	
		<u>762,363</u>		<u>793,815</u>	
Creditors: amounts falling due within one year	12	<u>(207,580)</u>		<u>(16,630)</u>	
Net current assets			554,783		777,185
Income funds					
Unrestricted funds			554,783		777,185
			<u>554,783</u>		<u>777,185</u>

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

The financial statements were approved by the Trustees on 14 December 2022.



 S. Crocker
 Trustee

DANCE CONSORTIUM LIMITED

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	13		(222,366)		321,764
Investing activities					
Interest received		470		365	
Net cash generated from investing activities			470		365
Net cash used in financing activities			-		-
Net (decrease)/increase in cash and cash equivalents			(221,896)		322,129
Cash and cash equivalents at beginning of year			781,290		459,161
Cash and cash equivalents at end of year			559,394		781,290

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

Charity information

Dance Consortium Limited is a charitable company incorporated in England and does not have share capital. The address of the Charity's registered office is Birmingham Hippodrome Theatre, Hurst Street, Birmingham, B5 4TB.

Accounting convention

The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), and the Companies Act 2006.

Dance Consortium Limited 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.

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are set out below.

The financial statements are drawn up in Sterling and amounts are rounded to the nearest pound.

Going concern

The financial statements have been prepared on a going concern basis. The charity's future existence is dependent upon the financial success of future productions and on the continued support of Arts Council of England, which has confirmed its support for the period to 31 March 2026. The trustees have undertaken an assessment of the going concern of the charity. This assessment considered, for a period of twelve months from the date of approval of the financial statements, the likely trading conditions, alongside stakeholder support and expected consumer appetite. Following consideration of the likely trading conditions and a number of different scenarios, the trustees have concluded that the charity remains a going concern and it is therefore appropriate to prepare the financial statements on a going concern basis.

Incoming resources

Income is principally represented by income from Arts Council England and fees from member theatres in respect of tours net of value added tax. The results are derived from continuing operations during the current and the previous period. No operations have been acquired during these two periods.

Donations and grants

Income from donations and grants, including capital grants, is recognised when these are receivable, except as follows:

- When donors specify that donations and grants given to the charity must be used in future accounting periods, the income is deferred until those periods.
- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not recognised until the pre-conditions for use have been met.

When donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is recognised within restricted funds when receivable.

Interest receivable

Interest is recognised as it accrues.

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies (Continued)

Resources expended

Expenditure is included in the Statement of Financial Activities on an accruals basis and is directly attributable to specific activities and has been included in those cost categories.

- Expenditure on raising funds are those incurred in trading activities that raise additional income for the charity.
- Charitable activities include expenditure associated with touring and include both the direct costs and support costs relating to these activities.
- Support costs include central functions.
- Governance costs include those costs incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Cash and cash equivalents

Cash and bank balances includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition.

Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial assets are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument and are classified into specified categories. The classification depends on the nature and purpose of the financial assets and is determined at the time of recognition.

Foreign exchange

Transactions in foreign currencies are translated into Sterling at the exchange rate ruling at the date of the transaction except where foreign exchange contracts are in place. Where such contracts are in place the related transactions are translated at the rate set by the contract. Monetary assets and liabilities denominated in foreign currencies are translated into Sterling at the closing rate at the balance sheet date and any exchange differences are included in the Statement of Financial Activities.

Debtors

Trade and other debtors which are receivable within one year are initially recognised at the transaction price and subsequently measured at amortised cost, being the transaction price less any amounts settled and any impairment losses.

Trade creditors and liabilities

Trade creditors payable within one year are initially measured at the transaction price and subsequently measured at amortised cost, being the transaction price less any amounts settled.

Government grants

Government grants are recognised at the fair value of the asset received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received.

A grant that specifies performance conditions is recognised in income when the performance conditions are met. Where a grant does not specify performance conditions it is recognised in income when the proceeds are received or receivable. A grant received before the recognition criteria are satisfied is recognised as a liability.

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

2 Critical accounting estimates and judgements

Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. There are no such critical accounting estimates and assumptions to report.

3 Donations and legacies

	Year ended 31 March Unrestricted funds 2022	Year ended 31 March Unrestricted funds 2021
	£	£
Arts Council grant - regulary funded organisation grant	498,371	498,371
Sponsorship	2,000	-
	<u>500,371</u>	<u>498,371</u>

4 Charitable activities

	Year ended 31 March Unrestricted funds 2022	Year ended 31 March Unrestricted funds 2021
	£	£
Programme & merchandise income	17,202	-
Fees from member theatres for tours	507,900	-
	<u>525,102</u>	<u>-</u>

5 Investments

	Year ended 31 March Unrestricted funds 2022	Year ended 31 March Unrestricted funds 2021
	£	£
Interest receivable	<u>470</u>	<u>365</u>

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

6 Other income

	Year ended 31 March Unrestricted 2022	Year ended 31 March Unrestricted 2021
	£	£
Other income	4,686	15,825

7 Charitable activities

	Year ended 31 March 2022 £	Year ended 31 March 2021 £
Staff costs	51,590	46,411
Fees of visiting companies	1,132,047	18,175
Freelance contracts	17,700	9,360
Research visits	1,347	-
Miscellaneous	8,704	643
Programmes	18,084	114
Bank charges	424	147
Website costs	9,225	29,617
	1,239,121	104,467
Share of support costs	6,910	9,125
Share of governance costs	7,000	7,000
	1,253,031	120,592

	Year ended 31 March 2022 £	Year ended 31 March 2021 £
Total expenditure includes:		
Auditor's remuneration - audit	7,500	5,500

8 Trustees

None of the Trustees (or any persons connected with them) received any remuneration or benefits from the charity during either year. £40 of travel expenses were incurred during the year by one trustee. (2021: £Nil)

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

9 Employees

Number of employees

The average monthly number employees during the year was:

	2022 Number	2021 Number
Director	1	1
Employment costs	2022 £	2021 £
Wages and salaries	49,664	30,563
Social security costs	633	13,179
Other pension costs	1,293	2,669
	51,590	46,411

There were no employees whose annual remuneration was £60,000 or more.

10 Taxation

The company, which became a registered charity on 23 June 2009, is entitled to the exemptions afforded by Part XI, CTA 2010 and S256 TCGA 1992, and so is exempt from taxation on its charitable activities.

11 Debtors

	2022 £	2021 £
Amounts falling due within one year:		
Trade debtors	184,121	-
Other debtors	-	3,100
Prepayments and accrued income	18,848	9,425
	202,969	12,525

12 Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	155,873	8,027
Other taxation and social security	1,049	-
Accruals and deferred income	50,658	8,603
	207,580	16,630

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

13	Cash generated from operations	2022 £	2021 £
	(Deficit)/surplus for the year	(222,402)	393,969
	Adjustments for:		
	Investment income recognised in statement of financial activities	(470)	(365)
	Movements in working capital:		
	(Increase)/decrease in debtors	(190,444)	79,419
	Increase/(decrease) in creditors	190,950	(151,259)
	Cash (absorbed by)/generated from operations	(222,366)	321,764

14	Analysis of changes in net debt	1 April 2021 £	Cash flows 31 March 2022 £	£
	Cash at bank and in hand	781,290	(221,896)	559,394
		<u>781,290</u>	<u>(221,896)</u>	<u>559,394</u>

15 Related party transactions

Member Theatres

The following theatres are considered to be members of Dance Consortium Limited. The transactions between the company and its members during the period and amounts due from/owed to the members at the balance sheet date are as follows:

	Net Sales to members £	Net Purchases from members £	Net Net Amounts due from members £	Net Amounts due to members £
Birmingham Hippodrome Limited	19,144	26,761	-	18,000
Brighton Dome and Festival	19,232	2,558	-	-
Eden Court	20,612	4,153	-	4,372
Hull New Theatre	36,486	4,759	-	2,753
London Sadlers Wells	129,940	32,610	123,081	423
Marlowe Theatre (The)	52,516	5,227	1,061	14,848
Milton Keynes Theatre	19,176	3,604	-	-
Newcastle Theatre Royal	20,000	-	24,000	-
Norwich Theatre Royal	20,000	(365)	-	-
Nottingham Royal Centre	82,805	8,212	-	2,893
Plymouth Theatre Royal	82,398	8,610	31,736	-
Salford The Lowry	22,570	2,385	-	-
	<u>524,879</u>	<u>98,514</u>	<u>179,878</u>	<u>43,289</u>

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

15 Related party transactions (Continued)

The transactions between the company and its members during the prior period and amounts due from/owed to the members at the 31 March 2021 were as follows:

	Net Sales to members	Net Purchases from members	Net Amounts due from members	Net Amounts due to members
	£	£	£	£
Birmingham Hippodrome Limited	-	9,680	-	9,680
Norwich Theatre Royal	-	-	-	365
	-	9,680	-	10,045

DANCE CONSORTIUM LIMITED

England & Wales - Charity number 1130289

Accounts

Charity Registration No. 1130289

Company Registration No. 06179223 (England and Wales)

DANCE CONSORTIUM LIMITED
REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 MARCH 2021

DANCE CONSORTIUM LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	P Bernays S Cater S Crocker A Hurst R Kay-Price
Secretary	T Maycock
Charity number	1130289
Company number	06179223
Registered office	c/o Birmingham Hippodrome Theatre Hurst Street Birmingham B5 4TB
Auditor	RSM UK Audit LLP Chartered Accountants St Philips Point Temple Row Birmingham West Midlands B2 5AF
Bankers	National Westminster Bank plc 13 Market Place Reading RG1 2EP
Solicitors	Anthony Collins Solicitors LLP 134 Edmund Street Birmingham B3 2ES

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2021

The Trustees (who are also the directors for the purposes of company law) submit their annual report and the audited financial statements of the charitable company ("the company") for the year ended 31 March 2021.

Objectives and activities

Dance Consortium Limited was established to promote, maintain, improve and advance the education of the public in the dramatic arts and to promote, maintain, improve and advance the appreciation of the dramatic arts within the United Kingdom. It provides the public with a range of international contemporary dance experiences which would not otherwise be available. Dance Consortium Limited seeks to ensure that access is not restricted by geography or ability to pay.

Its aims are:

- To make the best international contemporary dance available to the public across the UK;
- To provide a related programme of education initiatives;
- To build the capacity of member theatres to present a diverse programme of international contemporary dance;
- To encourage member theatres to work together to share experience and to plan education and to plan education and marketing initiatives;
- To reach new audiences and to deepen public understanding and appreciation of UK dance in an international context;
- To promote engagement with dance and culture of diverse cultures within the UK through reflecting the diversity of contemporary society.

Achievements and performance

Over the past year, Dance Consortium in common with the whole of the UK arts sector has been forced to change its operation and programme in response to the global pandemic. Member theatres have been closed for much of the period with some limited re-opening which has varied across the membership.

A Dance Consortium tour by Acosta Danza was cancelled halfway through at the start of the pandemic in March 2020, the remainder of the tour has now been re-scheduled to 2022, the first UK tour by the Sao Paulo Company from Brazil was postponed in autumn 2020, now re-scheduled to spring 2024 and a spring tour by the Ailey 2 company has been postponed until autumn 2023. All these changes have been informed by regular risk assessments and options analyses undertaken by the Board and membership of the Consortium.

In order to save resources during this period the sole employee, the Executive Director was on flexible furlough with some members of the freelance team on retainers but those on tour limited contracts ceasing to work. The team has been in regular contact throughout the year and resumed work to undertake an autumn 2021 tour.

Whilst looking to minimise expenditure in order to save resources for re-scheduled tours, throughout the period of closure of the member theatres Dance Consortium undertook the following activity to maintain its profile and presence with members, partners and audiences at the same time as continuing to develop its governance and programme of activity in response to the Creative Case for Diversity and the Black Lives Matter Campaign:

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Achievements and performance (continued)

- A digital campaign to share archive material from previous tours proved popular increasing the number of followers across all platforms.
- To celebrate the 20th Anniversary of the Consortium we made a film featuring international companies, members and UK partners – making this film enabled us to maintain our partnerships nationally and internationally at the same time as celebrating the achievements of the Consortium.
- Dance Consortium launched a new website which is more contemporary and more reflective of the quality of the work toured, it is easier to navigate and more accessible, proving the opportunity to give Learning and Participation activity more of a focus and to provide access to archive material.
- The Consortium has implemented plans to make the board and workforce more representative of UK communities with new appointments to both.
- Work has commenced on the design and delivery of a three year programme of work with the Alvin Ailey American Dance Theater. A Coordinator to lead the programme has been appointed and the project was launched in the summer of 2021.

Planning for future touring activity was ongoing during the year, members and the Board of Dance Consortium considered various options to achieve an effective transition out of lockdown, to continue to bring innovation to the theatre's programme at the same time as supporting members to manage any associated risks. The majority of theatres re-opened in the summer and autumn of 2021 and a tour by the Quebec company The 7 Fingers took place in the autumn of 2021. This was the first tour by an international company in the UK following lockdown.

With regard to future touring and in spite of the pressure theatres have been facing to re-schedule cancelled 2020 performances the Acosta Danza tour will be completed in spring 2022, running at the same time as a tour by Nederland Dance Theatre 2 (NDT2) tour, whilst the Ailey 2 tour has been re-scheduled to autumn 2023. The majority of members will therefore be taking tours during the 2021/22 financial year. In order to mitigate risks associated with re-opening particularly the risk that the core dance audience will return slowly, the member theatres agreed to create a contingency fund to be drawn down over the next 2 years against shortfalls in box office income and to fund audience development activity, thus ensuring that tours could take place and regional audiences would continue to be able to see the work of international dance companies in the UK.

The business planning process for 2022/23 has enabled members to consider what further changes to the operation of the Consortium will be required to re-engage audiences in the presentation of international contemporary dance as well as considering the implications of the Arts Council's new 10 year strategy Lets Create. An application for funding beyond 2023 will be made to Arts Council England in April 2022. This will cover the 3 year period 2023-2026.

Public benefit

Public benefit is primarily in enriching the diversity of high quality dance available to audiences across the UK. Between them, the Companies provided a diversity of artistic perspective which attracted a high proportion of people attending the venue or dance for the first time. The mix of work promotes Dance Consortium's aim to reach new audiences and to deepen public understanding and appreciation of dance.

Members look to develop audiences for the tours in different ways, during the Mark Morris tour for example members offered matinee performances targeted at schools and groups from the local community, encouraging first time attenders and overcoming barriers to attendance that some may have experienced, across the tour 36% of audience members were attending a dance performance for the first time while in some cases this was as high as 60%.

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Public benefit (continued)

Dada Masilo attracted a more culturally diverse audience with over 10% of audience members coming from Black or Asian communities while the Acosta Danza tour attracted a high proportion of people who were experiencing dance for the first time, approximately 40%, with a lower rate of first time attenders to the theatre this suggests a high cross over rate from other art forms.

Dance Consortium is keen to support engagement with those who may experience barriers in accessing or enjoying theatre visits through the choice of companies presented and also through the Learning and Engagement programme for example offering subsidised workshops to groups with protected characteristics - those on low income, isolated or experiencing health issues - during the Mark Morris tour we worked with the Dance for Parkinsons UK Partnership to offer a programme of free workshops and to facilitate members of the company teaching at regular Dance for Parkinson's classes across the country

With regard to sector benefit Dance Consortium continued to work with partners across the year in particular working with ACE Dance and AkonaAsa Academy during the Dada Masilo tour and The Space, Impact Youth Dance and Artistry Youth Dance on a livestream of a masterclass by the Alvin Ailey American Dance Company which took place in September 2019. Dance Consortium also delivered the Dance Ambassador/Future Leaders Programme run in partnership with One Dance UK and the hosting of students from the Liverpool Institute of Performing Arts. In addition Dance Consortium hosted sector networking days for marketing staff, technical directors and learning specialists encouraging the sharing of knowledge and information. Dance Consortium is a member of UK Theatres, One Dance UK and the National Dance Coordinating Committee.

Learning and Engagement

DC has a flexible and collaborative approach to running creative learning and engagement activities on tour. A bespoke programme of activities is designed in consultation with touring companies and DC member venues. The key aims of the L&E programme are to engage with a range of audiences and lead learning opportunities in different settings, grow UK audiences' knowledge, understanding and appreciation of international dance, support DC's 18 member venues in building knowledge and capacity, thus contributing to the sustainability and growth of the dance sector.

During the Mark Morris tour 48 sessions were delivered to 3,020 people including a masterclass/talent development programme, Dance for Parkinson's events, post-show Q & As, one of which was livestreamed, over 60's workshops and Intergenerational Workshops. 1,770 people participated in the Giselle Learning and Engagement Programme over 30 sessions. These included post-show Question and Answer sessions; masterclasses; workshops with organisations interested in dance of the African Diaspora and a residency with ACE Dance in Birmingham.

A Future Leaders programme was delivered across both tours. This year long programme offers young people from across the UK a chance to gain a practical insight into careers in theatre and dance. 18 young people aged 18 – 26 spent two days at the Festival Theatre in Edinburgh during the Mark Morris tour while 25 young people spent 2 days at the Lowry in Salford as part of the Dada Masilo tour.

Audience Development

Dance Consortium Limited is committed to encouraging new people to attend performances, and monitors this through theatre box-office data. Press and marketing activities are designed to encourage new people to try contemporary dance performances, and to provide them with information in a range of ways and from a range of sources to assist them in making this decision. Programming decisions are taken based on the theatres' knowledge of their audiences, with a view to offering opportunities for new and existing audiences to extend their experience of contemporary dance. Post-tour meetings of venues' marketing staff promote peer-learning and the exchange of audience development ideas, initiatives and experience. The comparison of marketing campaign expenditure at these meetings is very important and is rare for other arts or commercial organisations to have this opportunity.

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Audience Development (continued)

During 2019/20 Dance Consortium continued to implement the audience development strategy developed in consultation with the consortium members and with the advice of freelance experts employed by DC. The strategy lays out the approach DC will take to developing audiences over the next few years to include audience research, the use of segmentation, the setting of targets for each tour, the support of a team of experts, pre-tour go and see visits and the preparation of campaign material. Data analysis is carried out on a weekly basis for each tour and shared across the membership. Audience Agency are then commissioned each year to carry out an analysis of the audience for each tour across each venue, two tours are analysed in one report and refer back to previous reports. More member venues are using Show Stats and the hope is that eventually all analysis can be drawn from Show Stats. This year we also started to use the Culture Counts Platform which is enabling us to obtain more qualitative feedback directly from audiences as well as demographic information. All of the data collection and analyses is then used to inform the audience development strategies for future tours ensuring increases in numbers as well as the breadth of audiences.

During the year the digital team, working in consultation with digital leads from member theatres, continued to implement the Digital Policy and Plan which had been incorporated into the 2018/22 Business Plan. This activity included a redevelopment of the current website. Alongside every tour the team work to ensure that Dance Consortium is recognised and celebrated online as an organisation bringing high quality dance to the UK.

The use of social media platforms are key in enhancing the depth and quality of experiences for audiences - posts on the DC website, Facebook, twitter, Instagram etc give greater insight to the work, enabling potential audience members to engage directly with the dancers and to immediately share their responses to the work. The Pepperland tour included an Instagram takeover with the majority of venues taking part and a Facebook Live on the first night of the tour. In spite of the Dada Masilo tour being the first UK tour by the company the level of digital engagement broke all previous records for digital engagement with a doubling of Instagram activity and total video views of over 500,000. The trailer for the short Acosta Danza Evolution tour reached over 170,000 people with a 63% increase in YouTube engagement.

Access

Dance Consortium Limited aims to overcome attitudinal barriers to engagement and to promote access through a range of communication means. The website includes images, interviews, film clips and audience reviews to provide insights through different media, the extensive Learning and Engagement programme and after-performance talks aim to build connections between artists and audiences. Alongside the Acosta Danza tour seven of the theatres were offering Audio-described performances in association with Sightlines. The market for audio-description is small and requires development but we were anticipating a positive response and we will be offering the service on future tours.

The Trustees, as required charity law, have paid due regard to the Charity Commission's guidance on providing public benefit while reviewing the Charity's aims and objectives, and while deciding what activities the Charity should undertake.

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Structure, governance and management

Dance Consortium Limited was established in March 2007 (registered number 6179223) and its constitution is set out in a Memorandum and Articles of Association (last amended 29 February 2008). The company is a company limited by guarantee and is also a registered charity (number 1130289).

Dance Consortium Limited comprises 18 member theatres and other theatres that take part in tours on an occasional basis. Member theatres contribute to the core costs of the organisation and are listed on the website: www.danceconsortium.com.

The objects of Dance Consortium Limited are to advance arts and culture by providing the public across the UK access to a range of international contemporary dance experiences that would not otherwise be available.

The governing body of the company is a board of seven non-executive Trustees. No Trustee received any remuneration in the year. The Trustees of the charitable company during the period were as follows:

F Allan	(Resigned 9 December 2020)
P Bernays	
S Cater	
S Crocker	
A Hurst	
R Kay-Price	
A Renton	(Resigned 9 December 2020)

The Charity is implementing the Charity Commission's Code for the Voluntary and Community Sector "Good Governance".

New Trustees are elected by the Members and at least 50% have experience of Dance Consortium as a Member. They are experienced arts managers and have governance experience in their own organisations. In 2017 the Board and members agreed that independent members should be appointed to the Board in order to diversify its membership, recruitment commenced in September 2018 and four new members were appointed at the AGM in December 2018 with an additional 4 members including 2 independent members being appointed in January 2021.

All Members receive copies of governance documents, membership agreements, Dance Consortium's Business Plans, applications to and funding agreements with Arts Council England. All members participate in deciding and planning the artistic programme and receive quarterly financial reports.

The responsibilities of the Board, required by Company Law, are set out on page 9.

The Board meets four times each year. The Board takes a view and monitors progress on budgets and financial projections and associated and ancillary activities including: the use and development of the website and other digital communications; marketing and technical support for tours; marketing, technical and education seminars involving the wider dance sector; and general communications with key stakeholders.

Over the year the Board has considered a range of issues including the viability of proposed tours, specific aspects of policy and operations, reporting key proposals and decisions to meetings of members which follow Directors' meetings.

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Internal controls

The Board is responsible for maintaining a sound system of internal control and budget monitoring. Accountancy services are provided by a contract with Birmingham Hippodrome Theatre. The theatre's Director of Finance & Resources and Dance Consortium's Executive Director report to each Board meeting on all aspects of finance and accounting. Outline budgets are presented that cover the projected period of Arts Council funding and Dance Consortium Limited's business plan. An annual budget is presented to and approved by the Board prior to each new financial year. Management accounts in which actual results are compared against budgeted figures are issued monthly to the Executive Director for review and presented to the Board at each meeting for review.

Review of risks

The Board has overseen a review of the major risks to which the Charity is exposed, and systems have been established to mitigate these risks. Internal risks are minimised by the implementation of procedures for authorisation and monitoring of all transactions, and potential external risks to future income levels and the availability of product are addressed by the Board of Trustees.

A review of the risk management plan was carried out in March 2020 an additional major risk was added at this stage – the cancellation of tours due to a pandemic, this risk was ranked alongside the risks of budget overspends and cash flow management associated with tour cancellation. Since March 2020 the planning of future tours has been reviewed by the Directors and all members at regular meetings, to date one tour has been cancelled half way through and two tours have been postponed. Assurances have been given by Arts Council England that reserves accumulated from the cancellation and postponement of tours can be carried forward to fund future touring plans.

Dance Consortium Limited has been regularly funded by Arts Council England since 2008. An application for funding for the 2018-22 period was made in January 2017 and a conditional offer of funding for this period received in June 2017. Funding for the period up to 2022 was confirmed in March 2018 and a funding agreement offered on the basis of an agreed Business Plan for the period. As a result of the pandemic funding has now been extended to March 2023 and a Business Plan for the 2022/23 period submitted to the Arts Council.

No tours are planned without confirmation of sufficient funding and tour budgets include a small contingency to mitigate the possible impact of costs that cannot be anticipated. Foreign exchange risks are mitigated by the forward purchase of foreign currency where appropriate.

Dance Consortium Limited operates with a minimal overhead with only one permanent, part time employee, the Executive Director who is hosted at the Birmingham Hippodrome, making a minimal contribution to desk space and IT and HR support.

Tour booking, management, marketing, and technical requirements are contracted on a freelance basis as required, with costs being allocated to tour budgets. Management of the website is also contracted on a freelance basis.

DANCE CONSORTIUM LIMITED

REPORT OF THE TRUSTEES (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

Financial review

The results for the period are shown in the statement of financial activities on page 13. A surplus of £393,969 (2020: deficit of £38,510) has been incurred on unrestricted funds. The level of surplus achieved at the end of the financial year 2020/21 is exceptional and entirely due to the closure of the theatres and lack of activity during the pandemic. The Charity has no restricted funds.

Going concern / COVID-19 impact

The financial statements have been prepared on a going concern basis. The charity's future existence is dependent upon the financial success of future productions and on the continued support of Arts Council of England, which has confirmed its support for the period to 31 March 2023. The trustees have undertaken an assessment of the going concern of the charity. This assessment considered, for a period of twelve months from the date of approval of the financial statements, the likely trading conditions, the effect and timing of the relaxation of the present pandemic restrictions alongside stakeholder support and expected consumer appetite. Following consideration of the likely trading conditions and a number of different scenarios, the trustees have concluded that the charity remains a going concern and it is therefore appropriate to prepare the financial statements on a going concern basis.

Plans for future periods

Due to Covid 19 touring plans were cancelled from April 2020 until September 2021, monies allocated towards tours falling into that period have been reserved, with the agreement of the Arts Council, and will be used to fund re-scheduled and future tours. Provisional touring plans are in place through to 2024. Arts Council funding is confirmed up until April 2023.

Reserves Policy

Dance Consortium Limited has agreed a reserves policy to ensure it is able to cover outstanding costs of tours and other contracts in the event of exceptional circumstances such as the loss of Arts Council England funding, and/or to cover any necessary costs associated with the orderly wind-up of the company. The current estimate of reserves required for this purpose is £75,000, this is currently being reviewed as part of the planning process to inform the next application for funding to Arts Council England. The actual level of reserves is unrestricted funds of £777,185 (2020: £383,216) and will enable the planned use of current Arts Council England funding for Dance Consortium Limited's ongoing programme of touring.

Investment policy

The funds available for the Charity to invest depend on the timing of funding and of tour fees and other expenditure. Theatre fees are requested as the tour proceeds to the individual venue. To retain flexibility and availability of these funds, the Charity uses a current account and a higher rate call account, taking account of higher interest rates where possible.

Fixed assets

There are no fixed assets.

Trustee Liability Insurance

There is no Trustee liability insurance.

Taxation Status

The company, which is a registered charity, is entitled to the exemptions afforded by Part XI, CTA 2010 and S256 TCGA 1992, and so is exempt for taxation on its charitable activities.

DANCE CONSORTIUM LIMITED

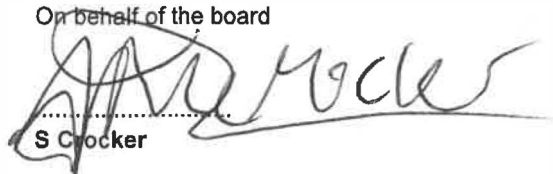
REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Statement as to disclosure of information to auditor

The directors who were in office on the date of approval of these financial statements have confirmed, as far as they are aware, that there is no relevant audit information of which the auditor is unaware. Each of the directors have confirmed that they have taken all the steps that they ought to have taken as directors in order to make themselves aware of any relevant audit information and to establish that it has been communicated to the auditor.

This report has been prepared in accordance with the provisions applicable to companies entitled to the small company's exemption.

On behalf of the board



S Crocker

Dated: 17th December 21

DANCE CONSORTIUM LIMITED

STATEMENT OF TRUSTEES' RESPONSIBILITIES FOR THE YEAR ENDED 31 MARCH 2021

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

Company law requires the Trustees to prepare financial statements for each financial year which gives 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 charity for that period. In preparing these financial statements, the Trustees are required to:

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

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

In so far as the Trustees are aware:

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

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED

Opinion

We have audited the financial statements of Dance Consortium Limited (the 'charitable company') for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows 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 FRS 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 charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; 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 charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Report and Financial Statements other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

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 course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Report, which includes 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 Directors' Report included within the Trustees' Report has been prepared in accordance with applicable legal requirements.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED (CONTINUED)

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Directors' Report included within the Trustees' Report.

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

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

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' responsibilities set out on page 9, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

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.

The extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance with other laws and regulations that may have a material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

In relation to fraud, the objectives of our audit are to identify and assess the risk of material misstatement of the financial statements due to fraud, to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud through designing and implementing appropriate responses and to respond appropriately to fraud or suspected fraud identified during the audit.

However, it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF DANCE CONSORTIUM LIMITED (CONTINUED)

The extent to which the audit was considered capable of detecting irregularities, including fraud (continued)

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, the audit engagement team:

- obtained an understanding of the nature of the sector, including the legal and regulatory framework that the charitable company operates in and how the charitable company is complying with the legal and regulatory framework;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures we consider the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, Charities SORP (FRS 102), Companies Act 2006, Charities Act 2011, the charitable company's governing document, tax legislation and Charities (Protection and Social Investment) Act 2016. We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing the financial statements including the Trustees' Report, remaining alert to new or unusual transactions which may not be in accordance with the governing documents, inspecting correspondence with local tax authorities and evaluating advice received from internal/external advisors.

The audit engagement team identified the risk of management override of controls as the area where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed included but were not limited to testing manual journal entries and other adjustments, evaluating the business rationale in relation to significant, unusual transactions and transactions entered into outside the normal course of business.

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

Use of our report

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

Anna Spencer-Gray

Anna Spencer-Gray (Senior Statutory Auditor)
For and on behalf of RSM UK Audit LLP, Statutory Auditor
Chartered Accountants
St Philips Point
Temple Row
Birmingham
West Midlands, B2 5AF

Date: 21 December 2021

DANCE CONSORTIUM LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2021

		Year ended 31 March	
		Total	Total
		unrestricted	unrestricted
		2021	2020
	Notes	£	£
<u>Income and endowments from:</u>			
Donations and legacies	3	498,371	493,214
Charitable activities	4	-	845,173
Investments	5	365	1,135
Other income	6	15,825	-
Total income		514,561	1,339,522
<u>Expenditure on:</u>			
Charitable activities	7	120,592	1,378,032
Net income/(expenditure) for the year/ Net movement in funds		393,969	(38,510)
Total funds brought forward		383,216	421,726
Total funds carried forward		777,185	383,216

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

DANCE CONSORTIUM LIMITED

Company Registration No. 06179223

BALANCE SHEET**AS AT 31 MARCH 2021**

	Notes	2021 £	£	2020 £	£
Current assets					
Debtors	11	12,525		91,944	
Cash at bank and in hand		781,290		459,161	
		<u>793,815</u>		<u>551,105</u>	
Creditors: amounts falling due within one year	12	<u>(16,630)</u>		<u>(167,889)</u>	
Net current assets			<u>777,185</u>		<u>383,216</u>
Income funds					
Unrestricted funds			<u>777,185</u>		<u>383,216</u>
			<u>777,185</u>		<u>383,216</u>

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

The financial statements were approved by the Trustees on 1st December 2021


S. Crocker
Trustee

DANCE CONSORTIUM LIMITED

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	2021 £	£	2020 £	£
Cash flows from operating activities					
Cash generated from operations	13		321,764		115,102
Investing activities					
Interest received		365		1,135	
Net cash generated from investing activities			365		1,135
Net cash used in financing activities			-		-
Net increase in cash and cash equivalents			322,129		116,237
Cash and cash equivalents at beginning of year			459,161		342,924
Cash and cash equivalents at end of year			781,290		459,161

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

Charity information

Dance Consortium Limited is a charitable company incorporated in England and does not have share capital. The address of the Charity's registered office is Birmingham Hippodrome Theatre, Hurst Street, Birmingham, B5 4TB.

Accounting convention

The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), and the Companies Act 2006.

Dance Consortium Limited 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.

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are set out below.

The financial statements are drawn up in Sterling and amounts are rounded to the nearest pound.

Going concern

The financial statements have been prepared on a going concern basis. The charity's future existence is dependent upon the financial success of future productions and on the continued support of Arts Council of England, which has confirmed its support for the period to 31 March 2023. The trustees have undertaken an assessment of the going concern of the charity. This assessment considered, for a period of twelve months from the date of approval of the financial statements, the likely trading conditions, the effect and timing of the relaxation of the present pandemic restrictions alongside stakeholder support and expected consumer appetite. Following consideration of the likely trading conditions and a number of different scenarios, the trustees have concluded that the charity remains a going concern and it is therefore appropriate to prepare the financial statements on a going concern basis.

Incoming resources

Income is principally represented by income from Arts Council England and fees from member theatres in respect of tours net of value added tax. The results are derived from continuing operations during the current and the previous period. No operations have been acquired during these two periods.

Donations and grants

Income from donations and grants, including capital grants, is recognised when these are receivable, except as follows:

- When donors specify that donations and grants given to the charity must be used in future accounting periods, the income is deferred until those periods.
- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not recognised until the pre-conditions for use have been met.

When donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is recognised within restricted funds when receivable.

Interest receivable

Interest is recognised as it accrues.

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies (Continued)

Resources expended

Expenditure is included in the Statement of Financial Activities on an accruals basis and is directly attributable to specific activities and has been included in those cost categories.

- Expenditure on raising funds are those incurred in trading activities that raise additional income for the charity.
- Charitable activities include expenditure associated with touring and include both the direct costs and support costs relating to these activities.
- Support costs include central functions.
- Governance costs include those costs incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Cash and cash equivalents

Cash and bank balances includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition.

Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial assets are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument and are classified into specified categories. The classification depends on the nature and purpose of the financial assets and is determined at the time of recognition.

Foreign exchange

Transactions in foreign currencies are translated into Sterling at the exchange rate ruling at the date of the transaction except where foreign exchange contracts are in place. Where such contracts are in place the related transactions are translated at the rate set by the contract. Monetary assets and liabilities denominated in foreign currencies are translated into Sterling at the closing rate at the balance sheet date and any exchange differences are included in the Statement of Financial Activities.

Debtors

Trade and other debtors which are receivable within one year are initially recognised at the transaction price and subsequently measured at amortised cost, being the transaction price less any amounts settled and any impairment losses.

Trade creditors and liabilities

Trade creditors payable within one year are initially measured at the transaction price and subsequently measured at amortised cost, being the transaction price less any amounts settled.

Government grants

Government grants are recognised at the fair value of the asset received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received.

A grant that specifies performance conditions is recognised in income when the performance conditions are met. Where a grant does not specify performance conditions it is recognised in income when the proceeds are received or receivable. A grant received before the recognition criteria are satisfied is recognised as a liability.

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

2 Critical accounting estimates and judgements

Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. There are no such critical accounting estimates and assumptions to report.

3 Donations and legacies

	Year ended 31 March Unrestricted funds 2021	Year ended 31 March Unrestricted funds 2020
	£	£
Arts Council grant - regular funded organisation grant	498,371	489,367
Sponsorship	-	3,847
	<u>498,371</u>	<u>493,214</u>

4 Charitable activities

	Year ended 31 March Unrestricted funds 2021	Year ended 31 March Unrestricted funds 2020
	£	£
Programme & merchandise income	-	19,743
Fees from member theatres for tours	-	798,830
Membership fees	-	26,600
	<u>-</u>	<u>845,173</u>

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

5 Investments

	Year ended 31 March Unrestricted funds 2021	Year ended 31 March Unrestricted funds 2020
	£	£
Interest receivable	365	1,135
	<u> </u>	<u> </u>

6 Other income

	Year ended 31 March Unrestricted 2021	Year ended 31 March Unrestricted 2020
	£	£
Other income	15,825	-
	<u> </u>	<u> </u>

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

7 Charitable activities

	Year ended 31 March 2021 £	Year ended 31 March 2020 £
Staff costs	46,411	55,378
Fees of visiting companies	18,175	1,226,993
Freelance contracts	9,360	12,480
Research visits	-	11,249
Miscellaneous	643	1,590
Programmes	114	14,904
Bank charges	147	309
Professional development events	-	1,734
Website costs	29,617	43,348
	<u>104,467</u>	<u>1,367,985</u>
Share of support costs	9,125	8,347
Share of governance costs	7,000	1,700
	<u>120,592</u>	<u>1,378,032</u>
	Year ended 31 March 2021 £	Year ended 31 March 2020 £
Total expenditure includes:		
Auditor's remuneration - audit	<u>5,500</u>	<u>5,500</u>

8 Trustees

None of the Trustees (or any persons connected with them) received any remuneration or benefits from the charity during either year. No travel expenses were incurred during the year (2020: £1,706 by one trustee)

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

9 Employees

Number of employees

The average monthly number employees during the year was:

	2021 Number	2020 Number
Director	1	1

Employment costs

	2021 £	2020 £
Wages and salaries	30,563	48,192
Social security costs	13,179	5,909
Other pension costs	2,669	1,277
	46,411	55,378

There were no employees whose annual remuneration was £60,000 or more.

10 Taxation

The company, which became a registered charity on 23 June 2009, is entitled to the exemptions afforded by Part XI, CTA 2010 and S256 TCGA 1992, and so is exempt from taxation on its charitable activities.

11 Debtors

	2021 £	2020 £
Amounts falling due within one year:		
Trade debtors	-	59,997
Other debtors	3,100	21,704
Prepayments and accrued income	9,425	10,243
	12,525	91,944

12 Creditors: amounts falling due within one year

	2021 £	2020 £
Trade creditors	8,027	162,654
Accruals and deferred income	8,603	5,235
	16,630	167,889

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

13	Cash generated from operations	2021 £	2020 £
	Surplus/(deficit) for the year	393,969	(38,510)
	Adjustments for:		
	Investment income recognised in statement of financial activities	(365)	(1,135)
	Movements in working capital:		
	Decrease in debtors	79,419	202,817
	(Decrease) in creditors	(151,259)	(48,070)
	Cash generated from operations	321,764	115,102

14	Analysis of changes in net debt	1 April 2020 £	Cash flows £	31 March 2021 £
	Cash at bank and in hand	459,161	322,129	781,290
		<u>459,161</u>	<u>322,129</u>	<u>781,290</u>

15 Related party transactions

Member Theatres

The following theatres are considered to be members of Dance Consortium Limited. The transactions between the company and its members during the period and amounts due from/owed to the members at the balance sheet date are as follows:

	Net Sales to members £	Net Purchases from members £	Net Amounts due from members £	Net Amounts due to members £
Birmingham Hippodrome Limited	-	9,680	-	9,680
Norwich Theatre Royal	-	-	-	365
	<u>-</u>	<u>9,680</u>	<u>-</u>	<u>10,045</u>

The transactions between the company and its members during the prior period and amounts due from/owed to the members at the 31 March 2020 are as follows:

DANCE CONSORTIUM LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

15 Related party transactions (Continued)

	Net Sales to members	Net Purchases from members	Net Amounts due from members	Net Amounts due to members
	£	£	£	£
Birmingham Hippodrome	28,376	15,748	-	6,124
Bradford Alhambra Theatre	119,166	17,929	-	910
Brighton Dome and Festival	28,540	8,250	-	-
Crownway Entertainment	47,740	2,105	667	-
Curve Theatre	1,400	-	-	-
Eden Court	46,152	5,123	-	3,423
Festival City Theatres Trust	48,580	8,243	-	-
Grand Opera House	1,400	-	-	-
Hull New Theatre	1,400	-	-	-
London Sadlers Wells	29,855	12,293	1,200	-
Marlow Theatre (THE)	74,476	17,860	-	1,949
Mayflower Theatre	94,330	9,130	1,096	-
Milton Keynes Theatre	28,036	4,060	-	-
Newcastle Theatre Royal	47,856	2,860	-	-
Norwich Theatre Royal	49,085	22,272	-	9,313
Nottingham Royal Centre	28,068	6,600	-	58,132
Plymouth Theatre Royal	48,388	13,425	-	-
Salford The Lowry	28,252	9,052	-	-
Wales Millenium Centre	94,064	4,124	52,456	-
	845,164	159,074	55,419	79,851