

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.

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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.

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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.

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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.

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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.

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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."

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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."

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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.

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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.

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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.

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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


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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.

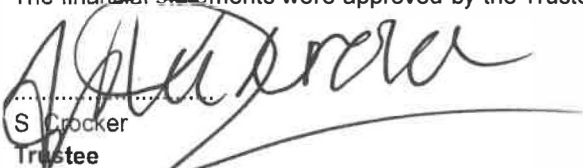
The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

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