

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	
		<hr/>		<hr/>	
Net cash generated from investing activities			3,159		470
Net cash used in financing activities			<hr/> -		<hr/> -
Net increase/(decrease) in cash and cash equivalents			48,423		(221,896)
Cash and cash equivalents at beginning of year			559,394		781,290
Cash and cash equivalents at end of year			<hr/> 607,817 <hr/>		<hr/> 559,394 <hr/>

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		
<p>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.</p>		
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>