

**Dance Consortium Limited**

**FINANCIAL STATEMENTS**

**for the year ended**

**31 March 2024**

**Company Registration No. 6179223**  
**Charity No. 1130289**

# Dance Consortium Limited

## TRUSTEES AND PRINCIPAL ADVISERS

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### TRUSTEES

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

### EXECUTIVE DIRECTOR

Mr Joe Bates

### SECRETARY

Ms Helen Costello

### REGISTERED OFFICE

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

### BANKERS

National Westminster Bank plc  
13 Market Place  
Reading  
RG1 2EP

### SOLICITORS

Anthony Collins Solicitors LLP  
134 Edmund Street  
Birmingham  
B3 2ES

### AUDITOR

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

# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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

### STRUCTURE, GOVERNANCE AND MANAGEMENT

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

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

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

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

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

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

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

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

# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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

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

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

### *Internal controls*

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

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

### *Review of risks*

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

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

# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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

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

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

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

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

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

# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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

### OBJECTIVES AND ACTIVITIES

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

Its aims are:

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

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

### ACHIEVEMENTS AND PERFORMANCE

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

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

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



# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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

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

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

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

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

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

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

# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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

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

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

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

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

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

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

Detailed information about the companies, programmes, photographs, videos, critic and audience reviews are available at [www.danceconsortium.com](http://www.danceconsortium.com) and a selection include below.

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



# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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

### PUBLIC BENEFIT

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

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

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

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

A full breakdown as follows:

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

# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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

### *Learning and Engagement*

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

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

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

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

# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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

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

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

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

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

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

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

### *Talent and Sector Development*

#### *Placement Students*

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

# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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

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

### *Future Leaders*

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

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

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

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

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

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



# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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### *Ailey Project UK*

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

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

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

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

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



# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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

### Access

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

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

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

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

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

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

# Dance Consortium Limited

## TRUSTEES' REPORT

### for the year ended 31 March 2024

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#### SELECTED REVIEWS AND QUOTES

##### *Ailey 2*

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

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

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

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

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

##### *Sao Paulo Dance Company*

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

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

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

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

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

# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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

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

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

**Broadway World, 3-star review, 12 February**

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

## FINANCIAL REVIEW

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

## GOING CONCERN

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

## PLANS FOR FUTURE PERIODS

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

# Dance Consortium Limited

## TRUSTEES' REPORT

for the year ended 31 March 2024

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

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

### RESERVES POLICY

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

### INVESTMENT POLICY

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

### FIXED ASSETS

There are no fixed assets.

### TRUSTEE LIABILITY INSURANCE

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

### TAXATION STATUS

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

### STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITOR

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

# Dance Consortium Limited

## TRUSTEES' REPORT

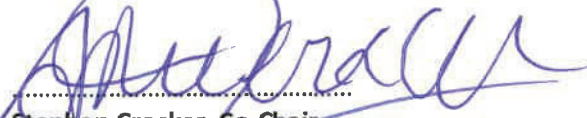
for the year ended 31 March 2024

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

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

On behalf of the board



.....  
Stephen Crocker, Co-Chair

Dated:.....  
20/12/24



# Dance Consortium Limited

## STATEMENT OF TRUSTEES' RESPONSIBILITIES

for the year ended 31 March 2024

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

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

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

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

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

# Dance Consortium Limited

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

for the year ended 31 March 2024

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### Opinion

We have audited the financial statements of Dance Consortium Limited (the 'charitable company') for the year ended 31st March 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows, and the Notes to the Financial Statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31st March 2024 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

### Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### Conclusions relating to going concern

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

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

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

### Other Information

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

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in

# Dance Consortium Limited

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

for the year ended 31 March 2024

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

We have nothing to report in this regard.

### **Opinions on other matters prescribed by the Companies Act 2006**

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

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

### **Matters on which we are required to report by exception**

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

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

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

### **Responsibilities of trustees**

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

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

# Dance Consortium Limited

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

for the year ended 31 March 2024

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### **Auditor's responsibilities for the audit of the financial statements**

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

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

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

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

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

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

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

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

# Dance Consortium Limited

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

for the year ended 31 March 2024

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

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

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

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

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

### Use of our report

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



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

11<sup>th</sup> December 2024



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

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

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

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

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

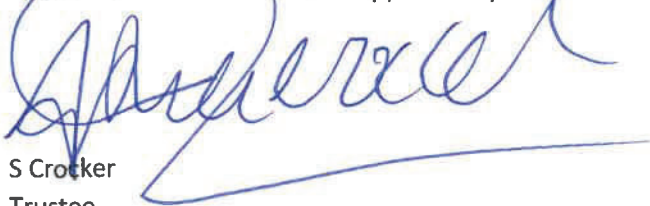
The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024, although an audit has been carried out under section 144 of the Charities Act 2011.

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

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

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

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



S Crocker  
Trustee

Company registration number 06179223 (England and Wales)

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

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

# Dance Consortium Limited

## NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 March 2024

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### 1 Accounting policies

#### Charity information

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

#### 1.1 Accounting convention

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

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

#### 1.2 Going concern

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

#### 1.3 Charitable funds

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

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

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

#### 1.4 Income

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

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

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

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

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

# Dance Consortium Limited

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

for the year ended 31 March 2024

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### 1 Accounting policies

(Continued)

#### 1.5 Expenditure

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

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

#### 1.6 Cash and cash equivalents

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

#### 1.7 Financial instruments

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

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

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

### 2 Critical accounting estimates and judgements

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

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



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

**3 Income from donations and legacies**

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

**4 Income from charitable activities**

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

**5 Income from investments**

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

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

**6 Expenditure on charitable activities**

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

**7 Net movement in funds**

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

**8 Trustees**

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

**9 Employees**

The average monthly number of employees during the year was:

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

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

	2024 Number	2023 Number
Executive Director	1	1

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

**10 Employment Costs**

The remuneration of key management personnel was as follows:

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

**11 Taxation**

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

**12 Other gains and losses**

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

**13 Debtors**

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

**14 Creditors: amounts falling due within one year**

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

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

**15 Unrestricted funds**

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

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

**16 Related party transactions**

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

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