

DIVERSE CITY

England & Wales · Charity number 1176855

Details

Status	Registered
Legal form	Charitable company
Company number	06004929
Registered	2018-01-25
Register	View on the Charity Commission register

Contact

Address	3 Manwell Drive Swanage BH19 2RB
Phone	07952619763
Email	info@diversecity.org.uk
Website	www.diversecity.org.uk

Activities

Objects: THE OBJECTS OF THE CHARITY (OBJECTS) ARE:(A) THE PROMOTION OF EQUALITY AND DIVERSITY FOR THE PUBLIC BENEFIT, INCLUDING (BUT NOT LIMITED TO) THOSE WITH PHYSICAL IMPAIRMENTS, LEARNING DISABILITIES AND OTHERS EXPERIENCING BARRIERS TO LEARNING, DEVELOPMENT AND INCLUSION, BY (BUT NOT LIMITED TO):(I) THE PROVISION AND PROMOTION OF THE ARTS (INCLUDING BY PROMOTING THE WIDENING OF PARTICIPATION IN (BUT NOT LIMITED TO) THE PERFORMING ARTS);(II) THE PROVISION OF WORKSHOPS, TRAINING PROGRAMMES AND COACHING IN THE ARTS, IN PARTICULAR (BUT NOT LIMITED TO) THE PERFORMING ARTS;(III) THE ADVANCEMENT OF EDUCATION IN THE ARTS AND RAISING AWARENESS IN EQUALITY AND DIVERSITY;(B) THE PROMOTION OF SOCIAL INCLUSION FOR THE PUBLIC BENEFIT IN PARTICULAR (BUT NOT LIMITED TO) AMONG INDIVIDUALS WHO ARE SOCIALLY EXCLUDED FROM SOCIETY, OR PART OF SOCIETY, AS A RESULT OF THEIR SOCIAL POSITION, IN PARTICULAR (BUT WITHOUT LIMITATION) THROUGH THE PROMOTION OF PERFORMING ARTS, INCLUDING WIDENING PARTICIPATION IN PERFORMING ARTS.FOR THE PURPOSE OF THIS ARTICLE 3, "SOCIALLY EXCLUDED" MEANS BEING EXCLUDED FROM SOCIETY, OR PARTS OF SOCIETY, AS A RESULT OF ONE OR MORE OF (BUT NOT LIMITED TO) THE FOLLOWING FACTORS: DISCRIMINATION ON THE GROUNDS OF DISABILITY, POOR EDUCATIONAL SKILLS OR ATTAINMENT, RACE, ETHNIC ORIGIN, ECONOMIC STATUS, GENDER, SEXUALITY, AGE OR LEGAL STATUS.

Activities: We advocate for and model equality and diversity in public life and culture. We capture the diversity of Human experience in unique shows where disabled and non-disabled people perform as equals and we champion access to inclusive social and cultural experiences for every body. Our work overturns inequalities by uncovering and amplifying hidden talent and marginalised voices for the benefit of all

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Advocacy/advice/information
- **What:** Disability, The Prevention Or Relief Of Poverty
- **Who:** People With Disabilities, The General Public/mankind

Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£840,455	£936,396	£627,936	15
2024-03-31	£939,960	£1,114,814	£723,877	16
2023-03-31	£1,352,982	£1,756,718	£898,731	17
2022-03-31	£1,184,280	£959,898	£1,302,467	16
2021-03-31	£1,538,273	£703,503	£1,078,085	15

Trustees

Name	Role	Appointed
Ben Johnsen		2022-11-23
Emma Hughes		2023-09-05
Joshua Ward		2023-09-05
Judeline Nicholas		2024-09-23
Juliette Burton		2025-03-26
Naomi Baldwin Webb		2022-11-23
Sara Rhodes		2025-01-20
Sophie Cottle		2023-09-05

DIVERSE CITY

England & Wales - Charity number 1176855

Accounts

Company no. 6004929
Charity no. 1176855

Diverse City
Report and Unaudited Financial
Statements
31 March 2025

Diverse City

Reference and administrative details

For the year ended 31 March 2025

Company number	6004929																						
Charity number	1176855																						
Registered office and operational address	3 Manwell Drive Swanage Dorset BH19 2RB																						
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows: <table><tr><td>Beryl Richards (Chair)</td><td>(appointed 17 October 2024)</td></tr><tr><td>Ayad Al-Ani</td><td></td></tr><tr><td>Naomi Baldwin Webb</td><td></td></tr><tr><td>Juliette Burton</td><td>(appointed 26 March 2025)</td></tr><tr><td>Sophie Cottle</td><td></td></tr><tr><td>Emma Hughes</td><td></td></tr><tr><td>Valentina Huxley</td><td>(resigned 15 April 2024)</td></tr><tr><td>Ben Johnsen</td><td></td></tr><tr><td>Judeline Nicholas</td><td>(appointed 23 September 2024)</td></tr><tr><td>Sara Rhodes</td><td>(appointed 20 January 2025)</td></tr><tr><td>Joshua Ward</td><td></td></tr></table>	Beryl Richards (Chair)	(appointed 17 October 2024)	Ayad Al-Ani		Naomi Baldwin Webb		Juliette Burton	(appointed 26 March 2025)	Sophie Cottle		Emma Hughes		Valentina Huxley	(resigned 15 April 2024)	Ben Johnsen		Judeline Nicholas	(appointed 23 September 2024)	Sara Rhodes	(appointed 20 January 2025)	Joshua Ward	
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Ben Johnsen																							
Judeline Nicholas	(appointed 23 September 2024)																						
Sara Rhodes	(appointed 20 January 2025)																						
Joshua Ward																							
Bankers	Unity Trust Bank PO Box 7193 Planetary Road Willenhall WV1 9DG																						
Independent examiners	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House 62 Prince Street Bristol BS1 4QD																						

Diverse City

Co-Chair Report

For the year ended 31 March 2025

This has been a year of renewal and resilience for Diverse City as we make the New Now of our imaginations. In 2024–25 we built on our reputation as national leaders in inclusive performance, touring reimagined co-productions, investing in new work, exploring new partnerships and extending our reach internationally.

There is much uncertainty across the Arts sector and beyond. Our current phase of planning and renewal is about ensuring Diverse City is in as strong a position as possible to face these challenges with clarity and resilience.

We faced the same financial pressures as the wider cultural sector: rising costs, squeezed touring budgets, and uncertainty about long-term public investment. Yet our team, artists, and partners responded with creativity, care, and determination.

Highlights included the successful reworking and national tour of *Mid Life*, which brought audiences to their feet (literally!) across the country and reminded us of the power of representation and allyship. We deepened our artistic collaborations — from conversations around *All We Have* in Plymouth, to nurturing young disabled musicians in *The Other Life I Lead*, to forging international connections through *Earth, Wheels, Air* with Pamoja Dance Kenya.

We also invested in the next generation: From SEN school workshops to weekly circus training, disabled and diverse young people were not only participants, but emerging leaders. As one artist put it:

“We’re not just participants anymore – we’re leaders, showing the next generation what’s possible.”

This year has reinforced our conviction that diversity in the performing arts is not an optional extra — it is essential to creating work that reflects and speaks to our society. We thank our funders, partners, and above all the artists and audiences who continue to shape this journey with us.



Judeline Nicholas
Co Chairs



Beryl Richards

Diverse City

Report of the trustees

For the year ended 31 March 2025

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

Structure, governance and management

Diverse City is a company limited by guarantee and a charity registered with the Charity Commission. In 2024-25 11 people served on the board of trustees and the charity is governed by our Articles of Association, adopted by a special resolution dated 22 December 2017.

The Board recruits trustees in collaboration with the Executive Team through trustee development programmes and specialist agencies, by invitation and open call out. Trustees are appointed according to identified skill gaps and in line with targets around representation and equality. Trustees meet at least four times a year online to review quarterly progress against targets, updated risk register and management accounts and meet once at an annual, in person awayday to review strategic plans and activity.

The charity was strengthened through increased access support for the board of trustees, and, working with CounterCulture, the recruitment of Co-Chairs Judeline Nicholas and Beryl Richards, plus two new trustees, Sara Rhodes and Juliette Burton. All brought new expertise, energy and insights. At the end of 2023-24 our longstanding trustee and youth theatre alumnus, Dave Young came to the end of his final term of office and Valentina Huxley stepped down for personal reasons at the start of 2024-25. The demographic breakdown of Diverse City board at the end of 2024-25 was as follows: 30% of our board are D/deaf, disabled, or living with a long-term health condition; 30% are from the global majority; 20% are LGBTQ+; 40% are young people between ages of 20-34; 40% are neurodivergent; 70% identify as women; and 30% are from lower socio-economic backgrounds.

Our brilliant Governance and Compliance Manager Becky Hughes played a critical role throughout the year in inducting trustees into the company, ensuring close communication between Co chairs and Executive Team and holding the weight of Governance administration and operations. Individual Trustees took responsibility for oversight of the company's compliance with Arts Council England's investment principles; they formed task and finish groups for specific work or joined action groups to oversee discrete areas of management. Trustees were invited to view work in development and the company in action throughout the year.

Responsibility for the management of the charity is delegated to a four-person Joint Chief Executive Team, comprised of two Joint Artistic Directors, an Executive Director and a Finance Director who all report to the board. The Joint Chief Executive Team holds responsibility for strategic artistic, financial and organisational delivery of the three-year business plan. Financial management is led by the Executive Director and Finance Director.

Diverse City

Report of the trustees

For the year ended 31 March 2025

Diverse City artistic leadership is held by Joint Artistic Directors, Claire Hodgson and Jamie Beddard. Delivery of Diverse City's strategic circus collaboration, Extraordinary Bodies, is shared equally between the charity and Cirque Bijou Limited. The collaboration emerged out of our work together in 2012 Olympics and is governed by an agreement, reviewed annually.

In 2024-25, Diverse City employed a distributed core team of 15 people, (largely on part-time contracts). We do not have a permanent volunteer staff. This year our workforce increased by 54 freelance and contractual professional performers, creative practitioners and producers. Our core and freelance workforce together represent 35% of D/deaf or disabled people, or people living with a long-term condition; 17% from the global majority; 48% LGBTQ+ people; 29% neurodivergent people; 68% women; 32% young people aged between 20-34; and 9% identify as being from lower socio economic backgrounds.

Strategic areas of activity are overseen by the Joint Chief Executive Team. Responsibility for relationship management, and tactical planning is delegated to project producers, managers and creatives (in house and freelance). Project, operations and marketing teams are supported by peers and stewarded by the Executive Team. We do not have a physical office and operate through a shared online platform, alongside meeting face to face at regular co-working days.

The charity is active in many new and established networks and continues to have an important strategic role across the sector: We are part of the What Next? Leadership Group, we contributed to DCMS Roundtables (including the Arts Council Review, and Access to Work consultations), we are connected to artist and organisation networks through Unlimited, Change Creation, the NPO cohort, Jerwood Creative Fellowships, Fuel Basecamp Producing and Touring companies, plus festival, touring and commercial networks. Jamie Beddard and Claire Hodgson work closely with the Clore Leadership Programme and have been part of the Agents for Change network working at Theatre Royal Plymouth, Bristol Old Vic and New Wolsey, Ipswich. The Executive team also hold chair trustee & Patron roles for a range of small and medium scale theatre and arts organisations in the southwest and nationally including Exeter Northcott Theatre, We The Curious, Level Playing Field, Metal Culture Limited, Wyldwood Arts, New Wolsey Theatre, and Face Front. In times that are challenging for so many, our critical advocacy role dovetails with all other activities.

The charity is a member of the Independent Theatre Council (ITC) National Association of Youth Theatres, Living Wage Foundation, Signed Culture; we are Charter Members of PIPA and are registered with the ICO. The Charity is a living wage employer, registered with the Living Wage Foundation and sets rates of pay for key management personnel based on equivalent sector market rates and level of artistic and fiscal responsibility. The Charity aims for transparency in pay rates, clear communication of criteria for pay differentials, strong freelance rates and a reduction in differential between the highest and lowest pay rates in the company where possible.

Diverse City

Report of the trustees

For the year ended 31 March 2025

Objectives and activities

The charity's objectives

Our objectives are:

- The promotion of equality and diversity for the public benefit, including (but not limited to) those with physical impairments, learning disabilities and others experiencing barriers to learning, development and inclusion, by (but not limited to):
 - The provision and promotion of the arts (including by promoting the widening of participation in (but not limited to) the performing arts);
 - The provision of workshops, training programmes and coaching in the arts, in particular (but not limited to) the performing arts; and
 - The advancement of education in the arts and raising awareness in equality and diversity.
- The promotion of social inclusion for the public benefit in particular (but not limited to) among individuals who are socially excluded from society, or part of society, as a result of their social position, in particular (but without limitation) through the promotion of performing arts, including widening participation in performing arts.

How the charity's aims further its legal purposes

Diverse City is founded on the values of collaboration, justice, creativity and optimism and our vision is a healthy, just and civil society for all. Our inclusive public, performing arts practice widens participation in the arts and society, including by children and young people, and trains and promotes talented, diverse, independent artists.

The charity's strategies for achieving its stated aims and objectives

Our strategies are to identify, support and employ new and underrepresented performing artistic talent on stage and off stage; to co-produce with key partners new work rooted in the human stories and experiences of real people; increase the engagement of diverse civic artists in the evolution and tours of our shows; and to get the Next Generation of diverse artists into creative careers and employment. We want to see everyone getting into, on in, seen and heard in arts and culture so that everyone can experience universal stories as part of diverse, activated and connected communities.

The criteria the charity uses to assess success in achieving goals

Diverse City values learning. In 2024-25 the charity refreshed our quality evaluation framework to assess success in progressing towards and achieving our goals. We want to know what people think and feel whether they are audiences, venues, artists, or participants. By evaluating our progress, we learn more about how change happens. There are four areas of learning within our Evaluation Framework these are: Shows and public events; Artist and Leadership Development; Cultural Community (including partners); Sector Change. We use different tools to evaluate both quantitative and qualitative data: Culture Counts Insight and Impact Toolkit; Post show or project audience and participant vox pops; Comment collections and interviews; Case studies and observations; Sense making and journalling (qualitative); EDI monitoring; Illuminate surveys; Box Office Reports; and Carbon Footprint monitoring (quantitative). We judge success on the impact and reach of our work for all activity incorporating self and peer assessment of change catalysed by our work. We have annual targets across our planned activity and for cross cutting themes – Humane Culture, Climate Care, Business Innovation and Financial Sustainability – that map onto Arts Council England's investment principles.

Diverse City

Report of the trustees

For the year ended 31 March 2025

Significant activities undertaken and their contribution to the charity's achievement of aims and objectives

2024-25 marked the second year of our 2023-26 business plan, "A New Now". The year was marked by a reset and a rethink following the turbulent Covid years and a period of high creative output. As we watched the ripples of our Extraordinary Bodies collaboration radiate outward we turned our attention back to the creative output, relationships, strategic drive and profile of Diverse City. All our output was driven by our strategic aim to influence systemic change on a national scale around representation in the arts.

Significant activities during this period were our national tour of the reimagined production of 'Mid Life', profiling the lives and power of older women. Originally created in 2020 'Mid Life' was written by Sheila Chapman with dramaturgy and direction by Lucy Richardson. The show marked a return to Diverse City producing following an almost exclusive three-year focus on Extraordinary Bodies. Development on new works in progress – 'All We Have' and 'The Other Life I Lead' – continued with practical explorations with artists. Our annual programmes for early career artists included intensive creative development residencies to accelerate artistic experience and knowledge.

We also focused on developing and showcasing integrated talent through several high profile projects: 'Earth Wheels Air' R&D grew the creative leadership and global networks of independent artists through international exchange with Kenya; 'Take Up Space' - a collaborative digital commission to be launched next year – showcased the artist community built over the last 10 years by Extraordinary Bodies; and the broadcast of Channel 4's Paralympics homecoming ceremony saw a beautiful new duet from Extraordinary Bodies artists Jonny Leitch and early career artist Charlotte Evans performed to 9,000 people at the Birmingham's Utilita Arena. Given the significant interest in the overall Games, particularly for live and high-profile moments, a major celebratory event like the homecoming ceremony would likely have drawn a substantial broadcast audience for Extraordinary Bodies.

"I can honestly say I've never felt like such a badass and empowered as a disabled artist. Still feel like a dream that this even happened?! Getting to work alongside such experienced incredible artists was beyond an honour, so proud of our little team and the magic we created."

Charlotte Evans

How the charity delivers public benefit

The charity delivers public benefit by mitigating barriers to engagement and participation in the performing arts and by working to ensure that the cultural sector is inclusive and reflective of the widest number and range of people in our society. The charity's trustees confirm that they have had regard to the Charity Commission's guidance on public benefit.

Goals

2024-25 continued with the theme a 'New Now', our goal was to keep the momentum for change around whose voices and bodies are heard and seen on national stages. Our goal was to review and reset so that the charity was in a good place to move into the future with renewed purpose in an ever evolving local and global landscape.

Our workforce comprised 15 full and part time roles with a freelance senior producer and tour booker bringing new expertise in the making and touring of complex shows in uncertain times. Our overheads budget increased from approximately £462k to £575k by the end of the same period.

Diverse City

Report of the trustees

For the year ended 31 March 2025

Grants

In 2024-25 the Charity committed to granting approximately £66.3k pa to Cirque Bijou for the shared management and delivery of our partnership collaboration; Extraordinary Bodies. The partnership fulfils our aims and objectives by embodying our ethos, vision and mission through creating practical artistic productions that promote equality and diversity and of social inclusion for the public benefit.

Volunteers

The charity currently has no permanent volunteer workforce but occasionally works with volunteers provided by partner organisations.

2024-25 Progress towards achievement of aims

Strategic Aim 1: Diversify the national cultural offer

Mid Life by Sheila Chapman in association with Theatre Royal Plymouth

We continued our focus on new work that centres underrepresented voices and tells less heard stories by reimagining our show 'Mid Life' - a vivid, rebellious and joyful exposé of menopausal life by Sheila Chapman. The new show originated in association with Theatre Royal Plymouth who provided rehearsal and production space and was supported by investment from our core funds. The major rewrite (with dramaturgy from director Lucy Richardson) introduced the framing device of a 50th birthday party, which climaxed in a DJ set, allowing audiences to literally party with us. The new iteration brought global majority characters to the fore and included new film footage that integrated more diverse local women's stories and characters into the show. The press response captures well the tone and content of the show:

"a hilarious, poignant, show about real women: a joyful celebration of being fully yourself." Brighton Source

"a warm, humorous show about connection, forgiveness and discovery... a joyous celebration of the sisterhood." Plymouth Herald

"Sheila Chapman's piece is crammed with worthy and recognisable points, humour and release, affecting backstories and counterpoints" British Theatre Guide

"Mid Life' bubbles and fizzes with wit, insight, longing and knowledge." PRSD

All We Have by Jamie Beddard

Research and development for 'All We Have' continued through residencies in Bristol. Initially a co-production with Ad Infinitum, the project shifted to being led by Jamie Beddard after George Mann stepped away. The show explores the lives of three solo sailors, examining the migrant experience, eco-activism, and ego-driven extreme travel.

New collaborations were forged with designers and musicians during R&D. One artist described the development process as:

"a chance to bring together my lived experience with the wider political moment – sailing becomes a metaphor for survival and resistance."

Jamie will now write a first draft of the show with dramaturgical support, for autumn 2025. Opportunities with cultural partners in Ipswich, Hull, Brighton, Bristol and Plymouth are opening up and a partnership round table in Plymouth linked us with key community organisations in Plymouth.

Diverse City

Report of the trustees

For the year ended 31 March 2025

The Other Life I Lead by Ellis Davis

Artistic Director (Talent Development) Ellis Davis advanced the development of a new venture for early career artists with The Other Life I Lead, shaped through a series of creative explorations. The new piece explores masking and the liberation of being one's true self. Supported by the Trail Blazer Fund, Ellis collaborated with disabled musicians and lyricists Erin Enfys and Harry Bassett with a view to building a touring band of disabled musicians who will perform in the show. Residencies included short, musician-focused rehearsals and a dedicated music residency in autumn 2024. This gig-theatre piece provides critical early career opportunities for talent that, without support, may not otherwise be seen. Harry Bassett said of the process:

"Being part of this soundtrack is more than writing music – it's about showing that disabled musicians can lead the sound of a production."

Take Up Space by Extraordinary Bodies

Extraordinary Bodies commissioned 15 artists to collaborate on a new digital piece Take Up Space. The short film by Film maker Stephen Lake celebrates 12 years of Extraordinary Bodies artists who filmed themselves creating physical work in a natural landscape. The film is set to an original score by John Kelly for distribution in early 2026. John Kelly explained his approach:

"The soundtrack had to hold the weight of what these artists are saying with their bodies – it's about presence, resistance, and joy."

The release will highlight the political context of deepening cuts to disabled people's benefits and the essential role of the Access to Work scheme, which underpins the careers of many featured artists as an antidote to the cuts and prevalent narratives around disability and disabled people. This theme and the idea of 'taking up space' informs the broad suite of forthcoming Extraordinary Bodies projects.

Strategic Aim 2: Represent, respond to and engage diverse audiences

Over the course of the year Diverse City reached approximately 18,233 people through live public performances including 'Mid Life', 'Earth Wheels Air R&D', Extraordinary Bodies duet performance at the Paralympic Homecoming and 'Circus Around And About 2' rural touring partnership project. We reached 1,246,003 people online through social media, creative digital content and broadcast with most being Channel 4 estimated broadcast audience for the Paralympic Homecoming celebration.

Mid Life on tour

A major highlight in 2024-25 was the 'Mid Life' tour, which reached 1,500 people nationally. The tour of the original show, an Offie-nominated sell-out at Bristol Old Vic and the Barbican in early spring 2020, was truncated by Covid. We were delighted to be able to tour again during early spring 2025 to small-scale national venues in Brighton, Nottingham, Leeds, Farnham, Dorset, and Cornwall. We often played to sold-out houses demonstrating unequivocally that a majority unknown, midlife female performing company can sell tickets. A robust social media campaign expanded our online audience with a total social media reach of over 33,000, from an overwhelmingly (87%) female audience between the ages of 35-55, based in the UK (89%). From the beginning to end of the year we saw a 92% rise in the number of people we connected with online. These figures came through Instagram (Reach of 15,726) and YouTube (27,857 views) where we made our greatest gains across the year.

Diverse City

Report of the trustees

For the year ended 31 March 2025

All 'Mid Life' shows were relaxed, audio described, captioned and BSL interpreted. Survey responses show that at least 16% of audiences were D/deaf or disabled and 15% neurodivergent. We reached an estimated 12% global majority women (where the UK's global majority population is 13.8%), which is impressive given the number of predominantly white areas to which we toured (Devon, Cornwall and Dorset). 18% of respondents to Culture Counts surveys identified as gay, lesbian or queer (in an overall population of approximately 3.5% LGBTQ+). D/deaf and disabled audiences were also well represented although not always visible in box office data.

Audience members commented:

"On a par with all of the menopause training I've had as a doctor – well done."

Another reflected on the emotional connection created:

"Thank you for the heads up of what might be to come and for connecting me to my late but great Mum."

71% of audience survey respondents said that the show 'Exceeded' or 'Somewhat exceeded' their expectations 90% of respondents found their experience of the show 'Excellent'. All in all, feedback was overwhelmingly positive reflecting both appreciation of representation and of the show's role in connecting lived experiences of midlife and ageing.

Extraordinary Bodies: Touring Diverse Led Circus

Extraordinary Bodies' Touring Diverse Led Circus final report was submitted to Arts Council England in June 2024, with impact and co-evaluation reports shared with Paul Hamlyn Foundation, Ramps on the Moon, and Fuel Basecamp to inform sector learning about diversifying audiences.

Extraordinary Bodies: Circus Around and About 2

Our partnership with Crying Out Loud and Take Art ramped up with a menu of circus shows for rural networks, supported by a 12-month grant from ACE strategic funds to Take Art. We led the access and support programme to increase the welcome to underrepresented audiences across these networks. We conducted venue access audits, offered online access familiarisation, and access trouble shooting. In Autumn 2024 troubleshooting surgeries with rural venues informed the creation of a suite of resources and case studies published on Take Art's website that aims to share the learning across the sector around widening inclusion. One rural programmer commented after one online webinar:

"This gave me practical tools to make my venue more welcoming – it made inclusivity feel possible rather than intimidating."

Diverse City

Report of the trustees

For the year ended 31 March 2025

Extraordinary Bodies: Splash!

Commissioned artist Nikki Charlesworth scoped out the mechanism for taking her original animated film *Splash!* —inspired by Extraordinary Bodies' 2019 show—into SEND schools with an integrated workshop and film package.

Extraordinary Bodies: Paralympic Homecoming Show

We have always wanted our disabled artists to be integrated into the mainstream. This September, TBi media invited Extraordinary Bodies to create a spectacular aerial piece for the National Lottery's ParalympicsGB Homecoming show.

Managed and directed by Cirque Bijou, performed for a live audience of 9,000 at Birmingham's Utilita Arena, and broadcast a few days later on Channel 4, this was a huge opportunity. We invited Jonny Leitch, an incredible performer (and musician) who we've worked with for many years. When Jonny's usual aerial partner Tilly was unavailable, he suggested Charlotte Evans, a brilliant and creative disabled aerialist who has been training with Extraordinary Bodies but not yet been cast in our shows. The pair followed Craig David on the schedule. The piece perfectly demonstrated the skills of the two artists, including solo and duet moments. To be on such a visible platform, performing to millions of viewers, celebrating the ParalympicsGB team, is a moment in Extraordinary Bodies' history that none of us will forget.

Online Audiences

Audiences online continued to comprise a significant aspect of our reach. We aimed to share online content alongside live shows to both expand our reach and mitigate barriers to access to live performance for so many.

Our annual online audience of 1,246,003 was mainly the result of the broadcast of Extraordinary Bodies' performance at the Paralympic Homecoming Ceremony and mirrored public interest in the Paralympic games in August and September of 2024. Following our tour of 'Waldo's Circus of Magic and Terror' in 2023, reduced capacity meant pulling back on Extraordinary Bodies e-News and social media. We switched our attention from Twitter & Facebook over to Instagram where we saw 1000 combined audiences for 'Earth Wheels Air' digital stories. YouTube gained a modest audience of 1000 over the year, with (AD & non-AD) teasers of 'Earth, Wheels, Air' attracting 600 views. Our website worked more effectively for us, with a steadier stream of content thanks to an expanded communications team working together. The impact of the 'Mid Life' campaign was seen in the user numbers of 11,176, with new audiences reaching over 10K and an almost 100% improvement on the previous year when site visitors came to just under 6K and new visitors to just under 5K.

Strategic Aim 3 Create opportunities for the next generation of artists

Throughout the year we committed to fostering equal representation, inclusion and innovation in our workforce. Collaboration with skilled D/deaf, disabled, and non-disabled diverse performers continues to be a challenge in circus and theatre. Advanced physical skills are a challenge to the most seasoned actor if they haven't started training early and the most daring physical performers inevitably struggle with voice projection and character if they haven't had access to actor training. Financial and physical barriers to training mean that many still do not have universal access, so young people coming from less traditional backgrounds are still put off from thinking a career in the arts is for them.

Diverse City

Report of the trustees

For the year ended 31 March 2025

We created space for new people, new ideas and new stories to come into the company. Our sights remained firmly on building the workforce that the arts and culture needs if it is to remain relevant, radical and resourceful. In 2024-25 we employed 54 contractual and freelance staff. 31% of these were artists and 27% were specialist staff. We employed 30% D/deaf, disabled people, or people living with a long-term condition; we employed 22% people from the global majority; 50% LGBTQ+; 33% Young people (20-34); 28% Neurodivergent; Women - 63%; 4% of people who identified as being from Lower Socioeconomic groups.

Earth, Wheels, Air by Extraordinary Bodies

Our international R&D circus practice exchange 'Earth, Wheels, Air' took off funded by an Unlimited International Open Award 2024. It brought Kenyan Dance Company, Pamoja Dance together with two Extraordinary Bodies artists, Tilly Lee Kronick and Jonny Leitch. The exchange aimed to share integrated circus practice and to develop the creative leadership of independent disabled artists. It provided an opportunity for the two companies to share creative skills, adaptive circus techniques and cultural practice in a collaboration that sowed the seeds for a possible future Extraordinary Bodies show.

The project gained a strong resonance and significance since it evolved at a moment when:

"The journey and development of disabled artists and leaders is under severe threat in the UK as cuts and dangerous narratives take hold...Against this backdrop, making brilliant art and collaborations like 'Earth, Wheels, Air' are just the fillips needed, and a timely reminder of why this work is so important, the different contexts in which disabled artists operate internationally and how our collective strengths can indeed create better worlds."

Jamie Beddard, Creative Mentor, 'Earth, Wheels, Air'

Online and face to face planning, remote collaboration and mentorship, preceded a journey by artists Jonny and Tilly to Nairobi Kenya in October 2024. Our Kenyan partners then came to Plymouth UK in February 2025 Hosted by Theatre Royal Plymouth at TR2.

Jonny Leitch took the lead in Kenya and Joseph Kayenje Muriithi, Artistic Director of Pamoja Dance Group, led the artistic direction in Plymouth. Circus support from Billy Alwen and rigger Saul Baum led to memorable moments such as a flying bicycle sequence and aerial crutch dancing. We opened the door to a total of over 200 invited audiences through this process and facilitated one participatory workshop in the UK. Events included a sharing for artists and industry professionals at Woodland Star International School and a sharing for children and families in Kenya; a sharing plus Q&A for industry partners, artists, friends/family, community groups and colleagues in Plymouth; and a Dance Masterclass led by Joseph Kayenje Muriithi for 18 disabled and neurodivergent dancers Aged 18-55 years run by Far Flung C.I.C. in partnership with Theatre Royal Plymouth. One participant described the exchange as:

"a magical collision of cultures and bodies – seeing Beatrice dance with her crutches alongside UK artists was unforgettable."

This exchange, initiated by Senior Producer Alice Chutter, exemplifies how international collaboration can share and strengthen practice, build resilience, and longevity for disabled artists. The project also built on our relationship with Unlimited, a key national and international commissioning and advocacy organisation for disabled-led work. Overall the project brought about significant artistic and producer development outcomes for both UK and Kenyan artists.

Diverse City

Report of the trustees

For the year ended 31 March 2025

Next Generation

Diverse City models inclusive practice and provides accessible ways for people to get into the creative sector. It aims to equip the Next Generation of integrated creative practitioners for a range of professional roles on stage and off it. In 2024-25 our aim was to scaffold pathways for young disabled musicians. Early career artists worked on a music residency for 20 participants as part of the Dorset County Council HAFS programme. Then in December 2024, we workshopped the songs and soundtrack for 'The Other Life I Lead' with some of the same artists. In between we made a trip to Madrid for the European Youth Festival For/With/By in July 2024, where we ran workshops and deepened relationships across Europe.

Uplift Inclusive Circus Aerial

The charity continued to work in partnership between Extraordinary Bodies and Dorset based Gems Circus School on weekly sessions offering training and progression routes for disabled and non-disabled young people aged 15–30. Aspirational workshops in SEND schools were delivered by young artists Harry Bassett and Dave Young, both alumni of Diverse City's talent development programmes.

Unexpected Leaders

"Being Disabled you face a lot of barriers. And to negotiate the barriers you're a leader already...an implicit leader. You might not call yourself a leader but every day to survive, you need to be a leader because you're negotiating barriers... People come onto the course and they're already leaders, but they don't know that they are. So, part of the Unexpected Leaders programme is telling them!"

Jamie Beddard

Our 2023-24 Unexpected Leaders cohort celebrated their achievements with a graduation ceremony in April 2024, marking the end of this transformative three-year programme supported by the National Lottery. These leaders will continue to be part of our wider network, further strengthening the impact of Diverse City's work and making recommendations to the charity for the future of the programme. The reflections of the cohort are captured below:

"I felt really supported, I was really, really nervous and I felt supported by the people around me and gently encouraged by the people around me".

"Being valued. Being listened to and asked to lead things and make things. Being trusted to do this and supported when it went wrong and when it went right."

"It was like being "re-stocked"... my confidence has been boosted".

People felt supported and enfranchised by the programme. They found much needed community and creative resource. Artist development programmes like Unexpected Leaders that prioritise accessibility and offer long term support are rare. Disabled people moving into leadership need more time and things take longer. The programme will move forward with a critical question at the core: Does Unexpected Leadership mean managing an existing system, learning its codes and rhythms, working at its pace, and spending time fighting this onslaught whilst being tokenised and feeling guilty...or is there a better way?

Diverse City

Report of the trustees

For the year ended 31 March 2025

Social Media Meltdown

Diverse City's Artistic Leadership continued to support independent disabled artists and emerging companies through rehearsal visits, online mentoring, and access guidance. This year, Eilis Davis and Claire Hodgson were seconded to The Shouting Mute (Dave Young's new company) to direct 'Social Media Meltdown' and mentor Dave respectively. The process is critical to positioning Dave Young and collaborators as leaders in creating new disabled-led work. Dave Young reflected on the support he received:

"Having Diverse City alongside me in launching The Shouting Mute has been transformative – they understand access, but more importantly, they believe in my voice."

Support for new companies

The Extraordinary Bodies artistic team also supported artists Tilly Lee Kronick and Jonny Leitch in setting up their new integrated company 'Head over Wheels' and artists Ryan Murphy and Maia Ayling with their integrated company 'Tit For Tat'. Eilis Davis acted as outside eye and critical friend to disabled artist Hugh Malyon and his company 'Squeeze Box Theatre', Diverse City also supported integrated 'Far Flung Dance Company' and acted as Creative Access Collaborator for writer, spoken word artist and activist Oneness Sankara on the development of her new one woman show about parenting a child with Down Syndrome.

Consultancy

Diverse City and Extraordinary Bodies continued to deliver informal and formal sector learning and consultancy during the year to over 300 people online and face to face. A small team of artists and core creatives were invited to present at Galway Community Circus' Culture Night in autumn 2024 and share inclusive circus practice through participatory workshops with circus trainers nationally.

Consultancy included sessions with Emerald Ant (made accessible through sessions led by Dave Young and Harry Bassett), The Royal Opera House, PiPA, Nottingham City Arts, People Make it Work Ramps on the Moon, Arts Council England, Galway Community Circus, People Make It Work, Figurative, What's Next? The senior management and wider team contributed to the sector through trusteeships, Co-chairing responsibilities, and What Next? Our focus continued to be on relationships that build the impact of our creative output, with clear strategic benefits.

Strategic Aim 4: Sustainability

We turned our attention towards the future direction of Diverse City as an organisation. To ensure we are well-placed for the next phase, we continued to work with consultants Peter Coxon and CounterCulture to guide our organisational, executive, and personal development.

Becky Hughes successfully bedded into the company in the new role of Governance and Compliance Manager, and mid-year we welcomed Georgie White Winter into the new role of Development Manager. Both roles have alleviated the pressures on and ensured the sustainability of the Executive Team. A somewhat chequered experience with outsourcing fundraising tasks, means that we are optimistic that the appointment of a Development Manager will reap rewards long-term.

Diverse City

Report of the trustees

For the year ended 31 March 2025

Alice Chutter, our experienced Senior Producer continued to work remotely from Nairobi Kenya for another 12 months enabling the instigation of our significant international exchange with Pamoja Dance. Ellis Davis – Artistic Director Talent Development - was released part time to follow her Senior Leader Apprenticeship (Arts & Culture) MBA course at The University of Wolverhampton and was successful in securing access support through the government's Access to Work scheme.

We employed Jodie Mundy with IT agent Cyan to oversee and manage the successful wholesale migration of our online systems to Microsoft Sharepoint to strengthen our data security and improve operational efficiency. Circus Aerialist Saskia Collyns replaced Alex Ford as p-t arts administrator, freelancers Paula Hammond and Laura Dickens, 'Mid Life' producer and tour Booker respectively, held tight to the reins of 'Mid Life'.

2024-25 was as busy and challenging as ever. Arts Council England continued to recognise the charity's strong leadership from the Executive team, supported by clear partnership arrangements, strong planning, good financial reporting to the board. Our progress towards our charity's mission demonstrated a resilience founded on a deep optimism and shared belief.

Financial review

2024-25 was the second year of our 2023-26 business plan "A New Now", the seventh year of Diverse City operating as a charity and receiving funding as part of Arts Council England's National Portfolio Investment Programme. The highlights of activity funded during the year include:

- The successful production and tour of the Diverse City 'Mid Life' show;
- Development of our Diverse City shows 'All We Have' and 'The Other Life I Lead';
- An international Extraordinary Bodies exchange, run in conjunction with Pamoja Dance in Kenya;
- Next Generation Extraordinary Bodies Young Artists attending the For/With/By Festival in Madrid; and
- The creation of a digital commission from Extraordinary Bodies artists called 'Take up Space'.

In 24-25 income decreased by approx £0.1m compared to the previous year. The principal funding source for the charity was grant income from the Arts Council England £536k (64% of total income) as part of the National Portfolio Investment Programme. Other income received flexes to support our planned activity and is mainly derived from grants from Trusts and Foundations, Commissions and Access to Work. Grant income supports the charity's objects of 'the promotion of equality and diversity and of social inclusion for the public benefit through: the provision and promotion of the arts, workshops, training programmes and coaching; the advancement of education in the arts and raising awareness in equality and diversity; and the widening of participation in performing arts'. Grant income was supplemented by income generated from 'Mid Life' performance and co producer funds (in cash and in kind) plus income from the charity's consultancy services.

Diverse City

Report of the trustees

For the year ended 31 March 2025

Grant income of £714k was £90k lower than the previous year. This was predominantly due to the end of the National Lottery funded Connecting Communities 3-year programme. Major grants received in the year included the Arts Council England NPO grant of £536k, £50k from the Esmée Fairbairn foundation (supporting core costs), a £45k Unlimited International Open Award 2024 funding the R&D circus practice exchange 'Earth, Wheels, Air', the final payment of £35k from the ACE Project of National Importance Grant supporting Touring Diverse Led Circus, £15k received from the Youth Music Trust: Trailblazer fund supporting music residencies for young artists, the final payment of £16k from the National Lottery supporting Connecting Communities, Access to Work grants of £14k, and £3k from Chalk Hill Trust supporting the making of the 'Mid Life' community film.

Partnership and performance income of £28k was £89k lower than the previous year, due to the 'Mid Life' show being on a smaller scale than the 'Waldo's Circus of Magic and Terror' show in the previous year. Income was received from our 'Mid Life' partners and performance venues including Theatre Royal Plymouth, Brighton Dome, University of Nottingham, Farnham Maltings, The Mowlem Theatre, Starts Arts & Environment Centre, and 'Leeds Playhouse'. Partner income was also received from Take Art Ltd for 'Circus Around and About 2'.

Other income received in the year included Donations and In kind income (£18k), Training & consultancy income (£24k), bank interest (£15k) and estimated Theatre Tax relief income relating to 'Mid Life' (£42k).

The expenditure decreased by £0.2m with project expenditure reducing by £0.3m and overhead expenditure increasing by £0.1m.

The year-on-year project expenditure decrease of £0.3m related to the Touring Diverse Led Circus 3-year touring project coming to an end in the previous financial year, and the end of the National Lottery funded Connecting Communities project. Expenditure in the year related to the tour of 'Mid Life' (a smaller and financially lighter show than the previous year's shows), 'Earth, Wheels, Air' international exchange project, Rural Touring, Training and Consultancy and the wrap-up and evaluation of the Touring Diverse Led Circus project, Connecting Communities and Unexpected Leaders programmes. Research and development costs were incurred on the next two Diverse City shows 'All We Have' and 'The Other Life I Lead'.

Overhead expenditure increased slightly by £0.1m due to the newly appointed Data and Compliance Manager and Development Manager roles, the overhaul and modernisation of our IT systems and a cost of living pay rise for all employees. The Development Manager will expand our in-house fundraising expertise.

To increase our resilience in the challenging financial arts landscape we completed a cost review of our planned overhead expenditure. We have subsequently implemented cuts to travel, meetings, training, consultancy and venue hire.

Diverse City

Report of the trustees

For the year ended 31 March 2025

The funds position at the end of the year was £0.6m, a decrease of £0.1m. This decrease was expected due to the utilisation of restricted and designated funds that had been received, but not spent, in previous years. These funds have been allocated against project activity and overheads in the upcoming years.

The Charity takes the following actions to mitigate these risks: develops a long-term funding strategy, employs independent advisors, provides internal fundraising training, invests in relationships with funders; keeps an open conversation with touring partners about the market and future risks and plans; and collaborates with training partners, and other performing companies, to cast our talent net as widely as possible and to work nationally to identify new talent.

Trustees have created a reserves policy that aims to build a building resilience reserve that is equivalent to 4 months overheads expenditure. Trustees track cashflow and forecasts on a regular basis to highlight any potential low points and plan for this.

The review of the reserves

The total funds held by the charity at the end of the reporting period was £0.6m. The breakdown of the funds was as follows:

- Restricted funds £12k – where the donor has specified the funds are to be spent on a particular activity. These funds relate to the Youth Music Trust: Trailblazer 2-year project (£11k) and the National Lottery funded Connecting Communities Project impact reporting (£1k);
- Designated project activity funds £102k – designated to support creative activity relating to the shows 'All We Have' and 'The Other Life I Lead' and Next Generation activity;
- Designated organisational support fund £323k - designated to support essential organisational expenditure in the next three financial years, reflecting the extension of the Arts Council England National Portfolio Investment Programme;
- Designated Cultural Recovery Fund £1k – supporting IT business support costs; and
- General reserves £190k – this is in line with the reserves policy to support the long-term resilience of the charity. The aim is to achieve 4 months overheads buffer. This is tracking as planned.

Development and Marketing

In 2024-25 we navigated another change of ACE Relationship Manager, welcoming back Ruth Kapadia, who previously supported the charity before 2018. In 2024-25 Arts Council England (ACE) granted annual NPO funding of £536k pa and extended the current NPO funding period to 2026-27, requiring the submission of an extension budget by the end of 2024. We had an active dialogue with ACE about gaps in our current funding model, particularly around the position of Extraordinary Bodies within our strategic business plan. Disappointingly, ACE could not increase support to sustain Extraordinary Bodies as a strategic collaboration with Cirque Bijou, leading to a reset of our relationship with Cirque Bijou. We know that this work increases the sense that a career on and off stage is possible for D/deaf and disabled people. However, to find and train D/deaf and disabled talent, particularly in circus skills requires a 10-year commitment and a pathway into performance. Without strategic investment in the long-term sustainability of our flagship, integrated circus company, we had to pull back from developing strategic talent development programmes long term.

Diverse City

Report of the trustees

For the year ended 31 March 2025

We increased our fundraising capacity through working with external bid writers with limited success. However, a new permanent Development Manager joined us to grow the company fundraising culture and kick start a new individual giving strategy, guided by the expert philanthropy consultant Lottie Donovan.

We were successful in an approach to Esmée Fairbairn for multi-year core funding of £50k. This investment is vital in supporting our work to diversify the arts workforce to ensure that people of intersectional identities who are excluded from, or at the margins of, careers in the arts, find their place to work, create and influence.

Work with Galway Community Circus led to their successful bid to Rethink Ireland (£142k), to share Extraordinary Bodies' inclusive circus practice across the circus sector in Ireland in 2025-26. We were also delighted to receive £3k local support from Chalk Cliff Trust for local Brighton based community engagement around Mid Life. While Talbot Village Trust generously supported the next two years of work with emerging artists with a £40k grant (the first tranche to be received Spring 2025). The potential for growing individual donations was demonstrated by small donations from supporters of 'Mid Life' and 'Earth Wheels Air', alongside an unexpected first school donation.

2024–25 was a demanding but ultimately fruitful year for income generation. The external environment has been challenging, with increased competition and shifting priorities across trusts and foundations.

Diverse City has voluntarily subscribed to the Fundraising Regulator. Payment of the Levy signals our commitment to fundraising best practice, positively contributing to ACE Dynamism Investment Principle. No complaints have been received by the charity or by a person acting on our behalf for the purposes of fundraising about fundraising activity.

The charity is registered with the ICO, has an up to date, GDPR compliant privacy policy and regularly reviewed procedures. The charity follows the Fundraising Regulator's Code of Practice and fundraising activity does not include asks to an individual person unless they have explicitly consented to be contacted for this purpose. General asks for individual donations are currently limited to occasional Crowdfunder Campaigns for our work with Children and Young People or through specific, identified fundraising events.

We produced comprehensive suites of marketing assets to support 'Mid Life's' tour, including digital teasers and dance tutorials for social media. Despite short runs that challenged word-of-mouth promotion, the show reached substantial audiences across 14 performances and reached 28k online. In 2024-25 we invested in the reshaping of how we communicate who we are and why we matter. With guidance from CounterCulture and The Space in Between, we started to refine our vision, mission, and impact objectives, and began restructuring our strategic plan and embedding it in our communications strategy. Our next steps are to redesign our website to better support donor journeys and showcase our impact through case studies.

Diverse City

Report of the trustees

For the year ended 31 March 2025

Going concern

The trustees consider that the charity will continue as a going concern for a period of at least twelve months from the date on which these financial statements are approved for the following reasons:

- The charity holds reserves of £0.6m at the end of 2024-25. This consists of restricted funds of £12k, designated funds of £426k and general reserves of £190k (approx. 4 months running costs);
- The budget for 2025-26 includes income targets of £0.7m, 90% of this income is already confirmed. The funds forecast at the end of March 26 are £616k (designated £426k, general £188k);
- The net cash reserves forecast at the end of March 26 are £677k (restricted £6k, designated £481k, general £190k); and
- The charity has no debt.

The trustees therefore consider it appropriate to adopt the going concern basis for the preparation of the accounts, as detailed in note 1 to the financial statements.

Plans for future periods

Our future direction is articulated in our 2023-26 business plan: 'A New Now' and 2025-26 will see the evolution of a new plan for 2026-31. We will refine our strategic aims with a stronger focus on getting people into, on in and seen and heard in the performing arts and will streamline activity plans to ensure that everything aligns to our purpose and sits within our resources of time and money.

Diverse City's belief is that the arts are powerful when they are for everybody. Our vision is a world where what is on stage, off stage and in the audience reflects our infinite difference and galvanises positive change. We remain committed to fostering equal representation, inclusion and innovation in a changing performing arts sector. Our work, rooted in partnership and community, will continue to break new ground, reimagining the people, ideas and stories that shape the arts.

Looking forward, we will be progressing the development of 'All We Have' and 'The Other Life I Lead' alongside other artistic project proposals for a new family show. We are also looking at ways of embedding community and leadership work more directly, to support the creative evolution, audience development and resourcing of shows. We will widen the talent net to ensure that we are finding and supporting the best of D/deaf and disabled artists for the future.

The touring landscape remains challenging, with economic pressures limiting venues' ability to take risks or commit to co-productions. In 2025-26 we will explore new models to make and tour work more sustainably, explore new cross sector partnerships to reach more people in traditional and non-traditional settings and discuss ways in which this work might be supported by ACE strategic investment.

We have ambitions to broaden and reframe the scope of the Diverse City website and expand the public's awareness of our charity status. We will see new digital content in 2026-27 and the development of a specific project to bring all our existing digital back catalogue together in a form that is accessible and potentially income generating. We will push hard to maintain momentum in growing online audiences and by this time in 2026 we predict a 30% increase in visitors, and a 20% increase in the time they spend on our website.

Diverse City

Report of the trustees

For the year ended 31 March 2025

Our review of our longstanding collaboration with Cirque Bijou, 'Extraordinary Bodies' has evolved. Our approach and learning in this partnership have been captured in a 'Business Innovation Podcast' and Toolkit exploring partnership working, alongside national peers, which will be released in 2025. In 2025-26 Cirque Bijou and Diverse City will move to a responsive, project to project approach, adopting a simple strategic framework for decision-making to sift through and select collaboration offers. Our collaboration has a profile and track record that forms a solid foundation for the next steps in its journey, but our work together will be at a slower pace. We are already in conversation with Greenwich and Docklands Festival about an Extraordinary Bodies outdoor show commission and Galway Community Circus has invited us back to continue the circus sector change work started this year. We want to see what the ongoing appetite for Extraordinary Bodies' commissions might be and whether the collaboration is commercially sustainable without strategic support. We hope that our short film 'Take Up Space', commissioned from 15 Extraordinary Bodies' artists will act as our calling card over the next eighteen months.

We are confident in our sustainability and impact. We are resilient and experienced arts managers slowly building our influence with the cultural sector. Trustee recruitment will continue to be a focus and we will recruit into identified gaps of sector, legal and development expertise. We will continue to create the conditions for a working practice founded on values of justice and inclusion, anti-oppressive practice, and generosity.

2025-26 we will enter year three of our current NPO period and will work to secure the resources to move forward in a sound, careful and financially responsible way. Our creative projects will embody our ethos and values and showcase talents of our incredible artists. They will be made and offered in different configurations to ensure that communities and places are receiving work that is surprising, relevant, and engaging. We look forward to building on established, and finding new, partnerships that will make the 'New Now' we imagine.

Statement of responsibilities of the trustees

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with 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).

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 income and expenditure of the charity for that period. In preparing those 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 accounting estimates that are reasonable and prudent;
- State whether applicable UK accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

Diverse City

Report of the trustees

For the year ended 31 March 2025

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees 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.

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

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Independent Examiners

Godfrey Wilson Limited were re-appointed as independent examiners to the charitable company during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 2 December 2025 and signed on their behalf by



Judeline Nicholas - Co Chair



Beryl Richards - Co Chair

Independent examiner's report

To the trustees of

Diverse City

I report to the trustees on my examination of the accounts of Diverse City (the charitable company) for the year ended 31 March 2025, which are set out on pages 23 to 38.

Responsibilities and basis of report

As the trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charitable company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since the charitable company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales (ICAEW), which is one of the listed bodies.

Godfrey Wilson Limited also provides bookkeeping/payroll services to the charitable company. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2024, which I have applied with respect to this engagement.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- (1) accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Independent examiner's report

To the trustees of

Diverse City

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Dougal Howard

Date: 2 December 2025

Dougal Howard ACA

Member of the ICAEW

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Diverse City

Statement of financial activities *(incorporating an income and expenditure account)*

For the year ended 31 March 2025

	Note	Restricted £	Unrestricted £	2025 Total £	2024 Total £
Income from:					
Donations		49	18,415	18,464	2,008
Charitable activities	3	66,105	717,293	783,398	921,072
Other trading activities	4	-	23,559	23,559	8,218
Investment income		-	15,034	15,034	8,662
Total income		<u>66,154</u>	<u>774,301</u>	<u>840,455</u>	<u>939,960</u>
Expenditure on:					
Raising funds		-	169,119	169,119	94,676
Charitable activities		<u>78,628</u>	<u>688,649</u>	<u>767,277</u>	<u>1,020,138</u>
Total expenditure	6	<u>78,628</u>	<u>857,768</u>	<u>936,396</u>	<u>1,114,814</u>
Net expenditure and net movement in funds	7	(12,474)	(83,467)	(95,941)	(174,854)
Reconciliation of funds:					
Total funds brought forward		<u>24,258</u>	<u>699,619</u>	<u>723,877</u>	<u>898,731</u>
Total funds carried forward		<u><u>11,784</u></u>	<u><u>616,152</u></u>	<u><u>627,936</u></u>	<u><u>723,877</u></u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 15 to the accounts.

Diverse City

Balance sheet

As at 31 March 2025

	Note	£	2025 £	2024 £
Fixed assets				
Tangible assets	11		3,831	7,208
Current assets				
Debtors	12	70,209		27,770
Cash at bank and in hand		<u>625,908</u>		<u>728,186</u>
		696,117		755,956
Liabilities				
Creditors: amounts falling due within 1 year	13	<u>(72,012)</u>		<u>(39,287)</u>
Net current assets			<u>624,105</u>	<u>716,669</u>
Net assets	14		<u><u>627,936</u></u>	<u><u>723,877</u></u>
Funds	15			
Restricted funds			11,784	24,258
Unrestricted funds				
Designated funds			426,216	509,683
General funds			<u>189,936</u>	<u>189,936</u>
Total charity funds			<u><u>627,936</u></u>	<u><u>723,877</u></u>

The directors are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477, and that no member or members have requested an audit pursuant to section 476 of the Act.

The directors acknowledge their responsibilities for:

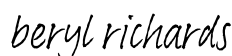
- ensuring that the company keeps proper accounting records which comply with section 386 of the Act; and
- preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the company.

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

Approved by the trustees on 2 December 2025 and signed on their behalf by



Judeline Nicholas - Co Chair



Beryl Richards - Co Chair

Diverse City**Statement of cash flows****For the year ended 31 March 2025**

	2025	2024
	£	£
Cash flows from operating activities:		
Net movement in funds	(95,941)	(174,854)
Adjustments for:		
Depreciation charges	4,526	4,394
Dividends, interest and rents from investments	(15,034)	(8,662)
(Increase) / decrease in debtors	(42,439)	426,602
Increase / (decrease) in creditors	32,725	(200,570)
Net cash (used in)/provided by operating activities	(116,163)	46,910
Cash flows from investing activities:		
Dividends, interest and rents from investments	15,034	8,662
Purchase of tangible fixed assets	(1,149)	(1,102)
Net cash provided by investing activities	13,885	7,560
(Decrease) / increase in cash and cash equivalents in the year	(102,278)	54,470
Cash and cash equivalents at the beginning of the year	728,186	673,716
Cash and cash equivalents at the end of the year	625,908	728,186

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

Diverse City

Notes to the financial statements

For the year ended 31 March 2025

1. Accounting policies

a) Basis of preparation and general information

Diverse City is a charitable company limited by guarantee registered in England and Wales. The registered office address is 3 Manwell Drive, Swanage, Dorset, BH19 2RB.

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

Diverse City meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves and confirmed future funding. There are no material uncertainties about the charity's ability to continue as a going concern.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of performances or training and consultancy is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item, is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Diverse City

Notes to the financial statements

For the year ended 31 March 2025

1. Accounting policies (continued)

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis, being the proportion of total costs:

	2025	2024
Raising funds	18.1%	8.5%
Charitable activities	81.9%	91.5%

i) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Computer equipment	4 years straight line
--------------------	-----------------------

Items of equipment are capitalised where the purchase price exceeds £1,000.

j) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

k) Cash at bank and in hand

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

Diverse City

Notes to the financial statements

For the year ended 31 March 2025

1. Accounting policies (continued)

l) Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

n) Grants payable

Grants payable are recognised in the year in which the offer is conveyed to the recipient, except in those cases where the offer is conditional, such grants being recognised in expenditure when the conditions attached to the grant have been fulfilled.

o) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

p) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

q) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying 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 if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are depreciation, as described in note 1i above.

Diverse City

Notes to the financial statements

For the year ended 31 March 2025

2. Prior period comparative: statement of financial activities

	Restricted £	Unrestricted £	2024 Total £
Income from:			
Donations	-	2,008	2,008
Charitable activities	160,348	760,724	921,072
Other trading activities	-	8,218	8,218
Investments	-	8,662	8,662
Total income	160,348	779,612	939,960
Expenditure on:			
Raising funds	-	94,676	94,676
Charitable activities	390,565	629,573	1,020,138
Total expenditure	390,565	724,249	1,114,814
Net income / (expenditure) and net movement in funds	(230,217)	55,363	(174,854)

3. Income from charitable activities

	Restricted £	Unrestricted £	2025 Total £
Grants	66,105	647,568	713,673
Theatre tax relief	-	41,906	41,906
Performance income	-	15,507	15,507
Partnership income	-	12,312	12,312
Total income from charitable activities	66,105	717,293	783,398

Prior period comparative:

	Restricted £	Unrestricted £	2024 Total £
Grants	160,348	643,917	804,265
Performance income	-	93,000	93,000
Partnership income	-	23,807	23,807
Total income from charitable activities	160,348	760,724	921,072

Diverse City

Notes to the financial statements

For the year ended 31 March 2025

4. Income from other trading activities

	2025	2024
	Total	Total
	£	£
Training and consultancy	<u>23,559</u>	<u>8,218</u>

Income from other trading activities was unrestricted for both the current and prior year.

5. Government grants

The charitable company receives government grants, defined as funding from Arts Council England, Local Authorities, Access to Work funding and the National Lottery Community Fund to fund charitable activities. The total value of such grants in the year ending 31 March 2025 was £566,129 (2024: £731,565). There are no unfulfilled conditions or contingencies attaching to these grants.

Diverse City**Notes to the financial statements****For the year ended 31 March 2025****6. Total expenditure**

	Raising funds £	Charitable activities £	Support and governance costs £	2025 Total £
Fundraising	27,758	-	-	27,758
Project costs	-	317,006	-	317,006
Grants payable (note 10)	-	68,684	-	68,684
Staff costs (note 8)	98,495	155,041	173,396	426,932
Freelance	-	29,395	-	29,395
Staff training	-	2,674	-	2,674
Travel and subsistence	-	-	13,573	13,573
Governance	-	-	6,919	6,919
Insurance	-	-	3,935	3,935
Subscriptions	-	-	2,161	2,161
Other administrative costs	-	-	21,882	21,882
Accountancy	-	-	3,980	3,980
Legal and professional fees	-	-	1,192	1,192
IT and design	-	-	5,779	5,779
Depreciation	-	-	4,526	4,526
Sub-total	126,253	572,800	237,343	936,396
Allocation of support and governance costs	42,866	194,477	(237,343)	-
Total expenditure	169,119	767,277	-	936,396

Total governance costs were £10,899 (2024: £11,423).

Diverse City

Notes to the financial statements

For the year ended 31 March 2025

6. Total expenditure (continued)

Prior period comparative:

	Raising funds £	Charitable activities £	Support and governance costs £	2024 Total £
Fundraising	13,404	-	-	13,404
Project costs	-	539,868	-	539,868
Grants payable (note 10)	-	84,490	-	84,490
Staff costs (note 8)	63,076	179,893	137,844	380,813
Freelance	-	9,378	10,074	19,452
Staff training	-	10,445	-	10,445
Travel and subsistence	-	-	15,600	15,600
Governance	-	-	8,623	8,623
Insurance	-	-	6,504	6,504
Subscriptions	-	-	2,896	2,896
Other administrative costs	-	-	16,777	16,777
Accountancy	-	-	5,580	5,580
Legal and professional fees	-	-	5,968	5,968
Depreciation	-	-	4,394	4,394
Sub-total	76,480	824,074	214,260	1,114,814
Allocation of support and governance costs	18,196	196,064	(214,260)	-
Total expenditure	94,676	1,020,138	-	1,114,814

Diverse City

Notes to the financial statements

For the year ended 31 March 2025

7. Net movement in funds

This is stated after charging:

	2025 £	2024 £
Depreciation	4,526	4,394
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	1,038	797
Auditors' remuneration (ex VAT):		
▪ Independent examination	2,900	2,800
▪ Other services	500	350

3 trustees were reimbursed for travel expenses during the year (2024: 4).

In common with other charities of our size and nature we use our auditors to assist with the preparation of the financial statements and to prepare and submit returns to the tax authorities.

8. Staff costs and numbers

Staff costs were as follows:

	2025 £	2024 £
Salaries and wages	386,999	347,680
Social security costs	31,612	25,747
Pension costs	8,321	7,386
Subtotal	426,932	380,813
Freelance staff	29,395	19,452
	456,327	400,265
Redundancy pay	642	-

No employee earned more than £60,000 during the current or prior year.

The key management personnel of the charitable company comprise the trustees, Artistic Directors, Executive Director and Finance Manager. The total employee benefits of the key management personnel were £214,816 (2024: £192,203).

	2025 No.	2024 No.
Average head count	15.0	15.7
Average FTE	9.5	8.9

Diverse City

Notes to the financial statements

For the year ended 31 March 2025

9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

10. Grants payable

	2025 £	2024 £
Grants to institutions: Cirque Bijou	66,324	74,440
Grants to 7 individuals (2024: 17)	<u>2,360</u>	<u>10,050</u>
Total grants awarded	<u>68,684</u>	<u>84,490</u>

There are no support costs incurred which directly relate to grants payable.

Grants awarded to Cirque Bijou are in relation to their joint project Extraordinary Bodies which is funded by Arts Council England.

11. Tangible fixed assets

	Computer equipment £
Cost	
At 1 April 2024	22,495
Additions in year	1,149
Disposals in year	<u>(3,397)</u>
At 31 March 2025	<u>20,247</u>
Depreciation	
At 1 April 2024	15,287
Charge for the year	4,526
Disposals in year	<u>(3,397)</u>
At 31 March 2025	<u>16,416</u>
Net book value	
At 31 March 2025	<u>3,831</u>
At 31 March 2024	<u>7,208</u>

Diverse City

Notes to the financial statements

For the year ended 31 March 2025

12. Debtors

	2025 £	2024 £
Trade debtors	18,888	8,112
Accrued Income	51,132	18,687
Other debtors	189	971
	<u>70,209</u>	<u>27,770</u>

13. Creditors: amounts due within 1 year

	2025 £	2024 £
Trade creditors	33,859	19,374
Accruals	33,857	10,394
Other taxation and social security	2,389	8,369
Other creditors	1,907	1,150
	<u>72,012</u>	<u>39,287</u>

14. Analysis of net assets between funds

	Restricted funds £	Designated funds £	General funds £	Total funds £
Tangible fixed assets	-	-	3,831	3,831
Current assets	11,784	498,228	186,105	696,117
Current liabilities	-	(72,012)	-	(72,012)
Net assets at 31 March 2025	<u>11,784</u>	<u>426,216</u>	<u>189,936</u>	<u>627,936</u>

	Restricted funds £	Designated funds £	General funds £	Total funds £
Prior period comparative				
Tangible fixed assets	-	-	7,208	7,208
Current assets	24,258	548,970	182,728	755,956
Current liabilities	-	(39,287)	-	(39,287)
Net assets at 31 March 2024	<u>24,258</u>	<u>509,683</u>	<u>189,936</u>	<u>723,877</u>

Diverse City

Notes to the financial statements

For the year ended 31 March 2025

15. Movements in funds

	At 1 April 2024 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2025 £
Restricted funds					
Community engagement	20,704	16,561	(36,422)	-	843
Next Gen	-	14,937	(3,996)	-	10,941
Touring diverse led circus	3,554	34,656	(38,210)	-	-
Total restricted funds	24,258	66,154	(78,628)	-	11,784
Unrestricted funds					
<i>Designated funds:</i>					
Designated access/rehearsals	9,147	-	-	(9,147)	-
Designated project funds	182,937	227,784	(330,765)	22,522	102,478
Organisational support	313,249	546,517	(523,442)	(13,375)	322,949
Cultural recovery fund	4,350	-	(3,561)	-	789
<i>Total designated funds</i>	509,683	774,301	(857,768)	-	426,216
General funds	189,936	-	-	-	189,936
Total unrestricted funds	699,619	774,301	(857,768)	-	616,152
Total funds	723,877	840,455	(936,396)	-	627,936

Purposes of restricted funds

Community engagement

The funds relate to a National Lottery Community Grant used to fund a three year Community Engagement project. The final grant payment of £17k was received during the year with related expenditure of £36k. The total grant was £197k over three years. The activity finished within the financial year and the remaining funds of £0.8k will be used for reporting the project activity and impact.

Touring diverse led circus

The final payment of £35k relating to a Project of National Importance grant received from the Arts Council of England was received during the financial year. These funds were received to support a three year Extraordinary Bodies touring programme in partnership with seven theatre venues. The touring programme finished in June 2023. The final grant was used to wrap up the project and create a film containing Extraordinary bodies artists, this will be released in the next financial year. The income and expenditure is now complete and the reserves are zero.

Diverse City

Notes to the financial statements

For the year ended 31 March 2025

Next Generation - Trailblazer

Funds of £15k were received during the year as the first grant payment from the Youth Music Trust: Trailblazer Fund. The related expenditure was £4k. This grant supports a 2-year programme of inclusive music training, collaborative composition, and mentoring to talented emerging D/deaf, disabled, and neurodiverse young artists from across England. The total grant for the two year period is £30k.

15. Movements in funds (continued)

Purposes of designated funds

Designated access/rehearsals

The access/rehearsal reserves of £9k were transferred to the designated project reserve and spent on the production cost of the Mid Life show that toured Feb/March 2025.

Designated project funds

The project reserves relate to funds that have been allocated to specific activities in line with organisational budgets. A transfer of £13k was received from Organisational Support funds and £9k from Access/rehearsal funds to support Mid Life production and touring costs. The fund has reduced due to expenditure relating to the Mid Life show, Next Generation activity and the Earth, Wheels Air project (Extraordinary Bodies work in Kenya in partnership with Pamoja Dance). The designated funds will support development of the shows 'All We Have' and 'The Other Life I Lead' and Next Generation activity.

Organisational support

The organisational support reserves were designated to support essential organisational expenditure including salaries and infrastructure costs. The reserve has increased in order to support required expenditure in the next three financial years, in line with the Arts Council England National Portfolio Investment Programme extension years. A transfer of £13k was made to the project reserve to support Mid Life Production and Tour costs.

Cultural recovery fund

The funds relate to the remaining expenditure from grants received for the Cultural Recovery Fund. These funds continue to support depreciation on assets bought with the fund. The fund will be fully spent in the next financial year.

General funds

The general reserves support building resilience and amount to approx 4 months running costs.

Diverse City

Notes to the financial statements

For the year ended 31 March 2025

15. Movements in funds (continued)

Prior period comparative

	At 1 April 2023 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2024 £
Restricted funds					
Community engagement	(49,051)	160,348	(90,593)	-	20,704
Touring diverse led circus	303,526	-	(299,972)	-	3,554
Total restricted funds	<u>254,475</u>	<u>160,348</u>	<u>(390,565)</u>	<u>-</u>	<u>24,258</u>
Unrestricted funds					
<i>Designated funds:</i>					
Designated access/rehearsals	10,856	1,442	(2,789)	(362)	9,147
Designated project funds	212,242	300,611	(331,136)	1,220	182,937
Organisational support	223,247	477,559	(386,760)	(797)	313,249
Cultural recovery fund	7,975	-	(3,564)	(61)	4,350
<i>Total designated funds</i>	<u>454,320</u>	<u>779,612</u>	<u>(724,249)</u>	<u>-</u>	<u>509,683</u>
General funds	189,936	-	-	-	189,936
Total unrestricted funds	<u>644,256</u>	<u>779,612</u>	<u>(724,249)</u>	<u>-</u>	<u>699,619</u>
Total funds	<u>898,731</u>	<u>939,960</u>	<u>(1,114,814)</u>	<u>-</u>	<u>723,877</u>

16. Related party transactions

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

DIVERSE CITY

England & Wales - Charity number 1176855

Accounts

Company no. 6004929
Charity no. 1176855

Diverse City
Report and Unaudited Financial
Statements
31 March 2024

Diverse City

Reference and administrative details

For the year ended 31 March 2024

Company number 6004929

Charity number 1176855

Registered office and operational address 3 Manwell Drive
Swanage
Dorset
BH19 2RB

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Ayad Al-Ani	
Naomi Baldwin Webb	
Sophie Cottle	appointed 5 September 2023
Emma Hughes	appointed 5 September 2023
Ben Johnsen	
Judeline Nicholas	appointed 23 September 2024
Beryl Richards	appointed 17 October 2024
Joshua Ward	appointed 5 September 2023
Melanie Allwood	resigned 10 May 2023
Graham Devlin	resigned 10 May 2023
Valentina Huxley	resigned 15 April 2024
Lucia Sherman	resigned 10 May 2023
David Young	resigned 27 February 2024

Bankers Unity Trust Bank
PO Box 7193
Planetary Road
Willenhall
WV1 9DG

Independent examiners Godfrey Wilson Limited
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

Diverse City

Report of the trustees

For the year ended 31 March 2024

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

Structure, governance and management

Diverse City is a company limited by guarantee and a charity registered with the Charity Commission. In 2023-24 the company had a board of 13 trustees and was governed by our Articles of Association, adopted by a special resolution dated 22 December 2017.

Trustees are recruited by invitation, through specialist agencies and by open call out by the board in collaboration with the Executive Team. Trustees are appointed according to identified skill gaps and in line with targets around representation and equality. Trustees meet quarterly to review progress against targets, risk register and quarterly management accounts.

Our new Governance and Compliance Manager inducts trustees into the company and ensures close communication with the Executive Team and or Chair of Trustees. Individual Trustees take responsibility for oversight of the company's compliance with Arts Council England's investment principles, from time to time they form task and finish groups for specific work and join action groups to oversee discrete areas of management. Trustees are invited to view work in development and in action throughout the year. The board has an annual away day where strategic plans and activity are reviewed.

Responsibility for the management of the charity is delegated to a four-person Executive Team, comprised of two Joint Artistic Directors, an Executive Director and a Finance Director who all report to the board. The Executive Team holds responsibility for strategic artistic, financial and organisational delivery of the three-year business plan. Financial management is led by the Executive Director and Finance Director.

Diverse City artistic leadership is held by Co Artistic Directors, Claire Hodgson and Jamie Beddard. The artistic and strategic planning for Diverse City's circus collaboration, Extraordinary Bodies is shared equally between the charity and Cirque Bijou Limited. The collaboration's working practice and discrete company responsibilities are governed by a collaboration agreement, reviewed annually.

In 2023-24, Diverse City employed a distributed core team of 16 people (largely on part-time contracts). We do not have a permanent volunteer staff. This year contractual and freelance professional performers, creative practitioners and producers extended our team by 75 people. We ran an annual integrated programme of Next Generation talent development with 16-30 year olds participating in creative development, skills training (including aerial circus), coaching and performance residencies.

Each strategic area of activity is held by distributed sub-teams (Productions, Tracking Impact, Next Generation) with delegated responsibility for relationship management, and tactical planning. Teams are stewarded by the Executive Team and supported by peers. We operate through a shared online office and meet face to face at regular co-working days.

Diverse City

Report of the trustees

For the year ended 31 March 2024

The charity is active in many new and established networks: What Next? Unlimited, Change Creation, NPO cohort, Jerwood Creative Fellowships, Fuel Basecamp Producing and Touring companies, plus festival, touring and commercial networks. Jamie Beddard and Claire Hodgson are on What Next? Core Group and have advised DCMS; they work closely with the Clore Leadership Programme and have been part of the Agents for Change network working at Theatre Royal Plymouth, Bristol Old Vic and New Wolsey, Ipswich. The Executive team also hold trustee roles for a range of small and medium scale theatre and arts organisations in the southwest and nationally.

The charity is a member of Independent Theatre Council, National Association of Youth Theatres, Living Wage Foundation and IETM and is registered with the ICO.

Extraordinary Bodies is the charity's key partnership and a collaboration with Cirque Bijou Ltd. The partnership emerged out of our work together in 2012 Olympics and is governed by a collaboration agreement reviewed annually. The charity is also a 'leading light' of Lighthouse Poole.

The charity is a living wage employer and sets rates of pay for key management personnel based on equivalent sector market rates and level of artistic and fiscal responsibility. The charity aims to reduce the differentials between the top and bottom pay rates in the company.

Objectives and activities

The charity's objectives

Our objectives are:

- The promotion of equality and diversity for the public benefit, including (but not limited to) those with physical impairments, learning disabilities and others experiencing barriers to learning, development and inclusion, by (but not limited to):
 - The provision and promotion of the arts (including by promoting the widening of participation in (but not limited to) the performing arts);
 - The provision of workshops, training programmes and coaching in the arts, in particular (but not limited to) the performing arts; and
 - The advancement of education in the arts and raising awareness in equality and diversity.
- The promotion of social inclusion for the public benefit in particular (but not limited to) among individuals who are socially excluded from society, or part of society, as a result of their social position, in particular (but without limitation) through the promotion of performing arts, including widening participation in performing arts.

How the charity's aims further its legal purposes

Diverse City is founded on the values of collaboration, justice, creativity and optimism and our vision is a healthy, just and civil society for all. Our inclusive public, performing arts practice widens participation in the arts and society, including by children and young people, and trains and promotes talented, diverse, independent artists.

The charity's strategies for achieving its stated aims and objectives

Our strategies are to lead the UK's only integrated circus company Extraordinary Bodies in partnership with Cirque Bijou; to co-produce new work rooted in the stories and experiences of real people; identify, support and employ new and underrepresented performing arts talent on stage and off stage; to include the participation of diverse civic artists in the places we perform alongside the shows; and to lead a youth ensemble that exemplifies and paves the way for inclusive performing arts training. We want to see everyone on and off stage and in the audience, participating in the telling of stories with universal resonance, within diverse, activated and connected communities.

Diverse City

Report of the trustees

For the year ended 31 March 2024

The criteria the charity uses to assess success in achieving goals

The charity is developing a new evaluation framework to assess success in achieving our goals alongside use of the revised Culture Counts Impact and Insight toolkit. We have annual targets across all activity and for progress towards Arts Council England's investment principles. We track audience numbers and demography, early career artists developed, partnerships forged, and professional artists employed. For the period 2021-23 we worked with Tonic Theatre to uncover learning and feedback from artists and with data analysts Baker Richards to reveal a rich insight into the audiences reached for touring Diverse Led Circus. We are reviewing our dynamic Story of Change in light of discoveries throughout the last few years about which interventions have most impact and where our energies are best deployed.

We investigate the response and demographic of audiences through both Culture Counts surveys incorporating Illuminate compulsory questions. We continued to employ the services of specialist audience data analyst company Baker Richards to create a more detailed picture of audiences attracted by the work of our ACE project of national importance: 'Touring diverse Led Circus'. We also captured progression of artists and young people through and beyond our company, through case studies and by monitoring skill development, career progression and additional training pathways. We judge success on the impact and reach of our work through robust evaluation frameworks for all activity using self and peer assessment of personal and professional change catalysed by our work.

Significant activities undertaken and their contribution to the charity's achievement of aims and objectives

Having applied and secured our second, 3-year ACE NPO grant, 2023-2024 marked the start of our 2023-26 business plan, "A New Now". The year followed one of the most productive periods in our history and we kept up the pace with an intense period of activity and impact. Our creative efforts, alongside our long-term partner, Cirque Bijou, led to new thinking and insight for Diverse City as we saw the ripples of our work radiate outwards.

All our output was driven by our strategic aim to influence systemic change on a national scale around representation in the arts. Significant activities during this period were our national tour of Extraordinary Bodies' Waldo's Circus of Magic and Terror, conceived by Hattie Naylor in 2017. The script was co-written by Hattie Naylor and Jamie Beddard, directed by Billy Alwen, Claire Hodgson, and Jenny Davies, and beautifully captured digitally by Bristol Old Vic Theatre. This co production with Theatre Royal Plymouth and Bristol Old Vic was the third major show of our Arts Council England (ACE) funded Project of National Importance Touring Diverse Led Circus project. It encapsulated in one startling story our defiant vision for change: "The spirit of defiance and otherness of the circus is written into the bones of the evening" The Telegraph; "a hugely ambitious work" The Stage. The show marked an upscaling of our live performance work following the challenges of the pandemic and was accompanied by significant continued development of our Unexpected Leadership, Connecting Communities and Next Generation talent development strands. The annual programme for early career artists grew to include deeper, more intensive creative development residencies that aimed to accelerate artistic experience and knowledge.

How the charity delivers public benefit

The charity delivers public benefit by mitigating barriers to engagement and participation in the performing arts and by working to ensure that the cultural sector is inclusive and reflective of the widest number and range of people in our society. The charity's trustees confirm that they have had regard to the Charity Commission's guidance on public benefit.

Diverse City

Report of the trustees

For the year ended 31 March 2024

Our goals

Optimistically we tagged 2023-24 as a 'New Now', more in hope than as a statement of fact. Radical shifts had been in the air since Covid, and our goal was to keep the momentum for change around whose voices and bodies are heard and seen on national stages. We felt the work was more essential than ever in championing the ethical and economic value of cultural inclusion and equal representation. Our overarching goal was to bring our Arts Council funded strategic Project of National Importance, Touring Diverse Led Circus, to completion and to draw together learning from the last three years. Investment from Paul Hamlyn Foundation and the National Lottery were key to our ability to having the right producers in place to take our huge co production out on the road and Connect with Communities through diverse leadership as we did it.

We wanted to consolidate relationships with partners, support our creative teams on tour with humanity and ensure that the widest possible audiences were introduced or returned to our work. Our goal was also to ensure that the charity used its resources, capacity, and structure to create the biggest impact and that the artistic output of our flourishing partnership, Extraordinary Bodies, was as fully realised as possible to achieve our charity's goals.

Our workforce comprised 16 full and part time roles with freelance senior producers bringing new expertise in the making and touring of complex shows in uncertain times. Our overheads budget increased from approximately £530k to £534k by the end of the same period.

Grants

From 2018–2025 the Charity has been committed to granting approximately £65-100k pa to Cirque Bijou for the shared management and delivery of our partnership collaboration, Extraordinary Bodies. The partnership fulfils our aims and objectives by embodying our ethos, vision and mission through creating practical artistic productions that promote equality and diversity and of social inclusion for the public benefit.

Volunteers

The charity currently has no permanent volunteer workforce and mainly works with volunteers provided by partner organisations. In 2023-24 we worked directly with one volunteer to support admin and data inputting, but their contribution was not significant to the charity's ability to carry out our aims and objectives.

2023-24 progress towards achievement of aims

Strategic Aim 1: Diversify the national cultural offer

In addition to taking our new show *Waldo's* out on the road, we began to lay the groundwork for future, co-produced integrated, national, touring work. We started by playing with scale and context, putting flexibility, lightness and inclusion at the heart of our work.

We piloted new concepts such as *SW!M Too*, co-produced with the Mowlem Theatre, Swanage in June 2023 and *SW!M75* co-produced with Super Culture in October 2023 at Weston-super Mare Marine Lake, celebrating 75 years of the NHS. Both were co-Directed by Claire Hodgson and Deborah Paige with disabled artists Dave Young, Harry Basset and Jamie Beddard integral to the show, which was supported by What's Up Accessible Paddle-boarding. We also began to explore *All We Have*, a new co-production with Ad Infinitum, led by Jamie Beddard and George Mann.

Diverse City

Report of the trustees

For the year ended 31 March 2024

The final quarter of the year saw three fresh Extraordinary Bodies ventures aimed at sharing practice nationally and internationally: An international exchange with Pamoja Dance, Kenya on *Earth Wheels Air* R&D led by Extraordinary Bodies artists Jonny Leitch and Tilly Lee Kronick; a creative digital project *Take Up Space* showcasing the creative practice, celebrating the work & promoting the story & people of Extraordinary Bodies; and lastly a residency with Galway Youth Circus planned for 2024 to showcase the work of Extraordinary Bodies and advocate for greater inclusivity in circus training and practice.

Every project and production aims to develop and learn from diverse independent, integrated artistic performing talent so that we and the wider sector can employ more people, better. Key insights from 35 of the cast, creatives, production team from *Waldo's* plus the senior management teams from Cirque Bijou and Diverse City fed into the Extraordinary Bodies' evaluation of *Waldo's Circus of Magic and Terror*, commissioned from Tonic Theatre. The process helped us to learn from the independent artists involved in our largest production to date. It also moved our thinking about talent development, project commissioning and artist support.

In parallel with Touring Diverse Led Circus, our 'Connecting Communities' programme continued to support Unexpected Cultural Leaders to get into the arts. We programmed professional development to increase confidence at work or work experience interviews; grow work and interpersonal skills; increase self confidence in presentation; and build confidence in disclosing complex access needs. This vital initiative grows a new generation of leaders and supports them to get into positions where they can create meaningful change in their immediate communities and across the sector. Six leaders graduated in July 2023, with an additional eight completing the programme by March 2024. Their impact started to be felt both within and beyond the arts sector as they took up positions as artists, trainers, advisors, trustees and cultural workforce.

We continued for a third year to support the career development of exceptional Jerwood Fellow alumnus Jodie Cole by employing her as a producer to lead on the Co Evaluation programme as part of Connecting Communities, and as a practitioner in Festival's 'All You Need is Love'.

"This has been the launching pad for my career that I really needed. A slow emerging and bumbling. There're not many workspaces where one is allowed to bumble and tumble in this way. I always had the potential, but I didn't quite believe it, and having 3 years with the company really allowed for the time I needed to understand how I can come at the industry with what I can offer. You believed in me over time, and that has allowed me to believe in myself, and now I'm thriving creatively and financially. I never thought it was ever possible to be paid to have ideas and make dances! But here we are, and I love it, creating for a living!!! Wahey!

All our freelance creative teams aim to be representative of the whole of society and we work towards targets (51% women; 16% GM; 20% D/deaf & disabled people) across our annual creative programme and we ringfence at least 20% production access costs. This commitment extends to the make-up of our board and into our core team. It is always a consideration when approaching any recruitment process. Our amazing producing team has diversified this year through key support from Paul Hamlyn Foundation. In 23-24 we employed 75 freelancers 33.3% of whom were artists or specialist creatives. Our drive to challenge underrepresentation on and off stage can be seen in the breakdown of freelancers employed who were 62% female, 28% Deaf, disabled or neurodivergent, 32% from the Global majority and approximately 11% from low socioeconomic backgrounds. Our recruitment processes continue to evolve to increase access to other roles because we recognise that power imbalances inherent in our current structure impacts our ability to drive change.

Diverse City

Report of the trustees

For the year ended 31 March 2024

In the summer of 2023, a public platform for a cross section of this brilliant talent came with *All You Need is Love*, a collaboration with Cirque Bijou for Dorset's Camp Bestival finale in July 2023. Audiences of over 7,000 people saw performers from across all strands of our work including professional artists such as Nandi Bhebe (Mid Life, Wise Children), emerging artists such as Jess Skelton from Extraordinary Bodies Young Artists; Unexpected Creative Leaders such as A1 (Rising Arts BE IT, ACE Transforming Leadership alumnus) and Jodie Cole, (Jerwood Arts Creative Fellowship alumnus & independent dance artist).

Strategic Aim 2: Represent, respond to and engage diverse audiences

"It made me feel inspired - as a disabled person myself, I have never seen such disabled-led arts before. The story was important but equally were the performers who told it." Audience Waldo's

Waldo's Circus of Magic and Terror was not only an important story, beautifully told, but it was also a cultural event that put diverse people centre stage and ensured that all audiences saw themselves represented in our cultural landscape. The show was a continuation of our long-term project to make 'Circus for Every Body' to normalise different bodies on stage. Of the 6,000 people who saw Waldo's 10% had been to a previous production from us over the last three years, approximately 16% identified as disabled and 46% were new bookers. The show toured across 6 venue partnerships and following the premiere at Bristol Old Vic, headed to The Lowry Salford Quays, Theatre Royal Plymouth, MAST Mayflower Studios Southampton, Lighthouse Poole and Brighton Dome for a 29 date tour. The Net Promoter score was well over 8 with audiences mainly female, 73% identifying as white and almost equally spread across the 30-69 age bracket. Across all audiences for Touring Diverse Led Circus we didn't see any other substantial difference in the demographic of people attending Extraordinary Bodies productions versus regular theatre attenders. The biggest difference was that they came from more 'cosmopolitan' postcode sectors with a motivation for attending "To be entertained", "To be inspired" and "To spend time with friends/family". Audience feedback consistently marked the emotional and attitudinal impact of the shows:

"I admired all the performers, and it has certainly made me think about my attitude to disabilities"

"I got emotional and cried during the trapeze duet and Mish's death. Thank you for a strong and meaningful experience. Very interesting to learn the story of Waldo's Circus"

"Stunning, mesmerising, powerful. Brilliant on every level. Please more, it was spectacular. Thank you from us – it's hard to find representation in the arts, not personally but for my two children"

Touring Diverse Led Circus and *Waldo's* not only normalised diverse led work for existing audiences but also for venue teams. All shows were accompanied by accessible programmes, trailer, synopses, visual story & national, embedded community engagement. The work as always involved experiments in creative audience access including captioning, audio description and beautifully integrated BSL interpretation and storytelling from Max Marchewicz. We used caption screens throughout every performance and a recorded AD track - challenging at times with an evolving script-heavy show. Hearing audiences were trusted to understand the meaning of sections told entirely in BSL. The project brought more people facing access barriers into theatres and alerted venues to what they were doing well and what they could improve.

Diverse City

Report of the trustees

For the year ended 31 March 2024

Without significant strategic investment from Arts Council England, it is unlikely that we would have been able to make this glorious work available to so many people or supported such a range of venues. Touring a show with a total team of 17 onstage and over 23 offstage was a huge undertaking that stretched the joint resources and ambitions of both Diverse City and our partner Cirque Bijou. Throughout, we kept in our line of sight one singular vision: a touring show for the mid-scale stage; filled for the first time with uniquely diverse talents; telling a compelling disabled-led story; shot through with captivating songs and circus; provoking debate about the past and the future; all wrapped up in a night of amazing entertainment and spectacle.

“Extraordinary Bodies have not only done countless disabled people a great service in honouring them with this story; they have also produced a piece of work that makes it absolutely clear how much more so many disabled people could achieve - whether that means excelling in something, or simply being allowed a chance of living more independently - if non-disabled society would only get out of their way.” Edward Barrett, online reviewer

Our significant multi-year programme Connecting Communities concluded. The programme brought local, sidelined communities from Poole, Southampton, Rochdale and Plymouth, into a closer relationship with their local arts venue and Extraordinary Bodies. The national programme stimulated independent creative community projects stimulated by the style, form and themes of our work. Beautiful creative outcomes were displayed through photographic exhibitions and visual artwork distributed through partners and our own platforms. Community groups and individuals also engaged deeply with our professional creative teams and with audiences as co evaluators through tactful post-show feedback conversations around the complex and disturbing issues raised by the show.

Our desire to reach more and different audiences led to forays into other new territory. We scoped out an integrated workshop and film package with Artist Nikki Charlesworth to go alongside her animated film ‘Splash!’ inspired by our 2019 show for SEND schools. We also embarked on our first remounted show, a reimagined version of Mid Life by Sheila Chapman directed by Lucy Richardson. Originally touring just before Covid, Mid Life’s second life was pitched to potential bookers, with a plan to tour in February/March 2025 in a co production with Theatre Royal Plymouth. Extraordinary Bodies also entered a new partnership with the rural touring network through *Circus Around And About 2* which aims to support venues in a significant, small scale touring network to diversify audiences (and artists).

The touring landscape is challenging for everyone. Post pandemic, venues have limited co-producing budgets and less appetite to take box office risks. Comedy or musicals still dominate programming choices and audiences are seen to be reverting to a safe night out from known companies or known shows. The cost-of-living crisis has taken a large chunk out of the frequency of visits to venues, although when people do attend, higher ticket pricing does not seem to put people off. Overall, our sector is in uncharted territory in terms of traditional touring models for new and remounted work. Consequently, neither venues nor producers can shoulder high levels of financial risk in the uncertain environment.

Diverse City

Report of the trustees

For the year ended 31 March 2024

Our partnership with Cirque Bijou on Extraordinary Bodies significantly increased its online audiences this year with the touring of Waldo's Circus of Magic and Terror brining a total digital reach of 164,778. Highlights over the period of the Waldo's tour were over 50 online features, reviews, articles and broadcasts; over 500 new social media followers with an online advertising reach of 309k; and 10,000 YouTube views - including the Waldo's trailer, BSL flyer, 'Fear in You' and 'Ooplah' music videos, 'behind the scenes' and 'character cards'. Extraordinary Bodies Instagram was a huge success story with impressions increased by 88.27% and total impressions: 45,473; reach increased 561.52% and total reach: 64,005. Instagram reels accounted for 24,650+ views and follower count were up by over 400. Twitter had over total Impressions 97,900 and 82 new followers while Facebook saw profile visits up by 330%. Extraordinary Bodies Website saw an 8% increase in users and 20.59% increase in page views.

Strategic Aim 3 Create opportunities for the next generation of artists

This Next Generation strand of work models inclusive practice and provides accessible ways for people to get into the creative sector. It aims to equip the Next Generation of integrated creative practitioners for a range of professional roles on stage and off it.

Extraordinary Bodies Young Artists created new work within our national touring community project Connecting Communities. Their creative response to Waldo's explored ideas around the themes of masking and authenticity that was explored further when the ensemble travel to Birmingham to perform a scratch version of *The Other Side* at the European Youth Festival For/With/By in Birmingham in July 2023. The next step will be to evolve this idea as a fully formed professional piece of gig theatre 'The Other Life I Lead'.

Early in 2023, Diverse City laid the groundwork for Extraordinary Bodies to launch Uplift Inclusive Circus Aerial weekly classes in a partnership with Dorset based Gems Circus School. In November, the Next Generation team piloted a new residency and show-making format at Theatre Royal Plymouth. The residency was led by Ellis Davis, Claire Hodgson and Jamie Beddard, with workshops in Dance and Movement, Acro dance, Aerial and Circus and Music and Theatre. We worked with Unexpected Leaders and community groups that had been brought together under the 'Connecting Communities' programme. The creative exploration was a crucial step in the creation of a planned future gig-theatre piece, *The Other Life I Lead*, which will evolve throughout 2024. This work provides critical early career opportunities for talent that, without support, may not otherwise be seen.

Diverse City and Extraordinary Bodies continued to deliver informal and formal learning and consultancy during the year to approximately 155 people. Emerging Dorset-based disabled artist Hatty Greenway completed a 10-month work experience focused on touring new work, casting, script development, audience access, evaluation and fundraising. Claire Hodgson and Billy Alwen supported key Extraordinary Bodies artists 'Tit For Tat' and 'Head Over Wheels' respectively with their own independent projects. We also supported 5 emerging / mid-career artists around fundraising, marketing, mentoring and signposting for pathways into arts through Dorset Arts Development Company's initiative *One Stop Shop*. Other consultancy sessions included the British Council Cultural Leadership Programme, Clore leadership programme, People Make It Work and Victoria Education Centre. The senior management and wider team contributed to the sector through trusteeships, Co-chairing responsibilities, What Next? and People Make it Work. Our focus continued to be on relationships that build the impact of our creative output, with clear strategic benefits.

Diverse City

Report of the trustees

For the year ended 31 March 2024

Strategic Aim 4: Sustainability

Following a period of project evaluation, we turned our attention towards the future direction of Diverse City as an organisation. Over the last two years, we have co-produced four major shows, partnered on six more projects, and created three short films. To ensure we are well-placed for the next phase, we engaged consultants Peter Coxon and CounterCulture to guide our organisational, executive, and personal development. We conducted a 360-review process for each Executive role, created our professional development plans and worked with a consultant to understand the dynamic of the Executive team. We sought to mitigate the pressing risks of burnout by introducing a sabbatical system to be reviewed and formalised in the next financial year. We recruited into new roles, supported those facing barriers in the workplace and introduced new Working Practice riders across the company as part of our inclusive recruitment and induction policy. Alice Chutter our Children and Young People's producer began to work remotely from Nairobi Kenya, for at least 12 months and Joint Artistic Director Jamie Beddard was invited to be Associate Director New Wolsey Ipswich. Eilis Davis was accepted into Senior Leader Apprenticeship (Arts & Culture) MBA and enrolled on Tonic Theatre's international Changemakers programme.

We secured Alex Ford (*Waldo's* Stage Manager) as temporary arts administrator maternity cover. Her role was picked up by freelance arts administrator (and circus aerialist) Saskia Collyns when Alex returned to Stage Management. We recruited freelance Mid Life producer Laura Dickens, and appointed Becky Hughes as permanent Governance and Compliance Manager. The pandemic period required us to focus heavily on securing financial stability and delivering delayed productions. This was therefore the year for prioritising our internal structure and well-being to ensure long-term sustainability.

We appointed CounterCulture to assist us in board recruitment with the aim of increasing the number and range of trustees and to replace Mel Allwood as chair. Trustees agreed to recruit for Co-Chairs to share the responsibility of leading the board of trustees and ensure that the charity opened opportunities to as diverse a range of people as possible. Alongside working with CounterCulture, we joined the Rising Arts On Board programme to induct three young trustees, Josh Ward, Valentina Huxley, Emma Hughes, Sophie Cottle.

2023-24 was as busy and challenging as ever. Arts Council England continued to recognise the charity's strong leadership from the Executive team, supported by clear partnership arrangements, strong planning, good financial reporting to the board. Our progress towards our charity's mission demonstrated a resilience founded on a deep optimism and shared belief.

Financial review

2023-24 was Diverse City's sixth year as a charity and as an ACE NPO. This was the first year of the New NPO three-year period.

The principal funding source for the charity was grant income from the Arts Council of England, and Trusts and Foundations. Our Paul Hamlyn Foundation grant continued to support investment in staff and producer support. Grant income supports the charity's objects of 'the promotion of equality and diversity and of social inclusion for the public benefit through: the provision and promotion of the arts, workshops, training programmes and coaching; the advancement of education in the arts and raising awareness in equality and diversity; and the widening of participation in performing arts'. Grant income was supplemented by income generated from *Waldo's* fees from performances co producer funds in cash and in kind plus a small amount of income from the charity's consultancy services.

Diverse City

Report of the trustees

For the year ended 31 March 2024

In 2023-24 income decreased by £413k compared to the previous year, activity in 2022-23 had been particularly high with three shows either in production or on tour. Income received in 2023-24 was lower than the previous year in relation to Cultural Recovery funds (£42k), an ACE Project of National Importance Grant supporting Touring Diverse Led Circus (£37k), Access to work government funding (£32k), Partner income (£142k), Performance income (£25k), Training & Consultancy (£5k), Trusts and Foundations (£28k), in kind (£35k) and theatre tax relief claims (£266k). These decreases were offset by higher ACE NPO income (£48k) and grant income (£152k).

The year-on-year expenditure decrease of £642k related to reduced project activity following the completion of the touring element of Touring Diverse Led Circus 3-year touring project coming to an end in the first quarter of the financial year. Expenditure in the year related to the tour of *Waldo's Circus of Magic and Terror*, the wrap-up and evaluation of Touring Diverse Led Circus, Connecting Communities and Unexpected Leaders programme, Swim Community Project, Delicate audio work, Next Generation, Circus Around and About 2, Rural Touring and Training and Consultancy. Research and development costs were incurred on the next two new shows *Mid Life* and *All We Have*. Overhead expenditure increased slightly by £3k.

The position at the end of the year was a decrease in funds of £175k. This decrease was expected as restricted and designated funds had been unspent in previous years. These funds were allocated to be spent against project activity and overheads in 2023-24.

Risk register

The charity maintains a risk register identifying risks, analysing potential impact and recording actions to mitigate them, reviewed regularly at Trustee meetings. The major financial risks faced by the charity are from funding bids or co-producing pitches being unsuccessful, from a failure to find a sustained demand or market for touring shows and the inability to recruit adequately skilled, integrated artistic teams for our creative programme.

The Charity takes the following actions to mitigate these risks: to develop a long-term funding strategy, employ independent advisors, internal fundraising training, and invest in relationships with funders; to keep an open conversation with touring partners about the market and future risks and plans; and to both collaborate with training partners and other performing companies to cast our talent net as widely as possible and to work nationally to identify new talent.

Fundraising

In 2023-24 We started our new NPO investment period with annual funding of £536,478 pa for three years, a total of £1,609,434 while other fundraising activity focused on reporting as we drew together the learning from our ACE project of national importance Touring Diverse Led Circus in preparation for sharing our impact with the sector. National Lottery Reaching Communities Fund and Paul Hamlyn Foundation continued to support our Unexpected Leaders programme, Community projects and our core staffing. We secured investment from ACE strategic funds as a partner on Circus Around and About 2 to lay the foundations for a more accessible rural touring network and led commissioned inclusive cross arts residencies and training in Plymouth and Galway where we shared our inclusive practice with communities and creative practitioners. Barrow Full Creative People & Places supported our participation in For With By European Youth Theatre Festival while Talbot Village Trust, D'Oyly Carte Charitable Trust and Youth Music: Trailblazer Fund made grants to support work with early career artists.

Diverse City

Report of the trustees

For the year ended 31 March 2024

The year saw a successful bid to Unlimited for Extraordinary Bodies international collaboration with Pamoja Dance in Kenya. Having previously depended on inhouse capacity from Executive Director and Next Generation Producer, we embarked on a useful exercise in exploring the potential for a freelance team to support immediate needs, prospect research, writing bids and developing strategy. The team were Jenny Langlands, CounterCulture, Jo Taylor, freelance and Lime Green Consulting. The learning helped us to forge ahead with plans for employment of a new in-house Development Manager next year.

Diverse City has voluntarily subscribed to the Fundraising Regulator. Payment of the Levy signals our commitment to fundraising best practice, positively contributing to ACE Dynamism Investment Principle.

No complaints have been received by the charity or by a person acting on our behalf for the purposes of fundraising about fundraising activity.

The charity is registered with the ICO, has an up to date, GDPR compliant privacy policy and regularly reviewed procedures. The charity follows the Fundraising Regulator's Code of Practice and fundraising activity does not include asks to an individual person unless they have explicitly consented to be contacted for this purpose. General asks for individual donations are currently limited to occasional Crowdfunder Campaigns for our work with Children and Young People or through specific, identified fundraising events.

Reserves policy

Trustees have created a reserves policy that aims to build a reserve equivalent to four months of overheads expenditure over a period of four years. Trustees track cashflow and forecasts on a regular basis to highlight any potential low points and to plan for this.

Review of the reserves

The total funds held by the charity at the end of the reporting period was £724k. The breakdown of the funds were as follows:

- Restricted funds £24k – where the donor has specified the funds are to be spent on a particular activity. Most of the funds relate to the ACE Project of National Importance Grant that supports Touring Diverse Led Circus £3k and the National Lottery funded Connecting Communities Project £21k;
- Designated access/rehearsals £9k – Extraordinary Bodies rehearsal fund;
- Designated project activity funds £183k – designated to support creative activity relating to *Mid Life, All We Have*, Next Generation activities, Rural Touring, Digital work, Community Evaluation and Producer Support;
- Designated Cultural Recovery Fund £4k – supporting IT business support costs; and
- General reserves £190k – this is in line with the reserves policy to support the long-term resilience of the charity. The aim is to achieve 4 months overheads buffer. This is tracking as planned.

Diverse City

Report of the trustees

For the year ended 31 March 2024

Going concern

The trustees consider that the charity will continue as a going concern for a period of at least twelve months from the date on which these financial statements are approved for the following reasons:

- The charity holds reserves of £724k at the end of 2023-24. This consists of restricted funds of £24k, designated funds of £510k and general reserves of £190k (approx. 4 months' running costs);
- The budget for 2024-25 includes income targets of £928k, 75% of this income is already confirmed.
- The funds forecast at the end of March 25 are £482k (restricted £7k, designated £285k, general £190k).
- The net cash reserves forecast at the end of March 25 are £481k (designated £291k, general £190k).
- The charity has no debt.

The trustees therefore consider it appropriate to adopt the going concern basis for the preparation of the accounts, as detailed in note 1 to the financial statements.

Plans for future periods

Our future direction is articulated in our 2023-26 business plan: 'A New Now'. Three key, strategic aims thread through all our activity: We will continue to diversify the national cultural offer, represent; respond to and engage with diverse audiences; and create opportunities for the next generation of artists. Our vision is a healthy, just and civil society, led by diverse and relevant performing arts culture. New work will evolve and grow.

As we conclude this transformative year, Diverse City remains committed to fostering equal representation, inclusion and innovation in the performing arts. Our work, rooted in partnership and community, continues to break new ground, and we look forward to the exciting challenges and opportunities that lie ahead.

Looking forward, our focus on new work and new audiences continues. We will be remounting and touring a reimagined version of *Mid Life* by Sheila Chapman, revised with dramaturg Lucy Richardson. We will be accelerating plans for the development for future shows, *All We Have* and *The Other Life I Lead*. Commissioned artist Nikki Charlesworth will scope out the mechanism for taking her original animated film *Splash!* —inspired by *Extraordinary Bodies*' 2019 show—into SEND schools with an integrated workshop and film package. The integrated practice of early career artists will ripple out beyond Dorset through a national residency scheme in partnership with key players. We will widen the talent net to ensure that we are finding and supporting the best of D/deaf and disabled artists for the future.

As the 'Connecting Communities' programme approaches its conclusion in 2024, the Unexpected Leaders cohort remains a central focus. The current cohort will celebrate their achievements with a graduation ceremony in April 2024, marking the end of this transformative three-year programme. These leaders will continue to be part of our wider network, further strengthening the impact of Diverse City's work and making recommendations to the charity for the future of the programme.

Diverse City

Report of the trustees

For the year ended 31 March 2024

The Extraordinary Bodies partnership on Circus Around And About 2 to create a new touring circuit for disabled led circus will offer more varied possibilities for increasing our audiences. We will prepare for and lead our exciting international exchange Earth, Wheels, Air between Kenyan Dance Company, Pamoja Dance and two Extraordinary Bodies artists, Tilly Lee Kronick and Jonny Leitch. This co production is supported by Theatre Royal Plymouth is an opportunity for the two companies to share creative skills, collaborate and seed a new project for Extraordinary Bodies.

The current touring landscape remains challenging, with economic pressures limiting venues' ability to take risks or commit to co-productions. Currently, we tour shows at subsidised rates and other models may enable us to make and tour the work more sustainably. As a result, we are exploring new models of touring and partnership. Notably, the model of our longstanding collaboration with Cirque Bijou through Extraordinary Bodies is under review, as we consider how to evolve this for the future. We will review with the board a simple strategic framework for decision-making to enable us to sift through and select collaboration offers. We are also looking at ways of embedding community and leadership work more directly, to support the creative evolution, audience development and resourcing of shows.

Collaboration with skilled D/deaf, disabled, and non-disabled diverse performers continues to be a challenge in circus and theatre. Advanced physical skills are a challenge to the most seasoned actor if they haven't started training early and the most daring physical performers inevitably struggle with voice projection and character if they haven't had access to actor training. Financial and physical barriers to training mean that many still do not have universal access, so young people coming from less traditional backgrounds are still put off from thinking a career in the arts is for them. Following the Pandemic, we've seen this talent gap ever more clearly. We know that our work on stage increases the sense that a career on and off stage is possible for D/deaf and disabled people. However, to find and train D/deaf and disabled talent, particularly in circus skills requires a 10-year commitment. Our sights are therefore turning to developing and funding strategic talent development programmes long term.

Intensive touring of integrated circus work meant holding to one side other Diverse City projects. We look forward to a re-worked Mid Life, with integration of more women's stories through digital production elements; a new collaboration with Ad Infinitum on All We Have; and a new venture for early career artists through The Other Life I Lead, shaped through a series of creative explorations. Our work on Extraordinary Bodies will go at a slower pace with our short film commissioned from 15 Extraordinary Bodies' artists ready for distribution and our Kenyan R&D exchange sowing the seeds of a potential future production.

We are confident in our sustainability and impact. Our collaboration with Cirque Bijou has built a profile and track record that forms a solid foundation for the next steps in its journey. We are resilient and experienced arts managers slowly building our influence with the cultural sector. We will continue to create the conditions for a working practice founded on values of justice and inclusion, anti-oppressive practice, and generosity. 2024-25 we will enter year two of our current NPO period and will work to secure the resources to move forward in a sound, careful and financially responsible way. Our shows will embody our ethos and values and showcase talents of our incredible artists. They will also be made and offered in different configurations to ensure that communities and places are receiving work that is surprising, relevant, and engaging. We look forward to building on established, and finding new, partnerships that will make the 'New Now' we imagine.

Diverse City

Report of the trustees

For the year ended 31 March 2024

Statement of responsibilities of the trustees

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with 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).

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 income and expenditure of the charity for that period. In preparing those 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 accounting estimates that are reasonable and prudent;
- State whether applicable UK accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees 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.

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

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Independent Examiners

Godfrey Wilson Limited were appointed as independent examiners to the charitable company during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 4 December 2024 and signed on their behalf by



Ben Johnsen - Trustee

Independent examiner's report

To the trustees of

Diverse City

I report to the trustees on my examination of the accounts of Diverse City (the charitable company) for the year ended 31 March 2024, which are set out on pages 17 to 32.

Responsibilities and basis of report

As the trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charitable company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since the charitable company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales (ICAEW), which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- (1) accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

William Guy Blake

Date: 6 December 2024

William Guy Blake ACA

Member of the ICAEW

For and on behalf of:

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Diverse City

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2024

	Note	Restricted £	Unrestricted £	2024 Total £	2023 Total £
Income from:					
Donations		-	2,008	2,008	37,918
Charitable activities	3	160,348	760,724	921,072	1,294,793
Other trading activities	4	-	8,218	8,218	13,280
Investment income		-	8,662	8,662	6,991
Total income		<u>160,348</u>	<u>779,612</u>	<u>939,960</u>	<u>1,352,982</u>
Expenditure on:					
Raising funds		-	94,676	94,676	93,259
Charitable activities		<u>390,565</u>	<u>629,573</u>	<u>1,020,138</u>	<u>1,663,459</u>
Total expenditure	6	<u>390,565</u>	<u>724,249</u>	<u>1,114,814</u>	<u>1,756,718</u>
Net income / (expenditure) and net movement in funds	7	(230,217)	55,363	(174,854)	(403,736)
Reconciliation of funds:					
Total funds brought forward		<u>254,475</u>	<u>644,256</u>	<u>898,731</u>	<u>1,302,467</u>
Total funds carried forward		<u><u>24,258</u></u>	<u><u>699,619</u></u>	<u><u>723,877</u></u>	<u><u>898,731</u></u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 15 to the accounts.

Diverse City

Balance sheet

As at 31 March 2024

	Note	£	2024 £	2023 £
Fixed assets				
Tangible assets	11		7,208	10,500
Current assets				
Debtors	12	27,770		454,372
Cash at bank and in hand		728,186		673,716
		755,956		1,128,088
Liabilities				
Creditors: amounts falling due within 1 year	13	(39,287)		(239,857)
Net current assets			716,669	888,231
Net assets	14		723,877	898,731
Funds	15			
Restricted funds			24,258	254,475
Unrestricted funds				
Designated funds			509,683	454,320
General funds			189,936	189,936
Total charity funds			723,877	898,731

The directors are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477, and that no member or members have requested an audit pursuant to section 476 of the Act.

The directors acknowledge their responsibilities for:

- (i) ensuring that the company keeps proper accounting records which comply with section 386 of the Act; and
- (ii) preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the company.

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

Approved by the trustees on 4 December 2024 and signed on their behalf by



Ben Johnsen - Trustee

Diverse City**Statement of cash flows****For the year ended 31 March 2024**

	2024	2023
	£	£
Cash used in operating activities:		
Net movement in funds	(174,854)	(403,736)
Adjustments for:		
Depreciation charges	4,394	4,475
Dividends, interest and rents from investments	(8,662)	(6,991)
Decrease / (increase) in debtors	426,602	(384,040)
(Decrease) / increase in creditors	(200,570)	208,773
Net cash provided / (used in) by operating activities	<u>46,910</u>	<u>(581,519)</u>
Cash flows from investing activities:		
Dividends, interest and rents from investments	8,662	6,991
Purchase of tangible fixed assets	(1,102)	(2,745)
Net cash provided by / (used in) investing activities	<u>7,560</u>	<u>4,246</u>
Increase / (decrease) in cash and cash equivalents in the year	54,470	(577,273)
Cash and cash equivalents at the beginning of the year	<u>673,716</u>	<u>1,250,989</u>
Cash and cash equivalents at the end of the year	<u><u>728,186</u></u>	<u><u>673,716</u></u>

The charity has not provided an analysis of changes in net debt as it does not have any long term financing arrangements.

Diverse City

Notes to the financial statements

For the year ended 31 March 2024

1. Accounting policies

a) Basis of preparation and general information

Diverse City is a charitable company limited by guarantee registered in England and Wales. The registered office address is 3 Manwell Drive, Swanage, Dorset, BH19 2RB.

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

Diverse City meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves and confirmed future funding. There are no material uncertainties about the charity's ability to continue as a going concern.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of performances or training and consultancy is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item, is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Diverse City

Notes to the financial statements

For the year ended 31 March 2024

1. Accounting policies (continued)

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis, being the proportion of total costs:

	2024	2023
Raising funds	8.5%	5.3%
Charitable activities	91.5%	94.7%

i) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Computer equipment	4 years straight line
--------------------	-----------------------

Items of equipment are capitalised where the purchase price exceeds £1,000.

j) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

k) Cash at bank and in hand

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

1. Accounting policies (continued)

l) Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

n) Grants payable

Grants payable are recognised in the year in which the offer is conveyed to the recipient, except in those cases where the offer is conditional, such grants being recognised in expenditure when the conditions attached to the grant have been fulfilled.

o) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

p) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

q) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying 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 if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are depreciation, as described in note 1i above.

Diverse City

Notes to the financial statements

For the year ended 31 March 2024

2. Prior period comparative: statement of financial activities

	Restricted £	Unrestricted £	2023 Total £
Income from:			
Donations	-	37,918	37,918
Charitable activities	50,258	1,244,535	1,294,793
Other trading activities	-	13,280	13,280
Investments	-	6,991	6,991
Total income	50,258	1,302,724	1,352,982
Expenditure on:			
Raising funds	-	93,259	93,259
Charitable activities	365,491	1,297,968	1,663,459
Total expenditure	365,491	1,391,227	1,756,718
Net income / (expenditure) and net movement in funds	(315,233)	(88,503)	(403,736)

3. Income from charitable activities

	Restricted £	Unrestricted £	2024 Total £
Grants	160,348	643,917	804,265
Partnership income	-	23,807	23,807
Performance income	-	93,000	93,000
Total income from charitable activities	160,348	760,724	921,072

Prior period comparative:

	Restricted £	Unrestricted £	2023 Total £
Grants	50,258	695,057	745,315
Theatre tax relief	-	266,099	266,099
Performance income	-	283,379	283,379
Total income from charitable activities	50,258	1,244,535	1,294,793

Diverse City

Notes to the financial statements

For the year ended 31 March 2024

4. Income from other trading activities

	2024 Total £	2023 Total £
Training and consultancy	<u>8,218</u>	<u>13,280</u>

Income from other trading activities was unrestricted for both the current and prior year.

5. Government grants

The charitable company receives government grants, defined as funding from Arts Council England, Local Authorities, Access to Work funding and the National Lottery Community Fund to fund charitable activities. The total value of such grants in the year ending 31 March 2024 was £731,565 (2023: £643,920). There are no unfulfilled conditions or contingencies attaching to these grants.

Diverse City

Notes to the financial statements

For the year ended 31 March 2024

6. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2024 Total £
Fundraising	13,404	-	-	13,404
Project costs	-	539,868	-	539,868
Grants payable (note 10)	-	84,490	-	84,490
Staff costs (note 8)	63,076	179,893	137,844	380,813
Freelance	-	9,378	10,074	19,452
Staff training	-	10,445	-	10,445
Travel and subsistence	-	-	15,600	15,600
Governance	-	-	8,623	8,623
Insurance	-	-	6,504	6,504
Subscriptions	-	-	2,896	2,896
Other administrative costs	-	-	16,777	16,777
Accountancy	-	-	5,580	5,580
Legal and professional fees	-	-	5,968	5,968
Depreciation	-	-	4,394	4,394
Sub-total	76,480	824,074	214,260	1,114,814
Allocation of support and governance costs	<u>18,196</u>	<u>196,064</u>	<u>(214,260)</u>	<u>-</u>
Total expenditure	<u>94,676</u>	<u>1,020,138</u>	<u>-</u>	<u>1,114,814</u>

Total governance costs were £11,423 (2023: £9,245).

Diverse City**Notes to the financial statements****For the year ended 31 March 2024****6. Total expenditure (continued)****Prior period comparative:**

	Raising funds £	Charitable activities £	Support and governance costs £	2023 Total £
Fundraising	5,945	-	-	5,945
Project costs	-	1,147,838	-	1,147,838
Grants payable (note 10)	-	101,011	-	101,011
Staff costs (note 8)	66,164	185,278	134,531	385,973
Freelance	11,014	37,270	13,333	61,617
Staff training	-	11,259	-	11,259
Travel and subsistence	-	-	5,353	5,353
Governance	-	-	2,465	2,465
Insurance	-	-	6,500	6,500
Subscriptions	-	-	3,071	3,071
Other administrative costs	-	-	9,635	9,635
Accountancy	-	-	6,128	6,128
Legal and professional fees	-	-	5,448	5,448
Depreciation	-	-	4,475	4,475
Sub-total	83,123	1,482,656	190,939	1,756,718
Allocation of support and governance costs	10,136	180,803	(190,939)	-
Total expenditure	93,259	1,663,459	-	1,756,718

Diverse City

Notes to the financial statements

For the year ended 31 March 2024

7. Net movement in funds

This is stated after charging:

	2024 £	2023 £
Depreciation	4,394	4,475
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	797	Nil
Auditors' remuneration (ex VAT):		
▪ Audit	-	5,650
▪ Independent examination	2,800	-
▪ Other services	350	560

4 trustees were reimbursed for travel expenses during the year (2023: nil).

8. Staff costs and numbers

Staff costs were as follows:

	2024 £	2023 £
Salaries and wages	347,680	352,171
Social security costs	25,747	26,424
Pension costs	7,386	7,378
Subtotal	380,813	385,973
Freelance staff	19,452	61,617
	400,265	447,590

No employee earned more than £60,000 during the current or prior year.

The key management personnel of the charitable company comprise the trustees, Artistic Directors, Executive Director and Finance Manager. The total employee benefits of the key management personnel were £192,203 (2023: £195,680).

	2024 No.	2023 No.
Average head count	15.7	16.8
Average FTE	8.9	9.9

9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

Diverse City

Notes to the financial statements

For the year ended 31 March 2024

10. Grants payable

	2024 £	2023 £
Grants to institutions:		
Cirque Bijou	74,440	96,350
Grants to 17 individuals (2023: 5)	<u>10,050</u>	<u>4,661</u>
Total grants awarded	<u>84,490</u>	<u>101,011</u>

There are no support costs incurred which directly relate to grants payable.

Grants awarded to Cirque Bijou are in relation to their joint project Extraordinary Bodies which is funded by Arts Council England.

11. Tangible fixed assets

	Computer equipment £
Cost	
At 1 April 2023	21,393
Additions in year	<u>1,102</u>
At 31 March 2024	<u>22,495</u>
Depreciation	
At 1 April 2023	10,893
Charge for the year	<u>4,394</u>
At 31 March 2024	<u>15,287</u>
Net book value	
At 31 March 2024	<u>7,208</u>
At 31 March 2023	<u>10,500</u>

12. Debtors

	2024 £	2023 £
Trade debtors	8,112	80,037
Other debtors	19,658	364,876
Other taxation and social security	<u>-</u>	<u>9,459</u>
	<u>27,770</u>	<u>454,372</u>

Diverse City

Notes to the financial statements

For the year ended 31 March 2024

13. Creditors: amounts due within 1 year

	2024 £	2023 £
Trade creditors	19,374	84,596
Accruals	10,394	153,712
Other taxation and social security	8,369	-
Other creditors	1,150	1,549
	39,287	239,857

14. Analysis of net assets between funds

	Restricted funds £	Designated funds £	General funds £	Total funds £
Tangible fixed assets	-	-	7,208	7,208
Current assets	24,258	548,970	182,728	755,956
Current liabilities	-	(39,287)	-	(39,287)
Net assets at 31 March 2024	24,258	509,683	189,936	723,877

Prior period comparative	Restricted funds £	Designated funds £	General funds £	Total funds £
Tangible fixed assets	-	-	10,500	10,500
Current assets	287,850	660,802	179,436	1,128,088
Current liabilities	(33,375)	(206,482)	-	(239,857)
Net assets at 31 March 2023	254,475	454,320	189,936	898,731

Diverse City

Notes to the financial statements

For the year ended 31 March 2024

15. Movements in funds

	At 1 April 2023 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2024 £
Restricted funds					
Community engagement	(49,051)	160,348	(90,593)	-	20,704
Touring diverse led circus	303,526	-	(299,972)	-	3,554
Total restricted funds	254,475	160,348	(390,565)	-	24,258
Unrestricted funds					
<i>Designated funds:</i>					
Designated access/rehearsals	10,856	1,442	(2,789)	(362)	9,147
Designated project funds	212,242	300,611	(331,136)	1,220	182,937
Organisational support	223,247	477,559	(386,760)	(797)	313,249
Cultural recovery fund	7,975	-	(3,564)	(61)	4,350
<i>Total designated funds</i>	454,320	779,612	(724,249)	-	509,683
General funds	189,936	-	-	-	189,936
Total unrestricted funds	644,256	779,612	(724,249)	-	699,619
Total funds	898,731	939,960	(1,114,814)	-	723,877

Purposes of restricted funds

Community engagement

The funds relate to a National Lottery Community Grant used to fund a three year Community Engagement project. The grant received during the year was of £160k with related expenditure of £91k. The total grant is £197k over three years. The final grant payment and activity will finish in the next financial year.

Touring diverse led circus

The reserves of £4k relate to a Project of National Importance grant received from the Arts Council of England. These funds were received to support a three year touring programme in partnership with seven theatre venues. The touring programme was delayed due to Covid, resumed in September 2021 and finished in June 2023. These funds will be spent in the next financial year as the Touring Diverse Led Circus project is evaluated and wrapped up.

Diverse City

Notes to the financial statements

For the year ended 31 March 2024

15. Movements in funds (continued)

Purposes of designated funds

Designated access/rehearsals

The access/rehearsal reserves are designated for Extraordinary Bodies show development and creation.

Designated project funds

The project reserves relate to funds that have been allocated to specific activities in line with organisational budgets. A transfer was made to Organisational Support funds to cover the element of core salaries and overheads that were budgeted within projects. The fund has reduced due to expenditure on creation and production costs of the Delicate, All We Have and Mid Life shows. As work continues to create the All We Have and Mid Life productions this reserve will decrease.

Organisational support

The organisation support reserves were designated to support essential organisational expenditure including salaries and infrastructure costs. The reserve has increased in order to support required expenditure in the next two financial years.

Cultural recovery fund

The funds relate to the remaining expenditure from grants received for the Cultural Recovery Fund. These funds continue to support depreciation on assets bought with the fund.

General funds

The general reserves support building resilience and the target is to hold four months' running costs which is approx £190k. The current reserves reflect this target.

Diverse City

Notes to the financial statements

For the year ended 31 March 2024

15. Movements in funds (continued)

Prior period comparative

	At 1 April 2022 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2023 £
Restricted funds					
Women leaders South West	1,259	2,000	(3,259)	-	-
Community engagement	2,899	10,244	(62,194)	-	(49,051)
Touring diverse led circus	565,717	37,000	(299,191)	-	303,526
Jerwood Producer	(1,014)	1,014	-	-	-
Splash!	847	-	(847)	-	-
Total restricted funds	569,708	50,258	(365,491)	-	254,475
Unrestricted funds					
<i>Designated funds:</i>					
Designated access/rehearsals	7,611	4,695	(1,450)	-	10,856
Designated project funds	404,117	890,492	(1,082,367)	-	212,242
Organisational support	119,460	335,502	(231,715)	-	223,247
Cultural recovery fund	41,706	41,964	(75,695)	-	7,975
<i>Total designated funds</i>	<i>572,894</i>	<i>1,272,653</i>	<i>(1,391,227)</i>	<i>-</i>	<i>454,320</i>
General funds	159,865	30,071	-	-	189,936
Total unrestricted funds	732,759	1,302,724	(1,391,227)	-	644,256
Total funds	1,302,467	1,352,982	(1,756,718)	-	898,731

16. Related party transactions

D Young, a trustee, provided training sessions and workshops as an artist and received total payment of £50 in 2023 (2024: £nil). The transactions were carried out at arm's length, and there were no amounts outstanding at the year end.

DIVERSE CITY

England & Wales - Charity number 1176855

Accounts

Company no. 6004929
Charity no. 1176855

Diverse City
Report and Audited Financial Statements
31 March 2023

Diverse City

Reference and administrative details

For the year ended 31 March 2023

Company number	6004929																												
Charity number	1176855																												
Registered office and operational address	3 Manwell Drive Swanage Dorset BH19 3RB																												
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows: <table><tr><td>Ayad Al-Ani</td><td></td></tr><tr><td>Melanie Allwood</td><td>resigned 10 May 2023</td></tr><tr><td>Naomi Baldwin Webb</td><td>appointed 23 November 2022</td></tr><tr><td>Helen Costello</td><td>resigned 20 March 2023</td></tr><tr><td>Sophie Cottle</td><td>appointed 5 September 2023</td></tr><tr><td>Graham Devlin</td><td>resigned 10 May 2023</td></tr><tr><td>Emma Hughes</td><td>appointed 5 September 2023</td></tr><tr><td>Valentina Huxley</td><td>appointed 5 September 2023</td></tr><tr><td>Ben Johnsen</td><td>appointed 23 November 2022</td></tr><tr><td>Lucia Sherman</td><td>appointed 23 November 2022</td></tr><tr><td></td><td>resigned 10 May 2023</td></tr><tr><td>Dimitrios Tourountsis</td><td>resigned 7 March 2023</td></tr><tr><td>Joshua Ward</td><td>appointed 5 September 2023</td></tr><tr><td>David Young</td><td></td></tr></table>	Ayad Al-Ani		Melanie Allwood	resigned 10 May 2023	Naomi Baldwin Webb	appointed 23 November 2022	Helen Costello	resigned 20 March 2023	Sophie Cottle	appointed 5 September 2023	Graham Devlin	resigned 10 May 2023	Emma Hughes	appointed 5 September 2023	Valentina Huxley	appointed 5 September 2023	Ben Johnsen	appointed 23 November 2022	Lucia Sherman	appointed 23 November 2022		resigned 10 May 2023	Dimitrios Tourountsis	resigned 7 March 2023	Joshua Ward	appointed 5 September 2023	David Young	
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Dimitrios Tourountsis	resigned 7 March 2023																												
Joshua Ward	appointed 5 September 2023																												
David Young																													
Company secretary	Dimitrios Tourountsis resigned 7 March 2023																												
Bankers	Unity Trust Bank PO Box 7193 Planetary Road Willenhall WV1 9DG																												
Auditors	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House 62 Prince Street Bristol BS1 4QD																												

Diverse City

Report of the trustees

For the year ended 31 March 2023

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

Structure, governance and management

Diverse City is a company limited by guarantee and a charity registered with the Charity Commission. In 2022-23 the company had a board of 13 trustees and is governed by our Articles of Association, adopted by a special resolution dated 22 December 2017.

Trustees are recruited by invitation, through specialist agencies and by open call out by the board in collaboration with the Senior Management team. Trustees are appointed according to identified skill gaps and in line with targets around representation and equality. Trustees meet quarterly to review progress against targets, risk register and quarterly management accounts.

Trustees are inducted into the company through meetings with the senior management team and Chair of Trustees. From time to time trustees are invited to form action groups to deepen their oversight and all trustees are invited to view work both in development and in performance throughout the year. The board has an annual away day where strategic plans and activity are reviewed.

Responsibility for the management of the charity is delegated to a four-person senior management team, comprised of two joint Artistic Directors, an Executive Director and a Finance Director who all report to the board. The SMT holds responsibility for strategic artistic, financial and organisational delivery of the three-year business plan. Financial management is led by the Executive Director and Finance Director.

Diverse City artistic leadership is held by Co Artistic Directors, Claire Hodgson and Jamie Beddard. The artistic and strategic planning for Diverse City's circus collaboration, Extraordinary Bodies is shared equally between the charity and Cirque Bijou Limited. The collaboration's working practice and discrete company responsibilities are governed by a collaboration agreement, reviewed annually.

In 2022-23, Diverse City operated a distributed core company team of 13 people (largely on part-time contracts). We do not have permanent volunteer staff. This year contractual and freelance professional performers and producers extended our team by 197 people. We also ran a regular, integrated youth ensemble called Extraordinary Bodies Young Artists, with annual and seasonal membership of 16-30 year olds participating in training, mentoring and performance.

Each strategic area of activity is held by distributed sub-teams (Making Work/Developing Talent; Tracking Impact; and Children and Young People) with delegated responsibilities for partnership development and tactical planning. Teams are stewarded by the SMT and supported by peers. The removal of Covid restrictions has meant the momentum of face to face and live work increased, supported by our shared online 'office'. There were many more opportunities to meet as a whole company at performance events for *Human*, *Delicate* and *Waldo's Circus of Magic and Terror*.

Diverse City

Report of the trustees

For the year ended 31 March 2023

The charity is active in many new and established networks: What Next? Unlimited, Change Creation, NPO cohort, Jerwood Creative Fellowships, plus festival, touring and commercial networks. Claire Hodgson's term on ACE South-West Regional Council came to an end; Jamie Beddard and Claire Hodgson are on What Next? Core Group and have advised DCMS; they work closely with the Clore Leadership Programme and have been part of the Agents for Change network working at Theatre Royal Plymouth, Bristol Old Vic and New Wolsey, Ipswich. The senior leadership team also hold trustee roles for a range of small and medium scale theatre and arts organisations in the South West and nationally.

The charity is a member of Independent Theatre Council, National Association of Youth Theatres, Living Wage Foundation and IETM and is registered with the ICO.

Extraordinary Bodies is the charity's key partnership and a collaboration with Cirque Bijou Ltd. The partnership emerged out of our work together in 2012 Olympics and is governed by a collaboration agreement reviewed annually. The charity is also a 'leading light' of Lighthouse Poole, plus associate company of Bristol Old Vic.

The charity is a living wage employer and sets rates of pay for key management personnel based on equivalent sector market rates and level of artistic and fiscal responsibility. The charity aims to reduce the differentials between the top and bottom pay rates in the company.

Objectives and activities

The charity's objectives

Our objectives are:

- The promotion of equality and diversity for the public benefit, including (but not limited to) those with physical impairments, learning disabilities and others experiencing barriers to learning, development and inclusion, by (but not limited to):
 - The provision and promotion of the arts (including by promoting the widening of participation in (but not limited to) the performing arts);
 - The provision of workshops, training programmes and coaching in the arts, in particular (but not limited to) the performing arts; and
 - The advancement of education in the arts and raising awareness in equality and diversity.
- The promotion of social inclusion for the public benefit in particular (but not limited to) among individuals who are socially excluded from society, or part of society, as a result of their social position, in particular (but without limitation) through the promotion of performing arts, including widening participation in performing arts.

How the charity's aims further its legal purposes

Diverse City is founded on the values of collaboration, justice, creativity and optimism and our vision is a healthy, just and civil society for all. Our inclusive public, performing arts practice widens participation in the arts and society, including by children and young people, and trains and promotes talented, diverse, independent artists.

Diverse City

Report of the trustees

For the year ended 31 March 2023

The charity's strategies for achieving its stated aims and objectives

Our strategies are to lead the UK's only integrated circus company Extraordinary Bodies in partnership with Cirque Bijou; to co-produce new work rooted in the stories and experiences of real people; identify, support and employ new and underrepresented performing arts talent on stage and off stage; to include the participation of diverse civic artists in the places we perform alongside the shows; and to lead a youth ensemble that exemplifies and paves the way for inclusive performing arts training. We want to see everyone on and off stage and in the audience, participating in the telling of stories with universal resonance, within diverse, activated and connected communities.

The criteria the charity uses to assess success in achieving goals

The charity assesses success in achieving goals through an annual review of our dynamic Story of Change and a quarterly review of annual SMART targets across all strands of our work. We measure the number of productions made and toured, commissions offered, partnerships forged, artists developed, audiences reached, and young people engaged. Our progress towards stated targets is reported quarterly to Arts Council England in line with our National Portfolio agreement.

We evaluate the impact of our work on the attitudes and expectations of artists through internal 'sense making' sessions plus the use of the Culture Counts Impact and Insight toolkit. We investigate the response and demographic of audiences through both Culture Counts and Audience Finder surveys. From 2022 we employed the services of a specialist audience data analyst company Baker Richards to help us create a more detailed picture of audiences attracted by the work of our ACE project of national importance: 'Touring diverse Led Circus'. We capture progression of artists and young people through and beyond our company, through case studies and by monitoring skill development, career progression and additional training pathways. We judge success on the impact and reach of our work through robust evaluation frameworks for all activity using self and peer assessment of personal and professional change catalysed by our work.

Significant activities undertaken and their contribution to the charity's achievement of aims and objectives

This year was one of the busiest of the last five years with a substantial increase in output and achievement. This was particularly true regarding Extraordinary Bodies, our partnership with Cirque Bijou. Significant activities during this period were the successful second national touring leg of *Human*, a multi-layered and profound show created during the pandemic; the co-production (with Nordland Visual Theatre) and tour of a new, integrated studio show, *Delicate*, and the co-production (with Bristol Old Vic and Theatre Royal Plymouth) of *Waldo's Circus of Magic and Terror*, our most ambitious Extraordinary Bodies production to date. *Delicate* and *Waldo's* were the second and third new shows created to tour to seven national partners as part of our high-profile ACE Project of National Importance. We continued to support small scale digital artist commissions: *Delicate The Podcast*, *Mid Life: Stretch Marks* radio pitch and *Splash!* animation, seeded in 2020.

This year also saw an acceleration of our contact and engagement with national communities through our three-year national *Connecting Communities* project and a substantial deepening of engagement with young artists, who had experienced such negative pandemic impacts. The period marked the completion of our the NPO 'Extension' period, "Towards a New Now". We moved into position to start our 2023-26 business plan, "A New Now" having applied and secured our second, three-year ACE NPO grant where business plan activity was aligned to the ACE investment principles. We also looking forward to a period of pause and reflection to understand the ripples of our increased activity and heightened profile.

Diverse City

Report of the trustees

For the year ended 31 March 2023

How the charity delivers public benefit

The charity delivers public benefit by mitigating barriers to engagement and participation in the performing arts and by working to ensure that the cultural sector is inclusive and reflective of the widest number and range of people in our society. The charity's trustees confirm that they have had regard to the Charity Commission's guidance on public benefit.

Our goals

As the sector reopened post lockdown and audiences began to return, we saw the potential for a 'New Now'. Radical change was in the air and our goal was to take advantage of the renewed appetite for rule change around whose voices and whose bodies were heard and seen on our national stages. We know we were an essential part of a cultural shift that recognised the ethical and economic value of pushing forward on cultural inclusion.

Our overarching goal was to grow the confidence of diverse audiences to return to live performance through making and touring new work supported by our Arts Council funded strategic Project of National Importance, Touring Diverse Led Circus. Central to this goal were two vital strands of work 'Co-producing mainstream theatre partnerships to achieve equality in the arts' (supported by Paul Hamlyn Foundation) and 'Connecting Communities through Diverse leadership' (supported by National Lottery). We also wanted to build on the artistic explorations of 2021-22 through the continued integration of creative access, digital media, script, circus, and movement with support from our touring partners and co-producers.

Our goal was also to ensure that the charity used its resources, capacity and structure to create the biggest impact and that the artistic output of our flourishing partnership, Extraordinary Bodies, was as fully realised as possible to achieve our charity's goals.

Our workforce comprised 13 full and part time roles with a freelance team of talented and diverse producers bringing new energy and insight in the making and touring of complex shows in uncertain times. Our overheads budget increased from approximately £415k to £485k by the end of the same period.

Grants

From 2018–2023 the charity has been committed to granting approximately £100k pa to Cirque Bijou for the shared management and delivery of our partnership collaboration, Extraordinary Bodies. The partnership fulfils our aims and objectives by embodying our ethos, vision and mission through creating practical artistic productions that promote equality and diversity and of social inclusion for the public benefit.

Volunteers

The charity currently has no permanent volunteer workforce and mainly works with volunteers provided by partner organisations. In 2022-23 we worked directly with two volunteers to support admin and data inputting, but their contribution was not significant to the charity's ability to carry out our aims and objectives.

2022-23 progress towards achievement of aims

Aim 1: To make excellent new work and develop talent

New work

"Delicate performed in Stamsund, Norway to a small but packed studio audience. A perfect run. The audience gave a massive applause at the end."

Diverse City

Report of the trustees

For the year ended 31 March 2023

2022-23 was a year of high ambition and high achievement. Having weathered the pandemic and completed our tour of *Human*, we were keen to turn the heat up on ideas that we had been planning for since 2018. We hit the ground running, ever mindful of the threats and risks presented by Covid.

We made a beautiful new Extraordinary Bodies show, *Delicate* by Jamie Beddard, in a co-production with Figurteatret i Nordland (Nordland Visual Theatre) and Theatre Royal Plymouth. For the first time we cast online a small company of performers all of whom were new to us. Steered by neurodivergent circus producer Nicole D'Acourt Stewart, we built on learning around understudy plans that had originally been prompted by Covid which continued to have huge relevance for us as a company comprising D/deaf and disabled performers (and proved invaluable once we started on *Waldo's*). The small scale, studio piece premiered in Stamsund, Norway on 24 June 2022 before opening on 6 October 2022 in Theatre Royal Plymouth's Drum Studio Theatre.

"Delicate was a wonderful production produced by amazing creatives, cast, company and all partners.... A richly deserved fulsome audience response was given to an excellent production... I thoroughly enjoyed and embraced the experience from day one on zoom, ... weekly production meetings, a thrilling creative collaboration in Norway which I will cherish and then its eventual UK opening in the Drum at TRP and its tour." H. Borthwick TRP

Our *Delicate* show experiments in creative access involved working for the first time in Norwegian Sign Language (NSL), prompting much head-scratching when we realised there is no NSL sign for the word 'delicate'. We also created and delivered audio description in Norwegian with two local theatre makers who plan to continue this work in their own practice. The *Delicate Podcast*, a slow, diverse, artistic digital experiment, the seeds of which were sown during the pandemic, was also finished, and distributed via UK venues and Extraordinary Bodies' website in November 2023.

Disabled puppeteer, Nikki Charlesworth, working with animator Emma Fisher, dancer Helen Cherry, choreographer/ creative enabler Jodie Cole and Digital producer Grace Okereke, finished the beautiful digital animation *Splash!* Based on an original 2019 outdoor circus show made and toured by Extraordinary Bodies in partnership with The Mighty Creatives. The animation will form the centre of a future SEND schools' package.

2022-23 marked the fruition of Extraordinary Bodies' major new creation *Waldo's Circus of Magic and Terror*, a co-production with Theatre Royal Plymouth and Bristol Old Vic. First conceived by Hattie Naylor in 2017, the script was co-written by Hattie Naylor and Jamie Beddard. Dramaturgs Tom Morris (Artistic Director Bristol Old Vic) and Ben Atterbury (New Work Producer Bristol Old Vic) prompted new questions and rewrites, while a year of casting and training ran alongside music research and development periods. Our expert producer stewarded the complexities of the team, the process and the partners with sensitivity and insight. Finally, *Waldo's* began rehearsal in February 2023, directed by Billy Alwen, Claire Hodgson, and Jenny Davies, with a premiere on 21 March 2023 at Bristol Old Vic.

The largest show ever created by the company was a constant process of learning, adaptation, discovery, and problem solving. *Waldo's* had a total on stage team of 17 artists and an off-stage team of 46 (producing, creative, technical, comms) including 17 access workers. The huge undertaking stretched the joint resources and ambitions of both Diverse City and our partner Cirque Bijou. Throughout, we kept in our line of sight one singular vision: a touring show for the mid-scale stage; filled for the first time with uniquely diverse talents; telling a compelling disabled-led story; shot through with captivating songs and circus; provoking debate about the past and the future; all wrapped up in a night of amazing entertainment and spectacle.

Diverse City

Report of the trustees

For the year ended 31 March 2023

During 2022-23 Diverse City's performance work independent of Extraordinary Bodies focused on seeding projects for the future. A new integrated community engagement and performance model called SW!M was developed for performance in June 22 directed by Deborah Paige and Claire Hodgson. A collaboration with The Mowlem Theatre Swanage, SW!M performed in the Mowlem (with an accompanying Photographic exhibition), Swanage Museum and on Swanage beach in the Mowlem Theatre. The event was captured by documentary film maker Stephen Lake and forged into a short film funded by The Space.

*"The show made me feel the real me" **"Women are amazing. Would love to inspire younger women not to care about what their bodies look like"** "Absolutely brilliant. Showed love, fun, RESPECT and what can be achieved by women. The world needs more of this THANK YOU xxx" **"What an inspiration you gorgeous Ladies are! Come rain or shine, heat or freezing - you are 'in' - and putting the rest of us to shame! Thank you - and a great show! Xx Thanks Amanda! X Fantastic!! From Yvonne xx"** "Fantastic optimistic energetic - even in your 70s you can still take part in life! Would like to see it next year."*

Diverse City ran a short initial research and development period for a new piece co-produced with Ad Infinitum, called *All We Have*, led by Jamie Beddard and George Mann. The Mid Life team put forward a digital pitch for – *Mid Life Stretch Marks* (originally *Mid Life: What We Tell Our Daughters*) to Whistledown Productions/Radio 4 and reviewed the next steps for a remount of Mid Life, the show. In the summer of 2022 we also leapt at the chance to collaborate with Cirque Bijou on *Disco Inferno* for Camp Bestival in Dorset. This was a fantastic opportunity to take the ethos of integration onto a huge stage for a massive, mainstream audience and by the by, to break the Guinness Disco Dance World Record.

2022-23 was busy and challenging, not least because of Covid related interruptions and frustrations, but our progress towards our charity's mission proved the strength of a resilience founded on a deep optimism and shared belief in our mission.

Talent development

Our strands of work to identify, train and network new D/deaf and disabled artists in the sector and our continued sharing of integrated artistic practice ran throughout the year. We discovered and met a huge breadth of new D/deaf and disabled talent through working for the first time with a casting director, Polly Jerrold, on *Waldo's*. For example, brand new young talent Abbie Purvis, one of the *Waldo's* leads, and young actor Ed Larkin from Plymouth, cast in *Delicate*.

Teams working on both *Human* tour, *Delicate* and *Waldo's* all developed skills through show creation both in terms of understanding integrated ethos and practice and working in a multi-disciplinary process. *Human* was partially recast for the second leg of the tour, with a total of 12 performers working across the whole show; *Delicate* had a total of six different performers including understudies, while *Waldo's* stepped up again, employing 17 performers on stage.

Many of the cast of *Waldo's* embarked on an extensive circus training programme right up until the start of, and throughout, rehearsals. Overseen by teacher and producer Kate Webb, the programme was designed to develop tight wire and ground-based work with D/deaf and disabled artists. Artists across various projects also continued to grow in creative confidence and skill in digital forms through animation development, audio, and film documentary pitches.

Diverse City

Report of the trustees

For the year ended 31 March 2023

For the first time since the pandemic, we were able to share artistic practice internationally. In June 22 the cast of *Delicate* plus Jamie Beddard, Ellis Bevan Davis and Lydia Harper all worked with Nordland Visual Theatre to integrate Norwegian sign language and AD into the show. Jerwood Fellow alumnus Jodie Cole was employed by us on Connecting Communities and supported to develop her independent creative practice, Bestival Disco Inferno, *Splash!* animation and Extraordinary Bodies Young Artists. We also restarted hosting work experience placements with an extended opportunity for Dorset-based Hatty Greenway (who previously worked on *Breathe*, our 2012 Olympics project). Hatty worked on *Delicate* FOH at Theatre Royal Plymouth, *Waldo's* casting & Extraordinary Bodies Young Artists workshops.

The creative case

The increases during the year of underrepresented groups in our artist workforce reflects the overall increase in our output. The more work we can make, the more we can employ people missing from the mainstream. During the year, 33% (28% last year) of all our freelance workforce and at least 48% (14% last year) of independent artists identified as D/deaf, disabled, or neurodivergent; 24% (20% last year) of the artist workforce identified as being from the global majority and 63% (64% last year) of all freelancers and 51% (44% last year) of artists, identified as female.

We work towards equal representation (51% women; 16% GM; 20% D/deaf & disabled people) across our annual creative programme, and we ringfence at least 20% production access costs. This commitment extends to the make-up of our board and into our core team. It is always a consideration when approaching any recruitment process. We have diversified our producing team through key support from Paul Hamlyn Foundation and the Jerwood Foundation. Our recruitment processes have evolved to increase access for other roles because we recognise that power imbalances inherent in our current structure impacts our ability to drive change.

The employment of producers from the global majority, those who are disabled, with caring responsibilities or who are neurodivergent has brought many advantages. We can model to our partners different ways of working and being in all roles. Our accessible recruitment approach continued to be practiced wherever possible with new work around individual access riders helping to create a culture of access and inclusion across the company. We continue to gain from the Jerwood Creative Bursary Programme through the employment of alumnus Jodie Cole, an artistic leader who identifies as being from a low socio-economic background.

We support others to change who has power in the arts and to widen the range of voices that influence decision-making. This is reflected in our advocacy, action, and networking around Unexpected Leaders through the Connecting Communities programme.

Hiring the right balance of skilled D/deaf, disabled, and non-disabled diverse performers continues to be a challenge in circus and theatre. Advanced physical skills are a challenge to the most seasoned actor if they haven't started training early and the most daring physical performers inevitably struggle with voice projection and character if they haven't had access to actor training. Financial and physical barriers to training mean that many still do not have universal access, so young people coming from less traditional backgrounds are still put off from thinking a career in the arts is for them. Following the pandemic, we've seen this talent gap ever more clearly. We know that our work on stage increases the sense that a career on and off stage is possible for D/deaf and disabled people. However, to find and train D/deaf and disabled talent, particularly in circus skills requires a 10-year commitment. Our sights are therefore turning to developing and funding strategic talent development programmes long term.

Diverse City

Report of the trustees

For the year ended 31 March 2023

Creative access

The creative access experiments in *Delicate* were designed to be deliberately light touch for flexible touring. For the second time we worked with BSL user David Ellington to record BSL and captions to run alongside and interact with the show on screen. Tech difficulties and timing issues created some shortcomings in our access provision (recorded BSL and captioning was not responsive to changes on stage and often went out of sync), and sightlines meant that this was not as successful as hoped.

The digital aesthetic explored in *Human* was developed again through digital images juxtaposed with the live action. We experimented with a live screening of *Delicate* at Lowry and learned more about the complexity of incorporating AD and BSL and captions live. The *Delicate Podcast* provided another point of access for all audiences particularly those with sight loss. The podcast explored the lived experience of making and working as an artist in challenging times.

Waldo's casting and creative process took us towards a more bi-lingual approach with two BSL users in the cast (and one additional deaf actor). We used caption screens to caption the show throughout every performance and used a recorded AD track - challenging at times with such a script heavy show that evolved throughout the process. *Waldo's* enabled us for the first time to work with a brilliant creative BSL performer on stage throughout the show and to trust hearing audiences to understand the meaning of sections told entirely in BSL.

Digital stories were created as part of introducing *Waldo's* cast to audiences and garnered high levels of engagement. They were designed to open the people and process to potential audiences and build a sense of trust and curiosity in those who might only be just coming back to live performance.

Aim 2: Reaching audiences and tracking impact

Our ACE funded project of national importance was the cornerstone of a drive to increase the number and range of people experiencing our work. The aim was to diversify audiences, engage communities, diversify leadership and gather insights across a range of places nationally. Of course, our audience targets for the whole project were revised down to 30% (of an original target of 12k) post pandemic based on venue feedback: Our partners reported low take up from audiences for anything other than comedy or musicals with some venues struggling to reconnect with circus audiences and others with reduced capacity and experience in their teams. Venues felt that audiences had become more risk averse and were just looking for a guaranteed good night out at the theatre. They also saw that the cost-of-living crisis was beginning to bite into the frequency of visits to all their venues.

However, Touring Diverse Led Circus gave us an opportunity to test out how to build back audiences across shows, years and places in this unprecedented context. To establish audience demographic changes over the course of the project, we worked with our data partner Baker Richards to create a new online audience dashboard.

Following *Human's* premiere and tour in 2021-22, we continued to take the show out to those venues that had delayed programming because of the pandemic. Delighted audiences in Plymouth, Sunderland, Sheffield, Brighton, York, and Exeter engaged in seven chilled performances bringing the total audience numbers across both legs of tour to 3,798 people (2021-23).

Diverse City

Report of the trustees

For the year ended 31 March 2023

In Autumn 2022 on return from Norway, *Delicate* embarked on a 26 date UK tour to 11 studio theatres with 26 chilled performances to 2,017 people plus another 223 people who listened to *Delicate* the Podcast. We visited Theatre Royal Plymouth; Arts Centre Washington Sunderland; The Lowry, Salford Quays; Woolwich Works, London; Lighthouse, Poole; The Connaught, Worthing; The Junction, Cambridge; MAST Mayflower Studios, Southampton; The Civic Theatre, Barnsley; Jacksons Lane, London; and The Gulbenkian, Canterbury.

The year ended with Touring Diverse Led Circus plans in place for a six venue, 29 date national tour of *Waldo's Circus of Magic and Terror*. Diverse City and Cirque Bijou worked closely together to recruit an Extraordinary Bodies marketing professional who co-designed with Theatre Royal Plymouth and Bristol Old Vic beautiful, compelling assets for *Waldo's*. The planned tour for 2023-24 includes return visits to Bristol Old Vic; The Lowry Salford Quays; Theatre Royal Plymouth; MAST Mayflower Studios Southampton; Lighthouse Poole; and Brighton Dome.

In the post pandemic recovery period, our continued forays into accessible digital content were valuable to those still shielding or whose confidence in public cultural attendance was curtailed. We were delighted with the extended online distribution of Diverse City's short film *Mid Life: The Skin We're In* which was selected for Wine, Women & Film Festival; and shortlisted for the TENA Ageless Award at Women Over Fifty Film Festival WOFFF. It was also screened to audiences of 353 people in 12 venues including Riverside Studios, London, Depot, Lewes, East Sussex plus libraries and places of worship, and mainstream cinemas. Most recently the film was also selected for WOFFF Moving Pictures - a short film DVD aimed at people living in three elder care residential homes and older groups in six community venues. Next year a further 20 screenings with an estimated projected audience of 300 are scheduled to take place as part of WOFFF Best of the Fest on Tour in 2023.

In 2022-23 other digital work planned or distributed included our open source Accessible Circus Tool Kit which continued to attract lasting interest; a digital exhibition to accompany *Waldo's*; new digital assets for *Delicate*; online availability and a one-off screening of *Human* digital capture at MAST; planned digital stories with *Waldo's* cast; and a digital capture of *Waldo's* at Bristol Old Vic.

The company continued to experiment with ways to bring community voice into the development and response to creative work. For example, our integrated community performance SW!M in June 2022 involved 50 local women as dancers, actors, writers, and swimmers. The event attracted 1,645 live and 3,000 online audiences. Our major project Connecting Communities, which began during the first lockdown, built up renewed momentum. Funded by the National Lottery, the project encouraged Unexpected, community cultural leadership on independent creative community projects stimulated by Extraordinary Bodies' touring work, *Delicate*. This was a time of getting to grips with the external, 'post' pandemic context, establishing a brilliantly diverse and skilled core team, and reconnecting with our national cohort of Unexpected cultural leaders. For them we programmed professional development to increase confidence at work or work experience interviews; grow work and interpersonal skills; increase self confidence in presentation; and build confidence in disclosing complex access needs. Following *Delicate's* community sharings in Poole, Rochdale and Plymouth, *Waldo's* creative community projects also got underway in Plymouth, Rochdale, Poole, Southampton, and Brighton. This work tackled themes of hidden identities and the mask of the clown through character work and photography.

Diverse City

Report of the trustees

For the year ended 31 March 2023

Having created a growing body of work, Diverse City started investigations into remounting shows, particularly those that had reached limited audiences through lockdowns or social distancing. We started our Mid Life remount plan with initial investigation into the touring market, commercial options, community groups and funding targets. We also explored a new community focused package in consultation with 50 women.

Producers as change makers (supported by Paul Hamlyn Foundation) has been a hallmark of this period. We found and extended real expertise around supporting and planning for taking diverse group of people on tour. We benefitted massively from the lived experience of our diverse team who shared insights and supported each other as projects moved forward. One of our producers shared her learning in an Arts Professional Article titled 'Practising humane producing' which drew strongly on her experiences with Extraordinary Bodies:

"I'd like to see the conversation shift from building resilience in individuals, to building sustainability sector wide. The producer's role is paramount to seeing this change happen - we hold the budgets, we contract the teams, we facilitate the creative process. If we put sustainability, accessibility, and inclusion at the heart of our practice, a huge shift will follow." Kate McStraw, in Arts Professional.

Audience impact

Delicate attracted an audience of over 2,000 people across all venues. It is exciting to find that half of survey responders knew nothing about Extraordinary Bodies before seeing the show, so we opened new audiences to this work. In venues, between 4%-52% of audiences were new to the venue with Jackson's Lane attracting 52% of new audience members (most likely because of the beautiful new renovation which meant many disabled colleagues came to that space for the first time) and of course for Washington Arts Centre, a new venue, it was 100%.

Audiences rated *Delicate* in a similar way to us: responses suggest that the show content and concept were both judged to be interesting and relevant to today's world. Interestingly there was a noticeable difference between the judgement of our peers and our audiences on the show with our peers rating the show lower across all dimensions. Of audience respondents, 43% said it was different to what they expected with 33% finding the highlight to be the range of physical skills. 93% rated the experience either good or very good overall and our net promoter score showed 60% of audience responders likely to recommend *Delicate* to a friend or colleague.

There was an overarching impression from audience feedback of their having had an inspiring and positive experience. Most respondents said that the show had either made them think about for the first time, or reinforced, the idea that inclusion and diversity should be celebrated. *"It reminds me that being differently abled doesn't mean we can't be amazing" "I couldn't see how they were being held back, only how they were propelling themselves forward. So positive!"*

There was an acknowledgement that the experience had changed some attitudes to circus – its adaptability and potential to be inclusive. *"Circus is very diverse and can be used effectively for different purposes" "contemporary circus does not need to mean clowns and fire jugglers - it can more diverse and inspiring."*

Diverse City

Report of the trustees

For the year ended 31 March 2023

Some people felt that the work was too short (the show ran under 60 mins) and others that it “*was a bit too optimistic*”. There was interest in the fact that the show wasn’t just about disability. There were mixed responses to the text and circus combination – some felt “*text and circus are uncomfortable bedfellows*” while others noted that “*the interweaving of narrative and physicality worked well*”. “*It was really brave and interesting to use this amount of text with movement. And the projections/signer opened up new opportunities*”.

Majority of survey completers (71%) were women, and 59% were people over 40 years old, although the age spread was relatively even across all age ranges. Of survey responders we attracted, 25% of people identified as disabled and around 26% of people were ‘non white’.

Most people came to be inspired and entertained. Many of our audience participate or follow the performing arts and for 24% of survey responders this was the main motivation. The most important way for this theatre savvy audiences to find out about us is through word of mouth or theatre newsletter.

Delicate is our second show in Touring Diverse Led circus, where we are focusing on increasing the level of welcome for diverse audiences in venues. It is gratifying therefore to see that 90% of people felt comfortable in the venues to which we toured.

Impact of online audience for creative content

The charity gained new online audiences in this period despite the spotlight being firmly on the Extraordinary Bodies partnership. We had a combined (Extraordinary Bodies and Diverse City together) digital reach of 1,155,030 people. There was a good response to Diverse City in ‘activist mode’ and audiences are beginning to identify the company as a source of digital content as well as in real life performance. Our partnership with Cirque Bijou Extraordinary Bodies significantly increased its online audiences in tandem with the touring and creation of new shows. In the coming year we will work to ensure that as the needle swings back over to Diverse City we do not lose these new audiences.

The stand-out digital audience of this period was very clearly *Swim Club* documentary, which drew in whopping audiences online of over 20k with a huge 43% of viewers watching the whole thing. This is both a reflection of the size of the country’s burgeoning and highly connected online swimming population and the fact that it was a partnership with promotional powerhouse of The Space. In contrast, without a partner distributor, the *Delicate Podcast* didn’t find a significant audience. It was distributed late rather than alongside the show and it is a new way for audiences to enjoy content from us.

All commissioned creative digital content is captioned and separately BSL interpreted and audio described content received good views showing conclusively that we have a strong BSL audience: BSL videos represented 22% of Extraordinary Bodies total views, which suggests Deaf people represent 22% of our online viewers (0.04% of population are BSL users).

E-newsletters had higher than industry standard open rates. Once opened, we had a combined click rate of a 98% which means that once opened almost our entire audience wanted to know more. This is mostly driven by newsletters from both companies sent in September 2022, covering ticket sale links for *Delicate*, and a variety of blog posts, in particular information about *Delicate* from Extraordinary Bodies and *Humane Employment* from Diverse City, both of which did well.

Diverse City

Report of the trustees

For the year ended 31 March 2023

We posted a broad variety of content on our website and found the blog posts doing best by far were on our progressive stances around employment, the environment, and our community programme. Venue sites also directed traffic to Extraordinary Bodies website for more information about the touring shows and company.

Impact of community performance

This year our community engagement work was fully activated. However, we continued to adapt to an uncertain landscape post pandemic. We navigated community changes and challenges, exacerbated by pressures on the arts organisations that support them.

Paul Hamlyn Foundation support coupled with funding from National Lottery allowed us to extend our reach through Community Cultural leadership nationally. Six Unexpected Leaders continued their leadership journeys and supported grassroots co evaluation training. They talked to the audiences that came to *Delicate*, engaging them with confidence and tact in conversation around the issues raised by the show such as environmental and physical delicacy.

The period saw successful connections with five community groups in Plymouth x 2, Poole x 2 and Rochdale, culminating in three public creative sharings (online and live). In Plymouth the work culminated in a beautiful short film '*Delicate Is...*' in Poole '*Broken and Golden*' community performance, and in Rochdale '*Written in Stone*' supported people across winter, accessing nature and creativity sessions. These communities created three creative responses to *Delicate* and reached audiences (online and live). Seven community groups visited the show '*Delicate*' throughout its national tour to studio theatres in four places.

Alongside developing the creative voices of communities, we consulted with people in Barnsley and Sunderland to understand and respond to the complex challenges of those places and people. We also continued our work with The Orpheus Centre (a residential college for young, disabled adults) in Surrey, and began to work with a group of people on the autistic spectrum linked to MAST Theatre, Southampton. The year ended with more groups ready to respond to and support *Waldo's* just prior to the show taking off on tour.

Aim 3: Building resilience

We started the year in a positive position to restart more of our planned work that had been interrupted by the pandemic. During 2022-23 Diverse City employed nearly 200 independent creatives (26% of whom were freelance artists). We worked tirelessly to accommodate continuing high levels of stress, anxiety and access needs to enable freelancers to experience a working environment of access, respect, and care. Cirque Bijou and Diverse City companies worked more closely than ever to decide on the best way for Extraordinary Bodies to keep D/deaf and disabled artists on the mainstream radar, our work on mainstream stages and attract audiences back to brand new work.

Arts Council England continues to recognise the charity's strong leadership from the executive team, supported by clear partnership arrangements, strong planning and good financial reporting to the board.

Diverse City

Report of the trustees

For the year ended 31 March 2023

Our core team is not as representative as we would like, but we have started to benefit from the learning around inclusive recruitment gained from Jerwood Foundation Creative Fellowship organisational development programme. We have employed several neurodivergent producers who bring skill and insight to our work and teams. We employed marketing and PR talent from the global majority, and we have also forged a second partnership with Rising Arts On Board programme to recruit new young, diverse trustees. We will continue to monitor our approach, to train our team in inclusive approaches and to promote opportunities through platforms that specifically target job seekers from the global majority.

Our excellent, experienced, and diverse freelance team grew again as we navigated new conversations partnership needs and external challenge. They were critical to the charity's professional and ambitious approach to national touring. Connections with communities were firmly activated and the power of diversifying delivery teams was central to the credibility and success of this work.

The senior management and wider team contributed to the sector through trusteeships, Co-chairing responsibilities, What Next? and People Make it Work. We targeted our consultancy input on organisations that were already in our sights as strategic partners. For example, Barnsley Civic, MAST, Lighthouse Poole, Bristol Old Vic, Dorset Community Foundation and Roundhouse. Nearly 600 people convened by over 11 organisations experienced consultancy work. Our focus continued to be on relationships that build the impact of our creative output, with clear strategic benefits.

Aim 4: Offering experiences for children and young people

Our sustained commitment to grow pathways into professional training for disabled young people, ramped up in this pandemic recovery year. We continued to work across all media, integrating film, animation, audio, and photography across Extraordinary Bodies Young Artists' shows. *Till We Win* triumphed in a full scale, public platform at The Dome during May's Brighton Festival, accompanied by a brilliantly entertaining Q&A. The show engaged a matinee of 500 people prior to our evening performance of Human.

Extraordinary Bodies Young Artists also created new work as a key player in Extraordinary Bodies' national touring community project Connecting Communities. Their creative response to *Delicate* created alongside local writing group, produced a scratch performance around the themes of delicacy called *Broken and Golden*. Rohan Gotobed emerging Director/writer Co-director, was part of the event team; the work was composed by Harry Bassett, emerging disabled artist, and shared at on the stage of the venue's Studio theatre.

We also began a popular new, integrated aerial training partnership with GEMS Circus Arts School, Southbourne. Alongside offering supported Arts Award this was another opportunity to extend and support the skills of this promising next generation of talent through piloting a new inclusive training opportunity in our region.

The success of progression pathways for our new artists is built on careful supported professional and personal growth. To this end, a partnership with Damn Cheek Theatre Company provided high level individual coaching for those making the transition onto pastures new by identifying future goals and aspirations. It was an opportunity for four artists (an eclectic mix of writers, actors, dancers, choreographers, aerialists, and activists, all disabled and in their late 20s) to emerge from the pandemic and dream about their future individual creative ambitions.

Diverse City

Report of the trustees

For the year ended 31 March 2023

We celebrated the progression of current and past Extraordinary Bodies Young Artists. Josh Ward, Jess Skelton, Rebecca Gear, Clarissa Hustler and Kira Proctor started employment either professionally or through work experience as performers, facilitators, or teachers in film, spoken word, circus, and theatre or as front of house staff, both with us and with other creative organisations. These young artists are in demand and looking forward to more great creative performance and development opportunities in 2023-24. Our long-term commitment of their careers means that we are confident that one day they will all move beyond our support and strike out as fully independent artists.

Financial review

2022-23 was Diverse City's fifth year as a charity and as an ACE NPO. The original four-year plan being extended by an 'Extension Year'.

In 2022-23 income rose by approx. £169k compared to the previous year. Increases in income of £552k were driven by show development and touring activity. Our three-year ACE Project of National Importance: Touring Diverse Led Circus was in full swing this year with all three shows, Human (re-tour), Delicate and Waldo's Circus of Magic and Terror touring. In comparison, the previous financial year included activity relating to one show, the first leg of Human. Decreases in income of £383k related to the timing of grant income and the end of the Job Retention scheme.

The main increases in income were as follows:

- Partnership income increased by £165k due to a number of Co-Productions. Theatre Royal Plymouth and Nordland Visual Theatre supported the development and touring of Delicate. Bristol Old Vic and Theatre Royal Plymouth supported the development and touring of Waldo's. In addition, The Space commissioned us to create a documentary called Swim Club telling the stories of people who are part of the sea swimming group in Swanage;
- Performance income increased by £41k due to the second tour of Human, the Delicate Tour and Waldo's performances at Bristol Old Vic. The remainder of the Waldo's tour (five venues) happened in April - June 2023 so the income will be in the next year's accounts. Extraordinary Bodies Young Artists also performed their show *Til We Win* at the Brighton festival in May 2021;
- The increase in Access to Work income of £67k relates to grant payments due for support workers on Delicate, Human and Waldo's;
- Trusts and Foundations income was £7k higher than last year due to a successful application to the Dorset Community Fund; this will support the Extraordinary Bodies Young Artists to take part in the For/With/By Festival in 2023;
- The accounts include Theatre Tax relief accruals of £266k in relation to Human, Delicate and Waldo's. The claim will be submitted alongside the annual accounts and the income is expected early 2024. In comparison the previous year contained income of £32k relating to Human and Mid Life;
- Bank interest of £7k was received following the rise in interest rates; and
- In kind income increased by £30k, the majority of this related to Delicate for rehearsal space and travel and accommodation in Norway.

Diverse City

Report of the trustees

For the year ended 31 March 2023

The decreases in income related to:

- The majority (90%) of the ACE Project of National Importance grant (£716k over 3 years) was received in previous financial years, £287k of which was received in 2021-22. This was due to Covid delaying the touring project and delaying the spend. In 2022-23 a payment of £37k was received and the final payment of £34k is due in 23-24 when the project is wrapped up;
- The remaining decrease of £100k in grant income relates to the end of funding streams relating to the Cultural Recovery Fund and Women Leaders South-West scheme;
- The Job Retention scheme ended in September 2021 representing an £8k reduction in income compared to the previous year; and
- Training and consultancy income was £24k lower than budget due to the Transforming Leadership project taking place in the previous financial year.

The principal funding source for the charity was grant income from the Arts Council of England, and Trusts and Foundations. Our Paul Hamlyn Foundation grant continued to support investment in staff and producer support. Grant income supports the charity's objects of 'the promotion of equality and diversity and of social inclusion for the public benefit through: the provision and promotion of the arts, workshops, training programmes and coaching; the advancement of education in the arts and raising awareness in equality and diversity; and the widening of participation in performing arts'. Grant income was supplemented by income generated from *Delicate* performances at 11 venues, *Delicate* and *Waldo's* co-producer funds in cash and in kind plus a small amount of income from the charity's consultancy services.

The year-on-year expenditure increase of £796k related to increased project activity (£818k) following touring of all three shows, Human (re-tour), *Delicate* and *Waldo's* Circus of Magic and Terror, as part of our Project of National Importance: Touring Diverse Led Circus. This was offset by decreases in core overhead expenditure, the previous year had included additional spending on consultancy, business support and Covid planning of £36k, funded by the Cultural Recovery Fund.

The position at the end of the year was a decrease in funds of £404k, ending the year at £899k. The funds were expected to decrease as the designated/restricted funding for Touring Diverse Led Circus had been allocated/received in previous years and rolled forward to offset the planned expenditure.

Risk register

The charity maintains a risk register identifying risks, analysing potential impact and recording actions to mitigate them, reviewed regularly at trustee meetings. This risk register continues to include specific risks associated with the global pandemic. The major financial risks faced by the charity are from funding bids or co-producing pitches being unsuccessful, from a possible failure to find a sustained demand or market for touring shows and the inability to recruit adequately skilled, integrated artistic teams for our creative programme.

The charity takes the following actions to mitigate these risks: to develop a long-term funding strategy, employ independent advisors, internal fundraising training, and invest in relationships with funders; to keep an open conversation with touring partners about the market and future risks and plans; and to collaborate with training partners, casting directors and other performing companies to cast our talent net as widely as possible.

Diverse City

Report of the trustees

For the year ended 31 March 2023

Reserves policy

Trustees have created a reserves policy that aims to build a reserve equivalent to four months of overheads expenditure over a period of four years. Trustees track cashflow and forecasts on a regular basis to highlight any potential low points and to plan for this.

Review of the reserves

The total funds held by the charity at the end of the reporting period was £899k. The breakdown of the funds were as follows:

- Restricted funds £254k – where the donor has specified the funds are to be spent on a particular activity. The funds consist of the ACE Project of National Importance Grant that supports Touring Diverse Led Circus £304k, offset by the National Lottery funded Connecting Communities Project (£49k). The National Lottery fund was in deficit at the year-end due to the timing of the payment relating to the March 2023 activity report being received in April 2023.
- Designated access/rehearsals £11k – Extraordinary Bodies rehearsal fund.
- Designated project activity funds £212k – designated to support creative activity relating to Children and Young People activities, Mid Life and All We Have production, Community Evaluation, Producer Support and future Extraordinary Bodies projects.
- Designated organisational support fund £223k - designated to support essential organisational expenditure in 2023-24.
- Designated cultural recovery funds £8k – these funds continue to support longer term activity including website development and depreciation in 22-23.
- General reserves £190k – this is in line with the reserves policy where there is a commitment to increase reserves by £30k per year to support the long-term resilience of the charity. The aim is to achieve 4 months' overheads buffer. This is tracking as planned.

Fundraising

In 2022-23 most fundraising activity was managed in-house by our senior management team and by our Executive Director and Finance Director in particular. Our focus was on the development and submission of our 2023-26 Arts Council NPO grant, which included a request for an uplift, plus managing and reporting on our National Lottery grant. Our ACE NPO application draws from our, 2023-26 Business Plan: 'A New Now' and maps our programme against the ACE Investment Principles and Let's Create Outcomes and Elements. The charity's submission for continued NPO funding status was a success with a welcome 9.7% uplift increase to £536,478 pa for three years, a total of £1,609,434. The plan includes a pathway to increased fundraising capacity, but dependent on organisation's financial health and impact of cost-of-living crisis. Our attention was also focused on the delivery of our strategic project Touring diverse led Circus for which we successfully renegotiated the grant phasing to ease cash flow and redistribute capacity.

We were grateful to receive a small cost of living increase from Paul Hamlyn Foundation and we were successful in securing funding from Dorset Community Foundation for Extraordinary Bodies Young Artists showcases at high profile platforms such as the international for/With/By Festival in 2023. We also submitted applications to a range of trusts and foundations to increase training capacity including Talbot Village Trust. Lastly, we made a successful application to The Space for funds to create a documentary 'Swim Club' that captured the impact of SW!M in Swanage. We retained headphone sponsorship from Silent Disco King for *Human*.

Diverse City

Report of the trustees

For the year ended 31 March 2023

We started to use the case for support for Extraordinary Bodies to build new unrestricted funds. We also began to work on partnership applications to The Arts and Humanities Research Council (led by Exeter University), to Jubilee Fund (led by Mowlem Theatre) to support community project SW!M in Swanage and to Arts Council strategic funds (Circus Around and About2 led by Rural Touring Forum/Take Art). Working in partnership with our peers creates more effective joined up approaches and boosts fundraising effort.

Diverse City has voluntarily subscribed to the Fundraising Regulator. Payment of the Levy signals our commitment to fundraising best practice, positively contributing to ACE Dynamism Investment Principle.

No complaints have been received by the charity or by a person acting on our behalf for the purposes of fundraising about fundraising activity.

The charity is registered with the ICO, has an up to date, GDPR compliant privacy policy and regularly reviewed procedures. The charity follows the Fundraising Regulator's Code of Practice and fundraising activity does not include asks to an individual person unless they have explicitly consented to be contacted for this purpose. General asks for individual donations are currently limited to occasional Crowdfunder Campaigns for our work with Children and Young People or through specific, identified fundraising events.

Going concern

The trustees consider that the charity will continue as a going concern for a period of at least twelve months from the date on which these financial statements are approved for the following reasons:

- The majority (95%) of the subsidy for the touring programme has been received from the Arts Council and ringfenced to support venue fees and overhead support in relation to the 23-24 final tour Waldo's tour dates and the wrap-up of the project;
- The charity holds reserves of £0.9m at the end of 2022-23. This consists of restricted funds of £254k, designated funds of £455k and general reserves of £190k (approx. 4 months' running costs);
- The budget for 2023-24 includes income targets of £1.1m, 76% of this income is already confirmed. The funds forecast at the end of March 2024 are £426k (restricted £54k, designated £182k, general £190k);
- The net cash reserves forecast at the end of March 2024 are £480k (restricted £11k, designated £279k, general £190k); and
- The charity has no debt.

The trustees therefore consider it appropriate to adopt the going concern basis for the preparation of the accounts, as detailed in note 1 to the financial statements.

Plans for future periods

Our future direction is articulated in our 2023-26 business plan: 'A New Now'. Three key, strategic aims thread through all our activity: We will continue to diversify the national cultural offer, represent; respond to and engage with diverse audiences; and create opportunities for the next generation of artists. Our vision is a healthy, just and civil society, led by diverse and relevant performing arts culture. New work will evolve and grow whilst during this period whilst we respond to opportunity and reflect on the intense learning of the recent past.

Diverse City

Report of the trustees

For the year ended 31 March 2023

All We Have, a future co-production with Ad Infinitum, also an Associate Company of Bristol Old Vic, will take shape. In 2022-23 the show will develop slowly with Diverse City Co-Artistic Director, Jamie Beddard and Ad Infinitum Co-Artistic Director George Mann. The production is a meditation on male mental health: Framed by the story of Donald Crowhurst's doomed solo voyage that ultimately led to his suicide, this is a journey through the mind of someone falling to pieces - the chaos and the acuity. When internal or external storms rage, we are brought face to face with the idea that we are all indeed, *All We Have*.

The seeds of a new concept touring show *Swimmers* will be tested in SW!M75 a low-fi collaboration with Super Culture (previously Theatre Orchard and Culture Weston) to celebrate 75 years of the NHS. This is part watery flash mob, part exhibition and part confessional. The concept explores how the 'pooling' of women's bodies, minds, stories, and histories helps us resist the shaping of our lives by external forces. Eventually *Swimmers* will become a live story swap on a road trip to cafés & village halls across the region and country.

A package of work to accompany the short digital animation *Splash!* will be developed for SEND settings with young students in the SEND education sector. We will create a realistic funding and national re-touring plan for Diverse City's *Mid Life* with our tour booker and building on interest from Plymouth, Salford, Brighton, and Brixton House.

We will extend and share the integrated practice of Extraordinary Bodies Young Artists beyond Dorset through testing out a national residency scheme in partnership with key players. We will widen the talent net to ensure that this Next Generation hub is finding and supporting the best of D/deaf and disabled artists for the future.

Extraordinary Bodies will be focused on the learning from 22-23. We will reflect on the impact of the last three shows – *Human*, *Delicate* and *Waldo's Circus of Magic and Terror* – and the implications for the future of the shape of this longstanding partnership with Cirque Bijou. We will explore the potential of the creative network of 7 venues, communities, and national relationships with co-producing partners, and we will test the market for remounting shows and for new work.

The legacy of Covid continues to stress test our sector and continues to have impact on partner resources and capacity. However, the crisis has generated a radical rethink about touring models to which we will contribute and lead. Trustee recruitment will continue to be a focus for next year since we are facing a substantial changeover of trustees. We will be embarking on a recruitment process to ensure we have skills and capacity to manage the increasing demands on this critical team, with a particular emphasis on recruiting young trustees and on succession planning for two new co-chairs.

Diverse City

Report of the trustees

For the year ended 31 March 2023

We are confident in our sustainability and continued impact. Our collaboration with Cirque Bijou has been a strength and the partnership has built a profile and track record that forms a solid foundation for the next steps in its journey. We are resilient and experienced arts managers slowly building our influence with the cultural sector. Together we will continue to create the conditions for a working practice founded on values of justice and inclusion, anti-oppressive practice, and generosity. In 23-24 we will be embarking on a new NPO period and will be adapting to its new demands. We will work to secure the resources to move forward in a sound, careful and financially responsible way, and we will be recruiting new posts to relieve pressure on the senior management of the team. We are moving slowly toward the creation and remounting of performance work and as we do so feel our way through the needs and limitations of the reshaped landscape. Our shows will continue to embody our ethos and values and showcase talents of our incredible artists. They will also be made and offered in different configurations to ensure that communities and places are receiving work that is surprising, relevant, and engaging. We look forward to building on established, and finding new, partnerships that will take us into this 'New Now'.

Statement of responsibilities of the trustees

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with 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).

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 income and expenditure of the charity for that period. In preparing those 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 accounting estimates that are reasonable and prudent;
- State whether applicable UK accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees 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.

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

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Diverse City

Report of the trustees

For the year ended 31 March 2023

Auditors

Godfrey Wilson Limited were re-appointed as auditors to the charitable company during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 22 November 2023 and signed on their behalf by



Ben Johnsen - Trustee

Independent auditors' report

To the members of

Diverse City

Opinion

We have audited the financial statements of Diverse City (the 'charity') for the year ended 31 March 2023 which comprise the statement of financial activities, balance sheet, statement of cash flows and the related 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 charity's affairs as at 31 March 2023 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 charity 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 charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

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

Other information

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

Independent auditors' report

To the members of

Diverse City

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion 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 for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- 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 charity and its environment obtained in the course of the audit, we have not identified material misstatements in 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;
- the financial statements are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not obtained all the information and explanations necessary for the purposes of our audit.

Responsibilities of the trustees

As explained more fully in the trustees' responsibilities statement set out in the trustees' report, the trustees 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 they 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 charity'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 charity or to cease operations, or have no realistic alternative but to do so.

Our 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.

Independent auditors' report

To the members of

Diverse City

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The procedures we carried out and the extent to which they are capable of detecting irregularities, including fraud, are detailed below:

(1) We obtained an understanding of the legal and regulatory framework that the charity operates in, and assessed the risk of non-compliance with applicable laws and regulations. Throughout the audit, we remained alert to possible indications of non-compliance.

(2) We reviewed the charity's policies and procedures in relation to:

- Identifying, evaluating and complying with laws and regulations, and whether they were aware of any instances of non-compliance;
- Detecting and responding to the risk of fraud, and whether they were aware of any actual, suspected or alleged fraud; and
- Designing and implementing internal controls to mitigate the risk of non-compliance with laws and regulations, including fraud.

(3) We inspected the minutes of trustee meetings.

(4) We enquired about any non-routine communication with regulators and reviewed any reports made to them.

(5) We reviewed the financial statement disclosures and assessed their compliance with applicable laws and regulations.

(6) We performed analytical procedures to identify any unusual or unexpected transactions or balances that may indicate a risk of material fraud or error.

(7) We assessed the risk of fraud through management override of controls and carried out procedures to address this risk. Our procedures included:

- Testing the appropriateness of journal entries;
- Assessing judgements and accounting estimates for potential bias;
- Reviewing related party transactions; and
- Testing transactions that are unusual or outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. Irregularities that arise due to fraud can be even harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

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

Independent auditors' report

To the members of

Diverse City

Use of our report

This report is made solely to the charity'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 charity'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 charity's members as a body, for our audit work, for this report, or for the opinions we have formed.

Alison Godfrey

Date: 23 November 2023

Alison Godfrey FCA
(Senior Statutory Auditor)

For and on behalf of:

GODFREY WILSON LIMITED

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Diverse City

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2023

	Note	Restricted £	Unrestricted £	2023 Total £	2022 Total £
Income from:					
Donations		-	37,918	37,918	15,179
Charitable activities	3	50,258	1,244,535	1,294,793	1,131,381
Other trading activities	4	-	13,280	13,280	37,325
Investment income		-	6,991	6,991	395
Total income		<u>50,258</u>	<u>1,302,724</u>	<u>1,352,982</u>	<u>1,184,280</u>
Expenditure on:					
Raising funds		-	93,259	93,259	98,420
Charitable activities		<u>365,491</u>	<u>1,297,968</u>	<u>1,663,459</u>	<u>861,478</u>
Total expenditure	6	<u>365,491</u>	<u>1,391,227</u>	<u>1,756,718</u>	<u>959,898</u>
Net income / (expenditure)		(315,233)	(88,503)	(403,736)	224,382
Transfers between funds		-	-	-	-
Net movement in funds	7	(315,233)	(88,503)	(403,736)	224,382
Reconciliation of funds:					
Total funds brought forward		<u>569,708</u>	<u>732,759</u>	<u>1,302,467</u>	<u>1,078,085</u>
Total funds carried forward		<u><u>254,475</u></u>	<u><u>644,256</u></u>	<u><u>898,731</u></u>	<u><u>1,302,467</u></u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 16 to the accounts.

Diverse City

Balance sheet

As at 31 March 2023

	Note	£	2023 £	2022 £
Fixed assets				
Tangible assets	11		10,500	12,230
Current assets				
Debtors	12	454,372		70,332
Cash at bank and in hand		673,716		<u>1,250,989</u>
		1,128,088		1,321,321
Liabilities				
Creditors: amounts falling due within 1 year	13	(239,857)		<u>(31,084)</u>
Net current assets			888,231	<u>1,290,237</u>
Net assets	15		898,731	<u>1,302,467</u>
Funds	16			
Restricted funds			254,475	569,708
Unrestricted funds				
Designated funds			454,320	572,894
General funds			189,936	<u>159,865</u>
Total charity funds			898,731	<u>1,302,467</u>

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

Approved by the trustees on 22 November 2023 and signed on their behalf by



Ben Johnsen - Trustee

Diverse City**Statement of cash flows****For the year ended 31 March 2023**

	2023 £	2022 £
Cash used in operating activities:		
Net movement in funds	(403,736)	224,382
Adjustments for:		
Depreciation charges	4,475	3,850
Dividends, interest and rents from investments	(6,991)	(395)
(Increase) / decrease in debtors	(384,040)	8,362
Increase / (decrease) in creditors	208,773	(824)
Net cash (used in) / provided by operating activities	<u>(581,519)</u>	<u>235,375</u>
Cash flows from investing activities:		
Dividends, interest and rents from investments	6,991	395
Purchase of tangible fixed assets	<u>(2,745)</u>	<u>(12,996)</u>
Net cash provided by / (used in) investing activities	<u>4,246</u>	<u>(12,601)</u>
(Decrease) / increase in cash and cash equivalents in the year	(577,273)	222,774
Cash and cash equivalents at the beginning of the year	<u>1,250,989</u>	<u>1,028,215</u>
Cash and cash equivalents at the end of the year	<u><u>673,716</u></u>	<u><u>1,250,989</u></u>

Diverse City

Notes to the financial statements

For the year ended 31 March 2023

1. Accounting policies

a) Basis of preparation

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

Diverse City meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves and confirmed future funding. There are no material uncertainties about the charity's ability to continue as a going concern.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of performances or training and consultancy is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item, is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

Diverse City

Notes to the financial statements

For the year ended 31 March 2023

1. Accounting policies (continued)

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis, being the proportion of total costs:

	2023	2022
Raising funds	5.3%	10.3%
Charitable activities	94.7%	89.7%

i) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Computer equipment	4 years straight line
--------------------	-----------------------

Items of equipment are capitalised where the purchase price exceeds £1,000.

j) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

k) Cash at bank and in hand

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

l) Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Diverse City

Notes to the financial statements

For the year ended 31 March 2023

1. Accounting policies (continued)

m) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

n) Grants payable

Grants payable are recognised in the year in which the offer is conveyed to the recipient, except in those cases where the offer is conditional, such grants being recognised in expenditure when the conditions attached to the grant have been fulfilled.

o) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

p) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

q) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying 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 if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are depreciation, as described in note 1i above, and theatre tax relief, as described below.

Theatre Tax Relief

The charity has estimated the credit receivable under Theatre Tax Relief based on its eligible production expenditure incurred during the period. This amount is £266,099 and is included within income from charitable activities and accrued income at the year end. As this amount is subject to review and approval by HMRC, actual results may differ.

Diverse City

Notes to the financial statements

For the year ended 31 March 2023

2. Prior period comparative: statement of financial activities

	Restricted £	Unrestricted £	2022 Total £
Income from:			
Donations	-	15,179	15,179
Charitable activities	317,368	814,013	1,131,381
Other trading activities	-	37,325	37,325
Investments	-	395	395
Total income	317,368	866,912	1,184,280
Expenditure on:			
Raising funds	-	98,420	98,420
Charitable activities	125,933	735,545	861,478
Total expenditure	125,933	833,965	959,898
Net income and net movement in funds	191,435	32,947	224,382

3. Income from charitable activities

	Restricted £	Unrestricted £	2023 Total £
Grants	50,258	695,057	745,315
Theatre tax relief	-	266,099	266,099
Performance income	-	283,379	283,379
Total income from charitable activities	50,258	1,244,535	1,294,793

Prior period comparative:

	Restricted £	Unrestricted £	2022 Total £
Grants	317,368	704,317	1,021,685
Theatre tax relief	-	32,376	32,376
Performance income	-	77,320	77,320
Total income from charitable activities	317,368	814,013	1,131,381

Diverse City

Notes to the financial statements

For the year ended 31 March 2023

4. Income from other trading activities

	Restricted £	Unrestricted £	2023 Total £	2022 Total £
Training and consultancy	-	13,280	13,280	37,325
Total income from other trading activities	-	13,280	13,280	37,325

The total income from other trading activities in 2022 was unrestricted.

5. Government grants

The charitable company receives government grants, defined as funding from Arts Council England, Local Authorities, Access to Work funding and the National Lottery Community Fund to fund charitable activities. The total value of such grants in the year ending 31 March 2023 was £643,920 (2022: £930,925). There are no unfulfilled conditions or contingencies attaching to these grants.

Diverse City

Notes to the financial statements

For the year ended 31 March 2023

6. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2023 Total £
Fundraising	5,945	-	-	5,945
Project costs	-	1,159,097	-	1,159,097
Grants payable (note 10)	-	101,011	-	101,011
Staff costs (note 8)	66,164	185,278	134,531	385,973
Freelance	11,014	37,270	13,333	61,617
Travel and subsistence	-	-	5,353	5,353
Governance	-	-	2,465	2,465
Insurance	-	-	6,500	6,500
Subscriptions	-	-	3,071	3,071
Other administrative costs	-	-	9,635	9,635
Accountancy	-	-	6,128	6,128
Legal and professional fees	-	-	5,448	5,448
Depreciation	-	-	4,475	4,475
Sub-total	83,123	1,482,656	190,939	1,756,718
Allocation of support and governance costs	10,136	180,803	(190,939)	-
Total expenditure	93,259	1,663,459	-	1,756,718

Total governance costs were £9,245 (2022: £14,814).

Diverse City**Notes to the financial statements****For the year ended 31 March 2023****6. Total expenditure (continued)****Prior period comparative:**

	Raising funds £	Charitable activities £	Support and governance costs £	2022 Total £
Fundraising	5,164	-	-	5,164
Project costs	-	358,680	-	358,680
Grants payable (note 10)	-	114,275	-	114,275
Staff costs (note 8)	61,587	166,691	137,855	366,133
Freelance	9,055	23,887	27,024	59,966
Staff training	-	-	140	140
Travel and subsistence	-	-	2,123	2,123
Governance	-	-	9,114	9,114
Insurance	-	-	6,632	6,632
Subscriptions	-	-	3,182	3,182
Other administrative costs	-	-	13,127	13,127
Accountancy	-	-	7,311	7,311
Legal and professional fees	-	-	8,925	8,925
IT / design	-	-	1,276	1,276
Depreciation	-	-	3,850	3,850
Sub-total	75,806	663,533	220,559	959,898
Allocation of support and governance costs	<u>22,614</u>	<u>197,945</u>	<u>(220,559)</u>	<u>-</u>
Total expenditure	<u>98,420</u>	<u>861,478</u>	<u>-</u>	<u>959,898</u>

Diverse City

Notes to the financial statements

For the year ended 31 March 2023

7. Net movement in funds

This is stated after charging:

	2023 £	2022 £
Depreciation	4,475	3,850
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Auditors' remuneration:		
▪ Audit (excluding VAT)	5,650	4,750
▪ Other services (excluding VAT)	560	1,592

No trustees were reimbursed for expenses during the current or prior year.

8. Staff costs and numbers

Staff costs were as follows:

	2023 £	2022 £
Salaries and wages	352,171	334,815
Social security costs	26,424	24,304
Pension costs	7,378	7,014
Subtotal	385,973	366,133
Freelance staff	61,617	59,966
	447,590	426,099

No employee earned more than £60,000 during the current or prior year.

The key management personnel of the charitable company comprise the trustees, Artistic Directors, Executive Director and Finance Manager. The total employee benefits of the key management personnel were £195,680 (2022: £185,545).

	2023 No.	2022 No.
Average head count	16.8	16.0
Average FTE	9.9	10.3

9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

Diverse City

Notes to the financial statements

For the year ended 31 March 2023

10. Grants payable

	2023 £	2022 £
Grants to institutions: Cirque Bijou	96,350	100,400
Grants to 5 individuals (2022: 3)	<u>4,661</u>	<u>13,875</u>
Total grants awarded	<u>101,011</u>	<u>114,275</u>

There are no support costs incurred which directly relate to grants payable.

Grants awarded to Cirque Bijou are in relation to their joint project Extraordinary Bodies which is funded by Arts Council England.

11. Tangible fixed assets

	Computer equipment £
Cost	
At 1 April 2022	18,648
Additions in year	<u>2,745</u>
At 31 March 2023	<u>21,393</u>
Depreciation	
At 1 April 2022	6,418
Charge for the year	<u>4,475</u>
At 31 March 2023	<u>10,893</u>
Net book value	
At 31 March 2023	<u>10,500</u>
At 31 March 2022	<u>12,230</u>

12. Debtors

	2023 £	2022 £
Trade debtors	80,037	43,356
Other debtors	364,876	26,976
Other taxation and social security	<u>9,459</u>	<u>-</u>
	<u>454,372</u>	<u>70,332</u>

Diverse City

Notes to the financial statements

For the year ended 31 March 2023

13. Creditors: amounts due within 1 year

	2023 £	2022 £
Trade creditors	84,596	8,026
Deferred income (note 14)	-	15,100
Accruals	153,712	7,958
Other creditors	1,549	-
	<u>239,857</u>	<u>31,084</u>

14. Deferred income

	2023 £	2022 £
At 1 April 2022	15,100	-
Deferred during the year	(15,100)	15,100
Released during the year	-	-
	<u>-</u>	<u>-</u>
At 31 March 2023	<u>-</u>	<u>15,100</u>

Deferred income relates to performance income invoiced in advance of performances.

15. Analysis of net assets between funds

	Restricted funds £	Designated funds £	General funds £	Total funds £
Tangible fixed assets	-	-	10,500	10,500
Current assets	287,850	660,801	179,437	1,128,088
Current liabilities	(33,375)	(206,481)	-	(239,857)
Net assets at 31 March 2023	<u>254,475</u>	<u>454,320</u>	<u>189,936</u>	<u>898,731</u>
Prior period comparative				
	Restricted funds £	Designated funds £	General funds £	Total funds £
Tangible fixed assets	-	-	12,230	12,230
Current assets	569,708	581,994	169,619	1,321,321
Current liabilities	-	(9,100)	(21,984)	(31,084)
Net assets at 31 March 2022	<u>569,708</u>	<u>572,894</u>	<u>159,865</u>	<u>1,302,467</u>

Diverse City

Notes to the financial statements

For the year ended 31 March 2023

16. Movements in funds

	At 1 April 2022 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2023 £
Restricted funds					
Women leaders South West	1,259	2,000	(3,259)	-	-
Community engagement	2,899	10,244	(62,194)	-	(49,051)
Touring diverse led circus	565,717	37,000	(299,191)	-	303,526
Jerwood Producer	(1,014)	1,014	-	-	-
Splash!	847	-	(847)	-	-
Total restricted funds	569,708	50,258	(365,491)	-	254,475
Unrestricted funds					
<i>Designated funds:</i>					
Designated access/rehearsals	7,611	4,695	(1,450)	-	10,856
Designated project funds	404,117	890,492	(1,082,367)	-	212,242
Organisational support	119,460	335,502	(231,715)	-	223,247
Cultural recovery fund	41,706	41,964	(75,695)	-	7,975
<i>Total designated funds</i>	<i>572,894</i>	<i>1,272,653</i>	<i>(1,391,227)</i>	<i>-</i>	<i>454,320</i>
General funds	159,865	30,071	-	-	189,936
Total unrestricted funds	732,759	1,302,724	(1,391,227)	-	644,256
Total funds	1,302,467	1,352,982	(1,756,718)	-	898,731

Purposes of restricted funds

Women leaders South West

The funds relate to the Women Leaders South West initiative which is a Transforming Leadership project run in partnership with Eastleigh Borough Council. The final expenditure of £1,259 took place in this financial year, the funds had been received in the previous financial year.

Community engagement

The funds relates to a National Lottery Community Grant of £10k received during the year. This is part of a programme of activity with a total grant of £197k over three years. The negative fund is a timing issue due to the 2022-23 grant installment of £71,894 being received in April 2023.

Touring diverse led circus

The reserves of £304k relate to a Project of National Importance grant received from the Arts Council of England. These funds were received to support a three year touring programme in partnership with seven theatre venues. The touring programme was delayed due to Covid, resumed in September 2021 and finished in June 2023. These funds are expected to be spent in the next financial year as the Touring Diverse Led Circus project comes to an end.

Diverse City

Notes to the financial statements

For the year ended 31 March 2023

16. Movements in funds (continued)

Purposes of restricted funds

Jerwood Producer

The negative fund brought forward is due to all of the expenditure taking place in the 2021-22 financial year, and the final grant payment being received in June 2022.

Splash!

The funds received were granted from The Mighty Creatives to fund the Splash! Production. The final expenditure of £847 took place in this financial year, the funds had been received in the previous financial year.

Purposes of designated funds

Designated access/rehearsals

The access/rehearsal reserves are designated for Extraordinary Bodies show development and creation.

Designated project funds

The project reserves relate to funds that have been allocated to specific activities in line with organisational budgets. A transfer was made to Organisational Support funds to cover the element of core salaries and overheads that were budgeted within projects. The fund has reduced due to the expenditure on production costs of the Touring Diverse Led Circus shows - Human, Delicate and Waldo's Circus of Magic and Terror.

Organisational support

The organisation support reserves were designated to support essential organisational expenditure including salaries and infrastructure costs.

Cultural recovery fund

The funds relate to the remaining expenditure from grants received for the Cultural Recovery Fund. These funds continue to support longer term activity including website development and depreciation.

General funds

The general reserves support building resilience and the target is to hold four months' running costs which is approx £190k. The current reserves reflect this target.

Diverse City

Notes to the financial statements

For the year ended 31 March 2023

16. Movements in funds (continued)

Prior period comparative

	At 1 April 2021 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2022 £
Restricted funds					
Women leaders South West	27,220	11,373	(37,334)	-	1,259
Children and young people	1,200	-	(1,200)	-	-
Community engagement	125	10,244	(7,470)	-	2,899
Touring diverse led circus	344,703	286,625	(65,611)	-	565,717
Jerwood Producer	-	9,126	(10,140)	-	(1,014)
Splash!	5,025	-	(4,178)	-	847
Total restricted funds	378,273	317,368	(125,933)	-	569,708
Unrestricted funds					
<i>Designated funds:</i>					
Designated access/rehearsals	50,401	490	(43,280)	-	7,611
Designated project funds	413,720	296,361	(305,964)	-	404,117
Organisational support	76,882	338,349	(295,771)	-	119,460
Cultural recovery fund	53,737	125,485	(134,952)	(2,564)	41,706
<i>Total designated funds</i>	<i>594,740</i>	<i>760,685</i>	<i>(779,967)</i>	<i>(2,564)</i>	<i>572,894</i>
General funds	105,072	106,227	(53,998)	2,564	159,865
Total unrestricted funds	699,812	866,912	(833,965)	-	732,759
Total funds	1,078,085	1,184,280	(959,898)	-	1,302,467

17. Related party transactions

D Young, a trustee, provided training sessions and workshops as an artist and received total payment of £50 (2022: £70). The transactions were carried out at arm's length, and there were no amounts outstanding at the year end (2022: nil).

DIVERSE CITY

England & Wales - Charity number 1176855

Accounts

Company no. 6004929
Charity no. 1176855

Diverse City
Report and Audited Financial Statements
31 March 2022

Diverse City

Reference and administrative details

For the year ended 31 March 2022

Company number	6004929
Charity number	1176855
Registered office and operational address	3 Manwell Drive Swanage Dorset BH19 3RB
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows: A Al-Ani M Allwood S Aziz H Costello A Dabek-Breza G Devlin D Tourountsis D Wariebi D Young resigned 17 October 2021 resigned 14 September 2021 resigned 31 October 2021
Company secretary	D Tourountsis
Bankers	Unity Trust Bank PO Box 7193 Planetary Road Willenhall WV1 9DG
Auditors	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House 62 Prince Street Bristol BS1 4QD

Diverse City

Report of the trustees

For the year ended 31 March 2022

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

Structure, governance and management

Diverse City is a company limited by guarantee and a charity registered with the Charity Commission. In the year 2021-22 the company had a board of nine trustees and was governed by our Articles of Association, adopted by a special resolution dated 22 December 2017.

Trustees are recruited by invitation, through specialist agencies and by open call-out by the board, in collaboration with the Senior Management Team (SMT). Trustees are appointed according to identified skill gaps and in line with targets around representation and equality. Trustees meet quarterly to review progress against targets, the risk register and quarterly management accounts.

Trustees are inducted into the company through meetings with the SMT and the Chair of Trustees. From time to time trustees are invited to action groups to deepen their oversight and to view work both in development and in performance throughout the year. The board has an annual away day to examine the company's strategic plans.

The SMT is responsible for the management of the charity and comprises two joint Artistic Directors, an Executive Director and a Finance Director, who all report to the board. The SMT is responsible for strategic artistic, financial and organisational delivery of the four-year business plan. Financial management is led by the Executive Director and Finance Director.

The Co-Artistic Directors, Claire Hodgson and Jamie Beddard, hold Diverse City's artistic leadership. The artistic and strategic planning for Diverse City's circus collaboration, Extraordinary Bodies, is shared equally between the charity and Cirque Bijou Limited. The close working relationship and shared responsibilities between these two companies are governed by a collaboration agreement, reviewed annually.

In 2021-22 Diverse City operated a distributed core company team of 13 people (largely on part-time contracts). We do not have permanent volunteer staff. Our extended team normally comprises 100-125 freelance professional performers and producers, plus a regular, integrated youth ensemble called Extraordinary Bodies Young Artists (EBYA) for 16-30-year-olds, with annual and seasonal membership.

Distributed sub-teams deliver each strategic area of activity (artistic creation, children and young people (CYP), marketing and communications, community), with delegated responsibilities for partnership development and tactical planning. Teams are stewarded and supported by the SMT alongside their peers. Covid restrictions in 2021 meant that interactions were mainly online, supported by a transparent and shared online 'office' with short, online, whole-company 'sprints'. Creative work moved to in-person in 2021 and we eventually met as an 'almost' whole company face to face during the national tour of *Human*.

Diverse City

Report of the trustees

For the year ended 31 March 2022

The charity is active in many new and established networks: What Next?; Ramps on the Moon; Unlimited; Change Creation; National Portfolio (NPO) cohort; Transforming Leadership; Jerwood Creative Fellowships; Women Leaders South-West Plus Festival; and touring and commercial networks. Claire Hodgson has sat on the Arts Council England (ACE) South-West Regional Council since 2013; Jamie Beddard and Claire Hodgson are on the What Next? Core Group and have advised DCMS; they work closely with the Clore Leadership Programme and have been part of the Agents for Change network, working at Theatre Royal Plymouth, Bristol Old Vic and New Wolsey, Ipswich.

The charity is a member of the Independent Theatre Council, the National Association of Youth Theatres, the Living Wage Foundation and IETM.

Extraordinary Bodies is the charity's key partnership and a collaboration with Cirque Bijou Ltd. The partnership emerged out of our work together for the 2012 Olympics and is governed by a collaboration agreement reviewed annually. The charity is also a 'leading light' of Lighthouse Poole and an associate company of Bristol Old Vic.

The charity is a living wage employer and sets rates of pay for key management personnel based on equivalent sector market rates and level of artistic and fiscal responsibility. The charity aims to reduce the differentials between the top and bottom pay rates in the company.

Objectives and activities

The charity's objectives

Our objectives are:

- to promote equality and diversity for the public benefit, including (but not limited to) those with physical impairments, learning disabilities and others experiencing barriers to learning, development and inclusion, by (but not limited to):
 - the provision and promotion of the arts (including by promoting the widening of participation in (but not limited to) the performing arts);
 - the provision of workshops, training programmes and coaching in the arts, in particular (but not limited to) the performing arts; and
 - the advancement of education in the arts and raising awareness in equality and diversity.
- to promote social inclusion for the public benefit, in particular (but not limited to) among individuals who are socially excluded from society, or part of society, as a result of their social position, in particular (but without limitation) through the promotion of performing arts, including widening participation in performing arts.

How the charity's aims further its legal purposes

Diverse City is founded on the values of collaboration, justice, creativity and optimism; our vision is a healthy, just and civil society for all. Our inclusive public performing arts practice widens participation in the arts and society, including by children and young people, and trains and promotes talented, diverse, independent artists.

Diverse City

Report of the trustees

For the year ended 31 March 2022

The charity's strategies for achieving its stated aims and objectives

Our strategies are:

- to lead the UK's only integrated circus company, Extraordinary Bodies, in partnership with Cirque Bijou;
- to co-produce new work rooted in the stories and experiences of real people;
- to identify, support and employ new and underrepresented performing arts talent on and off stage;
- to include the participation of diverse civic artists in the places where we perform, alongside the shows; and
- to lead a youth ensemble that exemplifies and paves the way for inclusive performing arts training.

We want to see everyone – those on and off stage and those in the audience – participating in the telling of stories with universal resonance, within diverse, activated and connected communities.

The criteria the charity uses to assess success in achieving goals

The charity assesses success in achieving goals through a quarterly review of annual SMART targets across all strands of our work. We measure the number of productions made and toured, commissions offered, partnerships forged, artists developed, audiences reached, and young people engaged.

We evaluate the impact of our work on the attitudes and expectations of artists and audiences through use of the Culture Counts Impact and Insight toolkit, and we investigate the demographic of audiences through Audience Finder surveys. From time to time we employ audience data analysts to create a more detailed picture of the audiences we are attracting to the work. We capture the progress made by artists and young people, through our company and beyond, by monitoring skill development, career progression and additional training pathways.

We judge success on the impact and reach of our work through robust evaluation frameworks for all activity, using self and peer assessment of personal and professional change brought about by our work.

How our activities helped us achieve our aims and objectives

Significant activities during this period were the creation and premiere of a new touring show, *Human*, which launched a three-year ACE-funded Project of National Importance: 'Touring Diverse Led Circus'. The show allowed a significant experiment with integrated digital creative audience access, to ensure BSL, captioning and audio description were available to all audiences for all shows. We evolved our relationships with touring partners and focused on our longer-term business planning in the lead-up to our next ACE NPO application. Supported by National Lottery emergency funds, we also worked with three different communities nationally, to build rapport and connection between shows touring to their towns and cities and local groups.

We also forged ahead with further development of two new touring shows, *Delicate* and *Waldo's Circus of Magic and Terror*, including new co-producing relationships with Theatre Royal Plymouth, Bristol Old Vic and Nordland Visual Theatre. We extended and refined small-scale digital artist commissions linked to *Delicate*, *Mid Life* and *Splash!*, seeded in 2020.

Diverse City

Report of the trustees

For the year ended 31 March 2022

Our integrated young company ensemble performed its new show *Till We Win* at Lighthouse Poole in May 2021, with a premiere at For/With/By European Festival of Youth Theatre in July 2021 at Birmingham Rep, and then to a public audience at Lighthouse Poole, alongside performances of *Human* in autumn 2022. The company continued to support several members into further creative training, employment and career opportunities.

How the charity delivers public benefit

The charity delivers public benefit by mitigating barriers to engagement and participation in the performing arts and by working to ensure that the cultural sector is inclusive and reflective of the widest number and range of people in our society. The charity's trustees confirm that they have had regard to the Charity Commission's guidance on public benefit.

Our goals

In the wake of the pandemic and in a world that changed around us, 2021-22 was about testing how we could be an essential part of a cultural restart with inclusion at its heart. We wanted to ask the right questions to understand the new context and where the risks lay for our charity in the time of Covid.

Our goals were to return to our reconfigured 2018-22 business plan – 'Unlikely Alliances' – and to explore artistic form in new work, rebuild audience connection and nurture new partners and collaborators. We aimed to restart an investigation into building long-term touring relationships with people and places. Our goal was to get our collaboration with seven 'pandemic-bruised' venues underway by launching our three-year, ACE-funded, strategic Project of National Importance, 'Touring Diverse Led Circus'. The project runs alongside our Paul Hamlyn Foundation Access and Participation Funded project 'Co-producing mainstream theatre partnerships to achieve equality in the arts' and our new National Lottery project 'Connecting Communities through Diverse leadership'.

In 2021-22 we also aimed to align our plans with the ACE investment principles, and to establish a process of review and evaluation to monitor how we are doing. In 2021-22 we submitted to ACE our 2022-23 business plan – 'Towards a New Now' – to secure an 'extension' NPO funding year; and we began our next business planning cycle.

We also aimed to ensure that the charity had the appropriate resources, capacity and structure to survive and flourish and that our partnership Extraordinary Bodies continued to be an embedded element of achieving our charity's goals.

Our workforce comprised 13 full or part-time roles, with team members on flexible furlough returning to their usual working hours by the beginning of September 2021. Our overheads budget increased from approximately £415k to £485k by the end of the same period.

Grants

From 2018 to 2022, we have been committed to granting approximately £100k per annum to Cirque Bijou for the shared management and delivery of our partnership collaboration, Extraordinary Bodies. The partnership fulfils our aims and objectives by embodying our ethos, vision and mission through creating practical artistic productions that promote equality, diversity and social inclusion for the public benefit.

Diverse City

Report of the trustees

For the year ended 31 March 2022

Volunteers

The charity currently has no permanent volunteer workforce and mainly works with volunteers provided by partner organisations. In 2021-22 we worked directly with two volunteers to support admin and data inputting, but their contribution was not significant in terms of our ability to carry out our aims and objectives.

Progress made towards achieving our aims

Aim 1: To make excellent new work and develop talent

New work

2021-22 was a year of creative exploration and learning in a new cultural landscape. We gradually returned to 'in real life' artistic creation, while still operating in a largely digital world. Our resilience in the face of relentless challenge relied on our deep optimism and a shared belief in our mission, all while navigating Covid-related interruptions, limitations and frustrations.

From the slow, online journey towards making Extraordinary Bodies' new touring show *Human*, we finally moved to in-person rehearsals. What the pandemic took away in terms of human contact, it repaid in terms of time. We immersed ourselves in the show's evolution, employing layers of digital images and sound to integrate innovative creative access. Bringing performers together with sound artists and documentary film makers enabled us to create a show of and by the company that eventually took it out on tour.

Human was completed, rehearsed and premiered successfully at MAST Southampton in autumn 2021. A digital capture of the full show was completed at Lighthouse Poole for future distribution. *Human* offered a gentle, multi-layered welcome back for those ready to return. The fusion of digital and live performance with integrated music, circus, poetic and digital documentary forms was revelatory to artists and audiences alike.

Our Nordland Visual theatre collaboration on *Delicate* expanded to include Theatre Royal Plymouth as a new co-producer. In September 2021 originators Jamie Beddard and Aislinn Mulligan went back into research and development at 'Metal', casting got underway, the beginnings of a creative team were put in place and a show producer recruited. The linked audio documentary made in lockdown went into further development and distribution alongside the show was planned.

In 2021-22 producer Daisy Drury steered the evolution of *Waldo's Circus of Magic and Terror* with an extensive and complex casting search supported by casting director Polly Jerrold. We began negotiations on new co-producing relationships with Theatre Royal Plymouth and Bristol Old Vic.

Extraordinary Bodies was successful in securing a 2022-23 digital and participatory commission as part of Walk the Plank's Unboxed project 'Green Space Dark Skies'. Led by Jamie Beddard and Billy Alwen, a wide range of partners, participants and artists (including Dave Young, Jodie Cole, Natasha Player and Tilly Lee Kronick) began to develop an innovative outdoor, digital work. In 2021-22, three out of a portfolio of four 2020-21 digital commissions were taken further, with digital producer Grace Okereke providing key support. All had potential for either independent distribution or for linking to produced live work.

Diverse City

Report of the trustees

For the year ended 31 March 2022

While Mid Life: The Skin We're In continued to tour to short film festivals, Lucy Richardson and Sheila Chapman developed another linked audio pitch: *Mid Life: What We Tell Our Daughters*. Working with woman leader south-west and producer Vandna Mehta, the pitch evolved through conversations with women in early adulthood and those in midlife. It examined the shared space between women: about the physical body and how it changes, how it is treated and how it appears to us and to others. It also explored warrior women: when they are absent, where they guide us, and how we can become one of them.

Disabled puppeteer Nikki Charlesworth continued to develop her *Splash!* animation, working with animator Emma Fisher, dancer Helen Cherry and choreographer/creative enabler Jodie Cole. We postponed indefinitely a remount of *Splash!* for outdoor touring, and instead plan to distribute the standalone short animation to SEND schools.

Plans for further episodes of the poetic audio documentary around *Delicate* emerged, in parallel with the plans for a rehearsal R&D with Nordland Visual Theatre, and will be available in 2022-23. All of this work is informed by thinking around slow, diverse, artistic digital experiments running alongside or sometimes integrated into the core artistic programme.

Talent development

We employed 12 independent artists on the *Human* live and digital team. The process of film making, editing, integrating live and recorded storytelling, including creative access, developed their level of multi-disciplinary creative confidence and skill.

Our focus fell on the need to find more artists to join our *Human* touring company to mitigate the effect of Covid-related absences. We were able to cast actor-director (and Paralympic opening ceremony aerialist) Daryl Beeton, who accompanied the show on tour. We then auditioned 12 artists for an understudy role and Harry Basset was cast as drummer and understudy. Harry also started working with the British Paraorchestra (SMOOSH), along with Jonny Leitch. In response to the increased need to go beyond existing pools of artists, discussions opened up with casting director Polly Jerrold about networking artists more consistently with agents. Through Polly we auditioned 19 artists for *Waldo's Circus of Magic*, including two artists from EBYA, with career development/coaching supported through Cultural Recovery Funds (CRF).

Talent development associated with two ACE transforming leadership projects – Women Leaders South West and Jerwood Creative Fellowships – continued. We coached associates throughout the year and found ways to support and network them in the sector. Jerwood Fellow Jodie Cole was supported to develop her creative practice through an application to ACE and through roles in current and future projects, including *Green Space Dark Skies*, *Bestival Disco Inferno*, *Connecting Communities*, *Splash!* animation and EBYA. Diverse City was invited to present as part of the Freelance Futures programme and in national conversations. The plans for a delayed international practice share also began with nine *Delicate* creatives and Nordland Visual Theatre.

We continued to work with south-west performers coming up through EBYA. We offer placements to recently trained south-west performance professionals, such as producers/directors/designers, through our relationships with the UWE Creative Producer MA, the Circomedia Directing MA, and the Arts University Bournemouth Costume/Performance Design BA.

Diverse City

Report of the trustees

For the year ended 31 March 2022

The creative case for diversity

The Arts Council continues to recognise the responsibility that the charity takes for promoting and modelling their creative case for diversity: *'Organisation and partners make an outstanding contribution to creative case and play a leading national role in supporting this agenda'* (September 2022).

Representation

During the year, 28% of all our freelance workforce and at least 14% of independent artists identified as D/deaf, disabled or neurodivergent; 20% of the artist workforce identified as ethnically diverse and 64% of all freelancers and 44% of artists identified as female. We work towards equal representation (51% women; 16% POC; 20% D/deaf & disabled people) across our annual creative programme, ringfence 20% of production access costs, and aim to convince partners to do likewise. This commitment extends to the make-up of our board and our core team. We have been able to diversify our producing team through key support from the Paul Hamlyn Foundation and the Jerwood Foundation. This has influenced our recruitment processes for other roles and connected us with different networks. We recognise that power imbalances inherent in our current structure reduce our ability to drive change.

We continued to diversify our workforce through the employment of producers from the global majority, those who are disabled, those with caring responsibilities and those who are neurodivergent. Our accessible recruitment practices continued to be rolled out through the company, with a clear responsibility for building in access and inclusion from the start. We continued to gain from the Jerwood Creative Bursary Programme, both through organisational development and through engagement with Jodie Cole, an artistic leader who identifies as being from a low socio-economic background.

Our work centres on supporting others to change whose voice is heard and who has power in the arts. Critical elements have been a close partnership with the Clore Leadership 'Days of Change' programme, and continued advocacy and action around Unexpected Leaders through 'Connecting Communities'.

Our challenge now is to find and retain diverse artists on and off stage. Hiring skilled disabled performers has always been a challenge: financial and physical access to training is not universally available, which discourages many young people. The pandemic has exacerbated this lack of talent coming in and the mass of talent leaving the arts. A digital boom means that fees offered in performing arts look ever more derisory; people made redundant have found other roles; and those still working in theatre don't want to work the same hours as before. The slow recovery from the pandemic means that the artists who stay in the sector are not reaching audiences in the way they once did.

Creative access

The creative access experiments in *Human* brought new dimensions to the show and enabled the world of stage and screen to interact. The use of recorded BSL and captioning, plus embedded audio description through a sound design received via silent disco headsets, meant that access was fully integrated into the show aesthetic. Next year we will offer venues the film of *Human* alongside the live show as an access option, to ensure that audiences unable to return to live work can still enjoy the experience.

Diverse City

Report of the trustees

For the year ended 31 March 2022

In 2021-22 the capture of standalone creative journeys was impractical and irrelevant to our creative explorations. Instead, the poetic documentary elements of *Human* built on ideas originally explored in *What do You See In Me?*, by capturing the cast's personal stories. The film shone a light on how the cast members became, and remained, circus performers, actors, musicians and singers during the pandemic. We also recorded a Q&A on Extraordinary Bodies' creative practice. The audio documentary of *Delicate* (in progress at the time of writing) focuses on the lived experience of making and working as an artist during these challenging times. Digital stories are integral to the material from which we make our work, not a separate, archival process. We hope to use material recorded by Stephen Lake in future documentary work about Extraordinary Bodies.

Aim 2: To build audiences and track our impact

2021-22 saw the launch at last of our ACE Project of National Importance: 'Touring Diverse Led Circus'. This project aims to work with venues to build new and diverse audiences for arts and culture – live and digital. Together we aim to diversify audiences, engage communities, diversify leadership and gather insights across a range of places nationally. Having met the partners throughout the pandemic online, the project finally began in real life at MAST Southampton and with a guest event at Lighthouse Poole. However, evidence shows that audiences are still cautious and happier to engage outside than indoors across every demographic. The number and range of our live venue audiences were curtailed by social distancing and audience confidence, with disabled, vulnerable and young audiences in particular facing increased barriers.

As live audiences were slow to return, the ongoing pandemic continued to stretch our resources and creativity. During this period, we toured to five national venues – MAST Southampton, Lighthouse Poole, Civic Barnsley, Theatre Royal Plymouth and Woolwich Works – and live audiences totalled 1,753. Show scenarios were many and varied as we worked flexibly to ensure that we could perform, despite the impact of Covid. The pandemic also forced some of our expected venues to delay their presentation of *Human*, which means that full audience numbers for the show will not be confirmed until 2022-23.

We began to analyse the live audience across our touring venues and, using the Culture Counts platform, we got a sense of the impact of the work. However, at the time of writing we are analysing the second half of the tour, since the pandemic forced us to split it across two years.

Given that 33% of our audiences knew nothing about Extraordinary Bodies before the show (and 52% very little), we are proud to find that net promoter score was 80%. Nearly half (48%) of audiences responding felt the show was different from what they expected, but the majority (97%) rated the experience overall as good to excellent. This means that expectations of traditional 'sequins and sawdust' circus are no barrier to the enjoyment of the different kind of circus we make. At least 23% of our audience is D/deaf or disabled and 24% non-white/British. We worked hard with venues to increase the welcome for all audiences (through FOH briefings and providing notes and accessible support materials) and we were happy that the majority (91%) of respondents felt safe and comfortable in the venues visited.

Diverse City

Report of the trustees

For the year ended 31 March 2022

There is a consistent expression of delight across feedback to the show: 'It was an unforgettable, moving, funny, uplifting show. I loved it.' *Human* was very much of this time and place, evidenced by high audience scores for captivation and relevance: 'Thank you for sharing these stories. It felt incredibly moving, and more connected to everyone after this intense period of loss and isolation.' Comments show clear audience connection with its themes and its reflection on universal experiences of segregation: 'I understand parts was about showing your experiences of life and how we can all relate to uncertainty and our minds and journey are all different and we're all human even if you have disabilities.'

Public commentary was overwhelmingly positive, with simple feedback cards developed by Unexpected Leaders providing an accessible 'gateway' into the idea of feeding back more formally. Comments illustrated an appreciation of inclusive circus as an art form and in particular the sense that it is a medium where '... things can cross over' and strengthened the view that 'circus can be accessible to everyone, regardless of their physical ability. Also, I learned a great deal about how a theatre performance can be made as accessible as possible.'

We were also delighted by the response of peers. Comments demonstrated that they were 'won over' by the piece and open to its gentle charm: 'I found it moving, playful, skilled, thoughtful and one particularly groundbreaking duet. Rebecca's Italian character was charming too. I loved the filmed contribution, and the relationships. Jonny's drumming is awesome and the songs beautiful. It was everything I hoped to achieve with a recent show but was unable to'; 'Thank you - it was touching, funny and beautifully conceived.'

Diverse City gained in overall online audiences: people found out about the company, found the content relevant and were interested in following us. This was despite reduced activity because of a shift to profiling Extraordinary Bodies' new touring work. Extraordinary Bodies significantly increased its online audience and reach in 2021-22 compared to pre-pandemic year 2018-19 (+143% in new audiences, +214% in total reach), although this rate of growth has begun to slow as a result of the return of live work. There were big increases in e-news click rate for both Diverse City and Extraordinary Bodies.

All commissioned creative digital content is captioned and audio described where possible. Views for our BSL videos represented 5% of our total, which suggests that Deaf people represent 5% of our YouTube audience. Our short film, *Mid Life: The Skin We're In*, worked well with venues such as Bristol Old Vic and the Barbican Theatre that had previously programmed the live show in 2019-20. Extraordinary Bodies' creative digital content will link more closely to live touring work in the future or have its own distribution plan. Our online integrated circus toolkit still attracts demonstrable interest and this year represents 35% of the total lifetime views. To increase this level of distribution, we have let go of the sign-up form while also promoting the toolkit alongside the touring work of Extraordinary Bodies.

Our total online audience reach (including website unique users, social media impressions, e-news users, video impressions) came to just over 750,000, with created digital content reaching nearly 2,500 (3,000 in 2020-21) people. We now have 17,397 (11,698 in 2020-21) followers across all Extraordinary Bodies and Diverse City social media channels and 30,000 total sessions on our websites. Surveys for our digital work show a predominantly female audience in the 25-44 age bracket.

Diverse City

Report of the trustees

For the year ended 31 March 2022

Impact of community performance

Paul Hamlyn Foundation support, coupled with new funding from the National Lottery, allowed us to work with communities and plan for extending our reach nationally, through Community Cultural Leadership. We shared and celebrated the beautiful digital community film made by Plymouth, Poole and Rochdale at MAST, the Lowry and the Lighthouse Poole. Unexpected Leaders trained in evaluation methodology and created an innovative mechanism for gathering feedback from audiences for *Human*. They met for the first time in person at a performance of *Human* at Theatre Royal Plymouth Funky Llama Festival.

A review of the first phase of community work informed a subsequent successful application to the National Lottery. The year ended with a new understanding of the external pandemic context: January 2022 saw the Omicron wave taking hold, 'Plan B' still in place and Covid self-isolation a constant fixture. We therefore ended the year by establishing a core delivery team for subsequent years, re-establishing contacts with existing community partners (Theatre Royal Plymouth, Funky Llama and Our Space and Skylight Circus) and with Unexpected Leaders Berni Molton and Ferri Feredouni (Theatre Royal), Martine Bradford and Claire May Minett (Lowry Salford, Skylight Circus Rochdale), and Jess Skelton and Kiera Procter (Lighthouse Poole, EBYA).

Impact of digital content

This year we created and uploaded or distributed 11 new pieces of digital content, all of which were BSL interpreted and captioned. Artists and Unexpected Leaders explored audio description, digital interviewing and podcasts. Our inhouse communications teams continued to produce and share accessible digital content and assets as standard, and to model inclusive marketing approaches to our partners. Our newly launched redesigned Diverse City website greatly increased accessibility and functionality and we are creating more dynamic content for the site.

Aim 3: To build resilience

The intensive work necessitated by the shocks of 2020-21 put us in a position to move forward in 2021-22. We adapted our practice, schedules and budgets to work with a changed sector and freelance workforce, many of whom faced new challenges and barriers. During 2021-22 Diverse City employed over 100 independent creatives, (50% of them freelance), ensuring that access, respect and care were central to their experience of the company.

'Extraordinary Bodies are my favourite company to work for. They are truly inclusive, thoughtful and extremely supportive of their staff. When I work for them I feel totally supported and valued, so that I am doing my best work and enjoying myself immensely at the same time.' - *Human* touring stage manager

Despite being disproportionately affected by the pandemic, Cirque Bijou's festival and events market woke up and their team grew. Following a production resource review, Cirque Bijou's expert team are key to next year's Extraordinary Bodies production-heavy schedule. In partnership with LiT Circus, Circomedia and Extraordinary Bodies, Cirque Bijou tested the running of a multi-day training, participation and performance event space in a big top tent. The experiment involved detailed scenario planning and risk analysis to grasp the strengths and weaknesses of ambitions to buy Extraordinary Bodies' own independent mobile touring space. The two companies worked together more closely than ever, to decide on the best way to protect public investment and reach audiences in this new climate.

Diverse City

Report of the trustees

For the year ended 31 March 2022

Arts Council England has recognised the charity's strong leadership from the executive team, supported by clear partnership arrangements, strong planning and good financial reporting to the board upon which to base decision-making. We acknowledge, however, that the core team is still not as representative as we would like. We are therefore applying the learning around inclusive recruitment gained from the Jerwood Foundation Creative Fellowship organisational development programme. Following minimal recruitment in 2020-21, this year we started to see a wider field of applicants across some, but not all, demographics. Of applicants for a producing vacancy, D/deaf and disabled people represented 53%, people with caring responsibilities 40%, and heterosexual applicants the minority. The charity continues to strengthen HR capability to ensure anti-oppressive practice is at its heart. We will continue to monitor our approach and to promote opportunities, in particular through platforms that specifically target job seekers from the global majority. Jerwood Fellow Jodie Cole came to the end of her fellowship but she will continue her leadership and creative journey on Diverse City and Extraordinary Bodies' projects.

The Paul Hamlyn Foundation 'More and Better Participation and Engagement' fund was crucial to our delivery of commitments to artists, partners and the sector. Our excellent, experienced and diverse freelance producer team grew. They navigated new directions, constant change and fluctuating budgets. They were critical to company consistency and continuity as we headed into the uncharted waters of national touring. They established strong connections with communities and, although there is still much to do in terms of restarting their engagement, a clear road map lies ahead.

We pulled back on one-off sector consultancy and training, delivering around 14 informal and formal sessions to just over 500 people. The senior management team concentrated on contributing to the sector through arts trusteeships, co-chairing responsibilities, What Next? Jerwood Arts, School for Social Entrepreneurs, People Make it Work and ACE (access support). Our focus needs to be on relationships that help to build the impact of our creative output, with clear strategic benefits.

We focused our fundraising efforts on our submission to ACE of a new 2022-23 business plan – 'Towards A New Now' – with extensive supporting documents to secure an increase of £8.8k to our 2022-23 NPO 'extension' grant. In addition, we secured two new grants: a third emergency CRF grant to support additional costs linked to the rehearsal of *Human* plus targeted career development support for our youth company; and a National Lottery 'Reaching Communities' grant of £197k to support the three-year roll-out of our national community work, seeded during 2020 through their emergency fund. An application to 'Culture in Quarantine' and an expression of interest to the Andrew Lloyd Webber Foundation were both unsuccessful. We were invited to submit a videoed case for support to a Dorset philanthropist, which, although ultimately unsuccessful, was a valuable exercise in honing a new kind of approach. We continued to plan for a membership model backed by our new Extraordinary Bodies case for support and we were pleased to secure new corporate support from Silent Disco King for the tour of *Human*.

Diverse City

Report of the trustees

For the year ended 31 March 2022

Aim 4: To offer experiences for children and young people

Extraordinary Bodies Young Artists

Throughout 2021-22 our integrated youth performance ensemble participated in 42 online Zoom and live weekly workshops, including a collaboration with Prime Theatre Swindon led by visiting professional D/deaf and disabled artists. The group started back with live rehearsals for the production *Till We Win* – a piece with integral digital animation. The production had its first showing at Lighthouse Poole in May 2021, a premiere at For/With/By European Festival of Youth Theatre in July 2021 at Birmingham Rep, and then was presented in a double bill with *Human* in the autumn of 2021 at Lighthouse Poole for an audience of 183. For/With/By saw 15 partner venues, 150 young people attending and 704 views of the live stream for international partners. In addition to *Till We Win* performances, the company led an integrated clowning workshop for 35 young people.

There continued to be strong signs of progression for members. Josh Ward won his first professional lead role in 'A Snapshot', a film by Hidden Pictures North, commissioned by the BFI. Josh was also selected to perform in 'Partnering with Earth' by David Young, a commission produced for the Inside Out Festival, Dorset. Luke Davies was selected to play the lead in Millstream Theatre's production of *The Woodcutter and The Swan*, and he spoke at a Q&A hosted by Mat Fraser. Kiera Procter, Josh Ward and Jessica Skelton were selected for Connecting Communities Unexpected Leaders co-evaluation training; Jess Skelton and Alice Saunders were put forward to audition for the cast of *Waldo's*; and musician Harry Bassett began his studies at Trinity Music College London in September 2021. In December 2021 EBYA hosted an alumni gathering, which brought five former members together, in person and online, to share their achievements and challenges since moving on. These progression routes were further supported by the launch of a new coaching programme in collaboration with touring theatre company Damn Cheek.

Financial review

2021-22 was Diverse City's fourth year as a charity and as an ACE NPO. Projected income and expenditure continued to be affected by Covid. The effect this had on the activities and finances of the charity were as follows:

- The postponed first stage of our three-year ACE Project of National Importance: 'Touring Diverse Led Circus' was launched with our autumn tour of brand-new show *Human*;
- Partnership income decreased by £105k as a result of having to split the *Human* tour, which meant that there wasn't space or capacity to continue with the original plan to retour *Splash!* this year;
- Projected performance income increased, due to one more new venue fee of £18k (Woolwich Works) to present *Human*;
- Performance income was offset by the rescheduling of *Human* in Sunderland to 2022; and by distribution income for *Mid Life: The Skin We're In* being lower than anticipated;
- Training and consultancy income was £12k higher than budget, due to additional work relating to EBYA attending the For/With/By Festival, *Green Spaces Dark Skies* and ad hoc talks and interviews; and
- We received £10k theatre tax relief for *What am I Worth? / Human*, plus £8k from the Government Job Retention Scheme.

Diverse City

Report of the trustees

For the year ended 31 March 2022

The charity took the following steps in 2021-22 to ensure that recovery from the effects of the pandemic was achievable:

- Overhead savings arose from changes to staff resourcing and underspends on 21/22 overheads (travel, marketing and website). However, these will support core expenditure over the next two years;
- Staff members were furloughed and claims made via the Job Retention Scheme. The income received was £8k in this financial year;
- Emergency funds totalling £136k were received from the Cultural Recovery Fund and the National Lottery Coronavirus Community Support Fund. The funds received:
 - Supported online community engagement work in locations where the tour had been due to visit (National Lottery Coronavirus Community Support Fund);
 - Supported fundraising, business planning, administrative and IT support, trustee recruitment; EBYA coaching, digital capture of *Human*; rehearsals for the second leg of Human live show; and digital/audio development of *Mid Life: What We Tell Our Daughters* and *Delicate*; and
 - Enabled performances to restart in a Covid-safe way in the autumn of 2021 (CRF).

In addition to this, we forged ahead with the creative development of our major new production *Waldo's Circus of Magic and Terror*.

The principal funding source for the charity was grant income from Arts Council England, the CRF and trusts and foundations. A successful four-year bid (in 2019-20) to the Paul Hamlyn Foundation supported the investment in staff and producer support. Grant income supports the charity's objectives, 'the promotion of equality and diversity and of social inclusion for the public benefit through: the provision and promotion of the arts, workshops, training programmes and coaching; the advancement of education in the arts and raising awareness in equality and diversity; and the widening of participation in performing arts'. Grant income was supplemented by income generated from *Human* performances at six venues and the charity's sector training and consultancy services.

In 2021-22 income decreased by approximately £354k compared to the previous year. Income received in 2021-22 was lower than the previous year in relation to Emergency Funding (£340k), an ACE Project of National Importance Grant supporting 'Touring Diverse Led Circus' (£72k) and theatre tax relief claims (£15k). These decreases were offset by higher performance income (£75k) and training and consultancy (£6k).

The year-on-year expenditure increase of £256k related to increased project activity (£199k) following the gradual emergence from the pandemic, expenditure related to the *Human* show and digital film, Children and Young People activities, training and consultancy work and community engagement. Overhead expenditure increased by £57k, resulting from additional consultancy, business support and Covid planning funded by the CRF.

The position at the end of the year was an increase in funds of £224k.

The charity maintains a risk register identifying risks, analysing their potential impact and recording actions to mitigate them. This register is reviewed regularly at trustee meetings. At the end of the year the risk register was revised to include specific risks associated with the pandemic. The major financial risks faced by the charity are from funding bids or co-producing pitches being unsuccessful, from a possible failure to find a sustained demand or market for touring shows and the inability to recruit adequately skilled, integrated artistic teams for our creative programme.

Diverse City

Report of the trustees

For the year ended 31 March 2022

The charity takes the following actions to mitigate these risks: to develop a long-term funding strategy; to employ independent advisors; to offer internal fundraising training; to invest in relationships with funders; to keep an open conversation with touring partners about the market and future risks and plans; and to collaborate with training partners, casting directors and other performing companies to cast our talent net as widely as possible.

Trustees have created a reserves policy that aims to build a reserve equivalent to four months of overheads expenditure over a period of four years. Trustees track cashflow and forecasts on a regular basis to highlight any potential low points and to plan for this.

Review of the reserves

The funds held by the charity at the end of the reporting period totalled £1.3m. The breakdown of the funds were as follows:

- Restricted funds, £570k – where the donor has specified that the funds be spent on a particular activity. The majority of the funds relate to the ACE Project of National Importance Grant that supports 'Touring Diverse Led Circus', £566k, and the National Lottery funded Connecting Communities Project, £3k;
- Designated access/rehearsals, £8k – Extraordinary Bodies rehearsal fund;
- Designated project activity funds, £404k – to support creative activity relating to Waldo's Circus, Children and Young People activities, Delicate production, digital work, community evaluation and producer support;
- Designated organisational support fund, £119k – to support essential organisational expenditure in 2022-23;
- Designated CRF, £42k – for business support and for *Human* rehearsals in spring 2022; and
- General reserves, £160k – this is in line with the reserves policy where there is a commitment to increase reserves by £30k per year to support the long-term resilience of the charity. The aim is to achieve a four months' overheads buffer. This is tracking as planned.

Fundraising

In 2021-22 most fundraising activity was managed in house by our senior management team, and by our Executive Director and Finance Director in particular. Our focus was on applying for and reporting on our DCMS Cultural Recovery grants, managing our emergency National Lottery grant and preparing new applications to both the National Lottery and to the ACE NPO. Our ACE NPO application draws upon a new 2023-26 business plan, 'A New Now', and an analysis of our programme against the ACE Investment Principles and 'Let's Create' Outcomes and Elements. We created a new case for support for Extraordinary Bodies and, as a new fundraising climate emerged, we initiated working in partnership with our peers to create joint approaches and combine fundraising capacity.

Our application for ACE NPO funding was successful and secures core funding of £536k per year for the period 2023-2026.

Diverse City has voluntarily subscribed to the Fundraising Regulator. Payment of the levy signals our commitment to fundraising best practice, positively contributing to the ACE Dynamism Investment Principle.

No complaints have been received by the charity or by a person acting on our behalf for the purposes of fundraising about fundraising activity.

Diverse City

Report of the trustees

For the year ended 31 March 2022

The charity is registered with the ICO, has an up-to-date GDPR-compliant privacy policy, and regularly reviewed procedures. The charity follows the Fundraising Regulator's Code of Practice and fundraising activity does not include requests to individuals unless they have explicitly consented to be contacted for this purpose. General requests for individual donations are currently limited to once per year, through a Crowdfunder for our work with Children and Young People or through specific, identified fundraising events.

Going concern

The trustees consider that the charity will continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved, for the following reasons:

- The majority of the subsidy for the touring programme has been received from the Arts Council and ringfenced to support venue fees towards touring costs;
- The charity holds reserves of £1.3m at the end of 2021-22. These consist of restricted funds of £570k, designated funds of £573k and general reserves of £160k (approx. 3.5 months' running costs);
- The budget for 2022-23 includes income targets of £1m; 87% of this income is already confirmed. The funds forecast for the end of March 2023 are £280k (restricted £103k, designated £123k, general £54k);
- The net cash reserves forecast at the end of March 2023 are £491k (restricted £179k, designated £258k, general £54k); and
- The charity has no debt.

The trustees therefore consider it appropriate to adopt the going concern basis for the preparation of the accounts, as detailed in note 1(b) to the financial statements.

Plans for future periods

Our future direction is articulated in our 2022-23 business plan, 'Towards a New Now', which builds on the 'test bed' months of 2021-22. Three key strategic aims thread through all our activity: to continue to diversify the national cultural offer; to represent, respond to and engage with diverse audiences; and to create opportunities for the next generation of artists. Our vision is of a healthy, just and civil society, led by a diverse and relevant performing arts culture. New work will evolve and grow while retaining the slower flow of the pandemic period.

All We Have, a future co-production with Ad Infinitum (also an Associate Company of Bristol Old Vic) will take shape. In 2022-23 the show will develop with Diverse City Co-Artistic Director Jamie Beddard and Ad Infinitum Co-Artistic Director George Mann. The production is a meditation on male mental health, framed by the story of Donald Crowhurst's doomed solo voyage that ultimately led to his suicide; it's a journey through the mind of someone falling to pieces, revealing the chaos and the acuity. When internal or external storms rage, we are brought face to face with the idea that we are all, indeed, *All We Have*.

The seeds of a new show *Swimmers* will be sown in a low-fi collaboration from our Swanage base. This is part watery flash mob, part exhibition and part confessional. The work begins as an exploration of how the literal 'pooling' of our bodies, minds, stories and histories helps us resist the shaping of our lives by external forces. Eventually, *Swimmers* will become a live story swap on a road trip to cafés and village halls across the region and country.

Diverse City

Report of the trustees

For the year ended 31 March 2022

The reshot short digital animation *Splash!* will be readied for later distribution to audiences of children and young people in SEND settings through The Mighty Creatives, our touring partners and local Dorset links. *Mid Life: What We Tell Our Daughters*, from Director & Dramaturg Lucy Richardson and writer Sheila Chapman, will develop through 2022-23, funded by CRF2. We aim to secure funding, bookings and an agreed national retouring plan for Diverse City's Mid Life, helped by Bristol Old Vic, an experienced tour booker and building on interest from Plymouth, Salford, Brighton and Soho Theatre London.

We will evolve the relationship between EBYA and host venue Lighthouse Poole. Together we will seek out new ways to support their vital place in the youth arts landscape. We hope to ensure their viability for future generations of diverse artists in and beyond Dorset – not just in youth performing arts but also in mainstream culture.

Extraordinary Bodies will be focused on bringing together expertise, experience and creativity to make our most exciting and high-quality work to date. We will make two new shows – *Delicate* and *Waldo's Circus of Magic and Terror* – and evaluate their impact. This intensive period of work is supported through Diverse City's NPO and an ACE Project of National Importance: 'Touring Diverse Led Circus', and by a stable of experienced producers. A strong, positive reception to this touring work, a meaningful creative network of seven communities and national relationships, co-producing partners and commissions are critical to the future. We have committed to exploring retours of existing work and distributing digital projects alongside live work.

The Covid crisis has continued to try our people, systems and finances, particularly in its impact on partner resources. However, we made no redundancies and we secured new grant support, which has kept us buoyant. Trustee retention has been affected by the stresses of Covid, and we will be embarking on a recruitment process to ensure that we have the skills and capacity to manage the increasing demands on this critical team.

Our ambitious future programme is challenged by complexities around partnership working, but with detailed review, scenario planning and strategy adjustments we are confident in our sustainability and continued impact. Our collaboration with Cirque Bijou has been a strength and has withstood external pressures. Together we are a group of resilient and experienced arts managers who are looking to the next steps in our partnership project.

We want to build our influence so that the cultural sector is founded on the values of justice and inclusion; on anti-oppressive practice; and on generosity. We have work to do in terms of securing the resources to move forward in as sound, careful and financially responsible a way as possible, without risk of burnout. We are confident in the relevance and timeliness of the shows we are making for existing and new audiences. The shows embody our ethos and values and showcase the talents of our incredible artists. We look forward to new partnerships as we move with the sector towards a 'New Now' and will continue to thread three strategic aims through all our activity: to diversify the national cultural offer; represent, respond to and engage with diverse audiences; and create opportunities for the next generation of artists.

Diverse City

Report of the trustees

For the year ended 31 March 2022

Statement of responsibilities of the trustees

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with 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).

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 income and expenditure of the charity for that period. In preparing those 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 accounting estimates that are reasonable and prudent;
- state whether applicable UK accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees 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.

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

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Auditors

Godfrey Wilson Limited were appointed as auditors to the charitable company during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 23 November 2022 and signed on their behalf by

G. T Devlin

Graham Devlin - Trustee

Independent auditors' report

To the members of

Diverse City

Opinion

We have audited the financial statements of Diverse City (the 'charity') for the year ended 31 March 2022 which comprise the statement of financial activities, balance sheet, statement of cash flows and the related 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 charity's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity 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 charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

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

Other information

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

Independent auditors' report

To the members of

Diverse City

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion 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 for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- 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 charity and its environment obtained in the course of the audit, we have not identified material misstatements in 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;
- the financial statements are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not obtained all the information and explanations necessary for the purposes of our audit.

Responsibilities of the trustees

As explained more fully in the trustees' responsibilities statement set out in the trustees' report, the trustees 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 they 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 charity'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 charity or to cease operations, or have no realistic alternative but to do so.

Our 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.

Independent auditors' report

To the members of

Diverse City

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The procedures we carried out and the extent to which they are capable of detecting irregularities, including fraud, are detailed below:

(1) We obtained an understanding of the legal and regulatory framework that the charity operates in, and assessed the risk of non-compliance with applicable laws and regulations. Throughout the audit, we remained alert to possible indications of non-compliance.

(2) We reviewed the charity's policies and procedures in relation to:

- Identifying, evaluating and complying with laws and regulations, and whether they were aware of any instances of non-compliance;
- Detecting and responding to the risk of fraud, and whether they were aware of any actual, suspected or alleged fraud; and
- Designing and implementing internal controls to mitigate the risk of non-compliance with laws and regulations, including fraud.

(3) We inspected the minutes of trustee meetings.

(4) We enquired about any non-routine communication with regulators and reviewed any reports made to them.

(5) We reviewed the financial statement disclosures and assessed their compliance with applicable laws and regulations.

(6) We performed analytical procedures to identify any unusual or unexpected transactions or balances that may indicate a risk of material fraud or error.

(7) We assessed the risk of fraud through management override of controls and carried out procedures to address this risk. Our procedures included:

- Testing the appropriateness of journal entries;
- Assessing judgements and accounting estimates for potential bias;
- Reviewing related party transactions; and
- Testing transactions that are unusual or outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. Irregularities that arise due to fraud can be even harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

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

Independent auditors' report

To the members of

Diverse City

Use of our report

This report is made solely to the charity'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 charity'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 charity's members as a body, for our audit work, for this report, or for the opinions we have formed.

Alison Godfrey

Date: 28 November 2022

Alison Godfrey FCA
(Senior Statutory Auditor)

For and on behalf of:

GODFREY WILSON LIMITED

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

Diverse City

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2022

	Note	Restricted £	Unrestricted £	2022 Total £	2021 Total £
Income from:					
Donations		-	15,179	15,179	37,282
Charitable activities	3	317,368	814,013	1,131,381	1,469,091
Other trading activities	4	-	37,325	37,325	31,602
Investment income		-	395	395	298
Total income		<u>317,368</u>	<u>866,912</u>	<u>1,184,280</u>	<u>1,538,273</u>
Expenditure on:					
Raising funds		-	98,420	98,420	109,543
Charitable activities		<u>125,933</u>	<u>735,545</u>	<u>861,478</u>	<u>593,960</u>
Total expenditure	6	<u>125,933</u>	<u>833,965</u>	<u>959,898</u>	<u>703,503</u>
Net income		191,435	32,947	224,382	834,770
Transfers between funds		-	-	-	-
Net movement in funds	7	191,435	32,947	224,382	834,770
Reconciliation of funds:					
Total funds brought forward		<u>378,273</u>	<u>699,812</u>	<u>1,078,085</u>	<u>243,315</u>
Total funds carried forward		<u><u>569,708</u></u>	<u><u>732,759</u></u>	<u><u>1,302,467</u></u>	<u><u>1,078,085</u></u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 16 to the accounts.

Diverse City**Balance sheet****As at 31 March 2022**

	Note	£	2022 £	2021 £
Fixed assets				
Tangible assets	11		12,230	3,084
Current assets				
Debtors	12	70,332		78,694
Cash at bank and in hand		<u>1,250,989</u>		<u>1,028,215</u>
		1,321,321		1,106,909
Liabilities				
Creditors: amounts falling due within 1 year	13	<u>(31,084)</u>		<u>(31,908)</u>
Net current assets			<u>1,290,237</u>	<u>1,075,001</u>
Net assets	15		<u><u>1,302,467</u></u>	<u><u>1,078,085</u></u>
Funds	16			
Restricted funds			569,708	378,273
Unrestricted funds				
Designated funds			572,894	594,740
General funds			<u>159,865</u>	<u>105,072</u>
Total charity funds			<u><u>1,302,467</u></u>	<u><u>1,078,085</u></u>

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

Approved by the trustees on 23 November 2022 and signed on their behalf by

G. T Devlin

Graham Devlin - Trustee

Diverse City**Statement of cash flows****For the year ended 31 March 2022**

	2022 £	2021 £
Cash used in operating activities:		
Net movement in funds	224,382	834,770
Adjustments for:		
Depreciation charges	3,850	1,122
Dividends, interest and rents from investments	(395)	(298)
Decrease / (increase) in debtors	8,362	(68,604)
Increase / (decrease) in creditors	(824)	(20,706)
Net cash provided by / (used in) operating activities	235,375	746,284
Cash flows from investing activities:		
Dividends, interest and rents from investments	395	298
Purchase of tangible fixed assets	(12,996)	(1,269)
Net cash provided used in investing activities	(12,601)	(971)
Increase / (decrease) in cash and cash equivalents in the year	222,774	745,313
Cash and cash equivalents at the beginning of the year	1,028,215	282,902
Cash and cash equivalents at the end of the year	1,250,989	1,028,215

Diverse City

Notes to the financial statements

For the year ended 31 March 2022

1. Accounting policies

a) Basis of preparation

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

Diverse City meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves and confirmed future funding. There are no material uncertainties about the charity's ability to continue as a going concern.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of performances or training and consultancy is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item, is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

Diverse City

Notes to the financial statements

For the year ended 31 March 2022

1. Accounting policies (continued)

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis, being the proportion of total costs:

	2022	2021
Raising funds	10.3%	15.6%
Charitable activities	89.7%	84.4%

i) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Computer equipment	4 years straight line
--------------------	-----------------------

Items of equipment are capitalised where the purchase price exceeds £1,000.

j) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

k) Cash at bank and in hand

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

l) Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Notes to the financial statements

For the year ended 31 March 2022

1. Accounting policies (continued)

m) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

n) Grants payable

Grants payable are recognised in the year in which the offer is conveyed to the recipient, except in those cases where the offer is conditional, such grants being recognised in expenditure when the conditions attached to the grant have been fulfilled.

o) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

p) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

q) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying 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 if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are depreciation, as described in note 1i above, and theatre tax relief, as described below.

Theatre Tax Relief

The charity has estimated the credit receivable under Theatre Tax Relief based on its eligible production expenditure incurred during the period. This amount is £22,227 and is included within income from charitable activities and accrued income at the year end. As this amount is subject to review and approval by HMRC, actual results may differ.

Diverse City

Notes to the financial statements

For the year ended 31 March 2022

2. Prior period comparative: statement of financial activities

	Restricted £	Unrestricted £	2021 Total £
Income from:			
Donations	-	37,282	37,282
Charitable activities	426,515	1,042,576	1,469,091
Other trading activities	-	31,602	31,602
Investments	-	298	298
Total income	426,515	1,111,758	1,538,273
Expenditure on:			
Raising funds	-	109,543	109,543
Charitable activities	57,380	536,580	593,960
Total expenditure	57,380	646,123	703,503
Net income and net movement in funds	369,135	465,635	834,770

3. Income from charitable activities

	Restricted £	Unrestricted £	2022 Total £
Grants	317,368	704,317	1,021,685
Theatre tax relief	-	32,376	32,376
Performance income	-	77,320	77,320
Total income from charitable activities	317,368	814,013	1,131,381

Prior period comparative:

	Restricted £	Unrestricted £	2021 Total £
Grants	426,515	993,263	1,419,778
Theatre tax relief	-	46,955	46,955
Performance income	-	2,358	2,358
Total income from charitable activities	426,515	1,042,576	1,469,091

Diverse City

Notes to the financial statements

For the year ended 31 March 2022

4. Income from other trading activities

	Restricted £	Unrestricted £	2022 Total £	2021 Total £
Training and consultancy	-	37,325	37,325	31,602
Total income from other trading activities	-	37,325	37,325	31,602

The total income from other trading activities in 2021 was unrestricted.

5. Government grants

The charitable company receives government grants, defined as funding from Arts Council England, Local Authorities, CJRS and the National Lottery Community Fund to fund charitable activities. The total value of such grants in the year ending 31 March 2022 was £930,925 (2021: £1,314,861). There are no unfulfilled conditions or contingencies attaching to these grants.

Diverse City

Notes to the financial statements

For the year ended 31 March 2022

6. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2022 Total £
Fundraising	5,164	-	-	5,164
Project costs	-	358,680	-	358,680
Grants payable (note 10)	-	114,275	-	114,275
Staff costs (note 8)	61,587	166,691	137,855	366,133
Freelance	9,055	23,887	27,024	59,966
Staff training	-	-	140	140
Travel and subsistence	-	-	2,123	2,123
Governance	-	-	9,114	9,114
Insurance	-	-	6,632	6,632
Subscriptions	-	-	3,182	3,182
Other administrative costs	-	-	13,127	13,127
Accountancy	-	-	7,311	7,311
Legal and professional fees	-	-	8,925	8,925
IT / design	-	-	1,276	1,276
Depreciation	-	-	3,850	3,850
Sub-total	75,806	663,533	220,559	959,898
Allocation of support and governance costs	22,614	197,945	(220,559)	-
Total expenditure	98,420	861,478	-	959,898

Total governance costs were £14,814 (2021: £6,555).

Diverse City**Notes to the financial statements****For the year ended 31 March 2022****6. Total expenditure (continued)****Prior period comparative:**

	Raising funds £	Charitable activities £	Support and governance costs £	2021 Total £
Fundraising	9,190	-	-	9,190
Project costs	-	159,272	-	159,272
Grants payable (note 10)	-	129,686	-	129,686
Staff costs (note 8)	69,771	120,320	133,797	323,888
Freelance	2,433	32,049	8,262	42,744
Staff training	-	-	1,718	1,718
Travel and subsistence	-	-	301	301
Insurance	-	-	3,673	3,673
Subscriptions	-	-	1,912	1,912
Other administrative costs	-	-	8,214	8,214
Accountancy	-	-	6,541	6,541
Legal and professional fees	-	-	11,190	11,190
IT / design	-	-	4,052	4,052
Depreciation	-	-	1,122	1,122
Sub-total	81,394	441,327	180,782	703,503
Allocation of support and governance costs	28,149	152,633	(180,782)	-
Total expenditure	109,543	593,960	-	703,503

Diverse City

Notes to the financial statements

For the year ended 31 March 2022

7. Net movement in funds

This is stated after charging:

	2022 £	2021 £
Depreciation	3,850	1,122
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Auditors' remuneration:		
▪ Audit (including VAT)	5,700	5,400
▪ Other services	1,911	701

No trustees were reimbursed for expenses during the current or prior year.

8. Staff costs and numbers

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	334,815	295,245
Social security costs	24,304	22,111
Pension costs	7,014	6,532
Subtotal	366,133	323,888
Freelance staff	59,966	42,744
	426,099	366,632

No employee earned more than £60,000 during the year.

The key management personnel of the charitable company comprise the trustees, Artistic Directors, Executive Director and Finance Manager. The total employee benefits of the key management personnel were £185,545 (2021: £183,419).

	2022 No.	2021 No.
Average head count	16.0	14.5
Average FTE	10.3	9.2

9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

Diverse City

Notes to the financial statements

For the year ended 31 March 2022

10. Grants payable

	2022 £	2021 £
Grants to institutions:		
Cirque Bijou	100,400	123,684
Grants to 3 individuals (2021: 1)	<u>13,875</u>	<u>6,002</u>
Total grants awarded	<u>114,275</u>	<u>129,686</u>

There are no support costs incurred which directly relate to grants payable.

Grants awarded to Cirque Bijou are in relation to their joint project Extraordinary Bodies which is funded by Arts Council England.

11. Tangible fixed assets

	Computer equipment £
Cost	
At 1 April 2021	5,652
Additions in year	<u>12,996</u>
At 31 March 2022	<u>18,648</u>
Depreciation	
At 1 April 2021	2,568
Charge for the year	<u>3,850</u>
At 31 March 2022	<u>6,418</u>
Net book value	
At 31 March 2022	<u>12,230</u>
At 31 March 2021	<u>3,084</u>

12. Debtors

	2022 £	2021 £
Trade debtors	43,356	29,582
Other debtors	<u>26,976</u>	<u>49,112</u>
	<u>70,332</u>	<u>78,694</u>

Diverse City

Notes to the financial statements

For the year ended 31 March 2022

13. Creditors: amounts due within 1 year

	2022 £	2021 £
Trade creditors	8,026	26,508
Deferred income (note 14)	15,100	-
Accruals	7,958	5,400
	<u>31,084</u>	<u>31,908</u>

14. Deferred income

	2022 £	2021 £
At 1 April 2021	-	-
Deferred during the year	15,100	-
Released during the year	-	-
	<u>-</u>	<u>-</u>
At 31 March 2022	<u>15,100</u>	<u>-</u>

Deferred income relates to performance income invoiced in advance of performances.

15. Analysis of net assets between funds

	Restricted funds £	Designated funds £	General funds £	Total funds £
Tangible fixed assets	-	-	12,230	12,230
Current assets	569,708	581,994	169,619	1,321,321
Current liabilities	-	(9,100)	(21,984)	(31,084)
	<u>569,708</u>	<u>572,894</u>	<u>159,865</u>	<u>1,302,467</u>
Net assets at 31 March 2022	569,708	572,894	159,865	1,302,467
	Restricted funds £	Designated funds £	General funds £	Total funds £
Prior period comparative				
Tangible fixed assets	-	-	3,084	3,084
Current assets	387,721	594,740	124,448	1,106,909
Current liabilities	(9,448)	-	(22,460)	(31,908)
	<u>378,273</u>	<u>594,740</u>	<u>105,072</u>	<u>1,078,085</u>
Net assets at 31 March 2021	378,273	594,740	105,072	1,078,085

Diverse City

Notes to the financial statements

For the year ended 31 March 2022

16. Movements in funds

	At 1 April 2021 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2022 £
Restricted funds					
Women leaders South West	27,220	11,373	(37,334)	-	1,259
Children and young people	1,200	-	(1,200)	-	-
Community engagement	125	10,244	(7,470)	-	2,899
Touring diverse led circus	344,703	286,625	(65,611)	-	565,717
Jerwood Producer	-	9,126	(10,140)	-	(1,014)
Splash!	5,025	-	(4,178)	-	847
Total restricted funds	378,273	317,368	(125,933)	-	569,708
Unrestricted funds					
<i>Designated funds:</i>					
Designated access/rehearsals	50,401	490	(43,280)	-	7,611
Designated project funds	413,720	296,361	(305,964)	-	404,117
Organisational support	76,882	338,349	(295,771)	-	119,460
Cultural recovery fund	53,737	125,485	(134,952)	(2,564)	41,706
<i>Total designated funds</i>	594,740	760,685	(779,967)	(2,564)	572,894
General funds	105,072	106,227	(53,998)	2,564	159,865
Total unrestricted funds	699,812	866,912	(833,965)	-	732,759
Total funds	1,078,085	1,184,280	(959,898)	-	1,302,467

Purposes of restricted funds

Women leaders South West

The funds relate to the Women Leaders South West initiative which is a Transforming Leadership project run in partnership with Eastleigh Borough Council.

Children and young people

The funds relate to income received specifically for the Children and Young People initiative from the Arts Award scheme.

Community engagement

The fund relates to a National Lottery Community Fund grant of £10k received during the year. This is part of a programme of activity with a total grant of £197k over 3 years.

Touring diverse led circus

The reserves of £566k relate to a Project of National Importance grant received from the Arts Council of England. These funds were received to support a three year touring programme in partnership with seven theatre venues. The touring programme was delayed due to Covid and resumed in September 2021.

Diverse City

Notes to the financial statements

For the year ended 31 March 2022

16. Movements in funds (continued)

Purposes of restricted funds

Jerwood Producer

The negative fund is due to all of the expenditure taking place in the 2021/22 financial year, and the final grant payment being received in June 2022.

Splash!

The funds received were granted from The Mighty Creatives to fund the Splash! Production.

Purposes of designated funds

Designated access/rehearsals

The access/rehearsal reserves are designated for rehearsals and access support costs for the Extraordinary Bodies show Human which toured in Autumn 2021 and Spring 2022.

Designated project funds

The project reserves relate to funds that have been allocated to specific activities in line with organisational budgets. A transfer was made to Organisational support costs to cover the element of core salaries and overheads that were budgeted within projects.

Organisational support

The organisation support reserves were designated to support essential organisational expenditure including salaries and infrastructure costs.

Cultural recovery fund

The funds relate to the remaining expenditure from grants received for the Cultural Recovery Fund. These funds are to support restarting artistic activity which continues into the next financial year.

General funds

The general reserves support building resilience and the target is to hold four months' running costs which is approx £160k. The current reserves of £160k reflect this target.

Diverse City

Notes to the financial statements

For the year ended 31 March 2022

16. Movements in funds (continued)

Prior period comparative

	At 1 April 2020 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2021 £
Restricted funds					
Women leaders South West	-	27,220	-	-	27,220
Children and young people	-	1,200	-	-	1,200
Community engagement	-	39,813	(39,688)	-	125
Doing things differently	1,371	-	(1,371)	-	-
Touring diverse led circus	-	358,282	(13,579)	-	344,703
Splash!	7,767	-	(2,742)	-	5,025
Total restricted funds	9,138	426,515	(57,380)	-	378,273
Unrestricted funds					
<i>Designated funds:</i>					
Designated access/rehearsals	39,238	12,386	(4,190)	2,967	50,401
Designated project funds	46,228	627,968	(283,046)	22,570	413,720
Organisational support	73,639	313,961	(285,181)	(25,537)	76,882
Cultural recovery fund	-	127,443	(73,706)	-	53,737
<i>Total designated funds</i>	<i>159,105</i>	<i>1,081,758</i>	<i>(646,123)</i>	<i>-</i>	<i>594,740</i>
General funds	75,072	30,000	-	-	105,072
Total unrestricted funds	234,177	1,111,758	(646,123)	-	699,812
Total funds	243,315	1,538,273	(703,503)	-	1,078,085

17. Related party transactions

D Young, a trustee, provided training sessions and workshops as an artist and received total payment of £70 (2021: £340). The transactions were carried out at arm's length.

DIVERSE CITY

England & Wales - Charity number 1176855

Accounts

Company no. 6004929
Charity no. 1176855

Diverse City
Report and Audited Financial Statements
31 March 2021

Diverse City

Reference and administrative details

For the year ended 31 March 2021

Company number 6004929

Charity number 1176855

Registered office and operational address 3 Manwell Drive
Swanage
Dorset
BH19 3RB

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

A Abdullatif	resigned 13 November 2020
A Al-Ani	
M Allwood	
S Aziz	resigned 17 October 2021
H Costello	
A Dabek-Breza	resigned 14 September 2021
G Devlin	
D Tourountsis	
D Wariebi	resigned 31 October 2021
D Young	

Company secretary D Tourountsis

Bankers Unity Trust Bank
PO Box 7193
Planetary Road
Willenhall
WV1 9DG

Auditors Godfrey Wilson Limited
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

Diverse City

Report of the trustees

For the year ended 31 March 2021

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

Structure, governance and management

Diverse City is a company limited by guarantee and a charity registered with the Charity Commission. The company has a board of ten trustees and is governed by our Articles of Association, adopted by a special resolution dated 22 December 2017.

Trustees are recruited by invitation and by open call out by the board in collaboration with the Senior Management team. Trustees are appointed according to identified skill gaps and in line with our targets around representation and equality. Trustees meet quarterly to review our progress against targets, risk register and the quarterly management accounts.

Trustees are inducted into the company through meetings with the senior management of the company and the Chair of Trustees. Trustees are invited to participate in action groups to deepen their involvement and contribution and all trustees are invited to view the work both in development and in performance throughout the year. The board has an annual away day where the development of strategic plans is considered and planned.

Responsibility for the management of the charity is delegated to a four-person senior management team, comprised of two joint Artistic Directors, an Executive Director and a Finance Director who report to the board. The SMT holds responsibility for strategic artistic, financial and organisational delivery of the four-year business plan. Financial management is led by the Executive Director and Finance Director.

Diverse City artistic leadership is held by Co Artistic Directors, Claire Hodgson and Jamie Beddard. The artistic and strategic planning for Diverse City's circus collaboration, Extraordinary Bodies is shared equally between the charity and Cirque Bijou Limited. The close working relationship and shared responsibilities between these two companies are governed by a collaboration agreement, reviewed annually.

In 2020-21, Diverse City operated a distributed company of 16 people (largely on part-time contracts). We do not have a permanent volunteer staff. Our extended, living system normally comprises up to 125 freelance professional performers and producers plus a regular, integrated youth ensemble called Extraordinary Bodies Young Artists, with an annual and seasonal membership of 16-30 year olds.

Each strategic area of activity is delivered by distributed sub-teams (artistic creation, CYP, marketing /communications, community) with skills and delegated responsibilities for partnership development, fundraising and strategic planning. Teams are stewarded and supported by the SMT alongside their peers. 2020 brought a change in our team interactions, moving meetings systems and creation wholly online and necessitating a more actively transparent and shared online office. 'Sprints' are still a feature of our work, but now they are shorter and online and we have not met as a whole company in person since mid-March 2020.

Diverse City

Report of the trustees

For the year ended 31 March 2021

The charity is active in many new and established networks: What Next? Ramps on the Moon, Unlimited, Change Creation, NPO cohort, Transforming Leadership, Jerwood Creative Fellows, Women Leaders south West plus festival and commercial networks. Claire Hodgson has sat on ACE South-West Regional Council since 2013; Jamie Beddard and Claire Hodgson are on What Next? Core Group and have advised DCMS; they work closely with the Clore Leadership Programme and have been part of the Agents for Change network working at Plymouth Theatre Royal, Bristol Old Vic and New Wolsey, Ipswich.

The charity is a member of Independent Theatre Council, National Association of Youth Theatres and IETM.

Extraordinary Bodies is the charity's key partnership and a collaboration with Cirque Bijou. The partnership emerged out of our work together in 2012 Olympics and is governed by a four-year collaboration agreement reviewed annually. The charity also has a time limited partnership agreement Lighthouse Poole, plus an associateship with Bristol Old Vic.

The Charity is a living wage employer and sets rates of pay for key management personnel based on equivalent sector market rates and level of artistic and fiscal responsibility held. The Charity aims to maintain minimal differentials between the top and bottom pay rates in the company.

Objectives and activities

The charity's aims

Diverse City is founded on the values of collaboration, justice, creativity and optimism. Our charity's vision is a healthy, just and civil society, led by a diverse and relevant public performing arts culture. The purpose of our work is to dismantle systemic inequality through cultural practice. The charity is part of a movement for social change that advocates for equality and diversity in public performing arts. Our aims are to make excellent performance work and develop talent of diverse independent artists whilst supporting the Arts Council England's Creative Case for Diversity; to increase the number and range of people experiencing excellent performing arts; to build our organisational resilience; and to offer creative experiences for diverse children and young people.

How the charity's aims further its legal purposes

Our aims further our legal purpose to promote equality, diversity and social inclusion for the public benefit; advance education in the arts; raise awareness in equality and diversity; and widen participation in performing arts, by modelling inclusion in everything that we do, sharing good practice in equality and diversity in the arts and by providing new pathways into the arts for people traditionally excluded as the result of social, economic or physical barriers.

The charity's strategies for achieving its stated aims and objectives

Our strategies are to lead the UK's only integrated circus company Extraordinary Bodies in partnership with Cirque Bijou; to co-produce new work rooted in the stories and experiences of real people; identify, support and employ new and underrepresented performing arts talent on stage and off stage; to include the participation of diverse civic artists in every place we perform and in every show we make; to lead a youth ensemble that exemplifies and paves the way for inclusive performing arts training. We want to see everyone on and off stage and in the audience, participating in the telling of stories with universal resonance, within diverse, activated and connected communities.

Diverse City

Report of the trustees

For the year ended 31 March 2021

The criteria the charity uses to assess success in achieving goals

The charity assesses success in achieving goals through a quarterly review of annual SMART targets across all strands of our work. We measure the number of productions made and toured, partnerships forged, artists developed, audiences reached, and young people engaged.

We evaluate the impact of our work on the attitudes and expectations of artists and audiences. We also capture progression through our company and beyond of artists and young people, by monitoring skill development, career progression and additional training pathways followed.

We judge our success on the impact and reach of our work through robust evaluation frameworks for all our activity that use self and peer assessment of personal and professional change catalysed by our work.

Significant activities undertaken and their contribution to the charity's achievement of aims and objectives

Significant activities during this period centred upon promoting equality, diversity and social inclusion as key to a fair cultural restart. We prioritised working to ensure that lockdowns did not mean Deaf and disabled artists became invisible. We made work with and advocated for freelance artists, particularly those shut out of support or those who are Deaf, disabled or clinically vulnerable. We worked to alleviate isolation and catalyse digital creative community activity nationally, including that of our vital young company ensemble - the future creative workforce. Our creative work focused on using online platforms to seed the engagement of new, and often less valued audiences and find ways for future audiences, even if wary of returning to live performance, to always have an accessible, digital option available. The pandemic may have paused face to face activity, but growing our digital expertise means that in future we will reach more people in more places more often, thereby increasing the charity's ability to achieve its aims and objectives.

How the charity delivers public benefit

The charity delivers public benefit by mitigating barriers to engagement and participation in the performing arts and working to ensure that the cultural sector is inclusive and reflective of the widest number and range of people in our society. The charity's trustees confirm that they have had regard to the Charity Commission's guidance on public benefit.

Goals

Our charity's short-term goals at the start of 2020-21 were to consolidate our still relatively new transition from being a project-funded, founder-led limited company, with a turnover of approximately £300k, to an ACE, NPO core-funded charity, now with a turnover of approximately £1.5m, governed by a 10-strong board of trustees. We aimed to deliver year three of our 2018-22 business plan responsibly and effectively, to deliver a three-year Arts Council funded strategic project of national importance, *Touring Diverse Led Circus*, to deliver a new Paul Hamlyn Foundation project and to begin the process of our next business planning cycle.

Our goal was also to ensure that the charity continued to have the appropriate resources, capacity and structure to manage a shift in scale, responsibility and accountability in joining the ACE National Portfolio. Our workforce expanded to 16 full and part time roles to support the organisational structure, with some team members moving onto furlough as the extent of the pandemic impact was felt. Our overheads budget increased from approximately £256k to £415k by the end of the same period. During this period, we continued the work of aligning and tightening policy development and contractual agreements with those of our partner Cirque Bijou to ensure that systems as well as strategic thinking were flowing smoothly between companies.

Diverse City

Report of the trustees

For the year ended 31 March 2021

Grants

From 2018–2022 the Charity is committed to granting approximately £100k to Cirque Bijou for the shared management and delivery of our partnership collaboration, Extraordinary Bodies. In 2020-21 this grant ensured that the partnership continued in severely straitened times. The partnership fulfils our aims and objectives by embodying our ethos, vision and mission through creating practical artistic productions that promote equality and diversity and of social inclusion for the public benefit.

Volunteers

The charity currently has no permanent volunteer workforce and tends to work with volunteers provided by partner organisations. Their contribution is not significant to the charity's ability to carry out our aims and objectives.

2020-21 Progress towards achievement of aims

At the time of writing, Extraordinary Bodies is coming to the end of the tour of a brand-new live show *Human* – a sentence that, even a few months ago, would have been hard to imagine. As we continue to weather audience and artist trepidation and isolation, *Human* offers a gentle, multi-layered welcome back for those ready to return – not to business as usual, but to a new future where all will see a cultural recovery with inclusion at its heart.

Aim 1: To make excellent new work and develop talent

New work

The pandemic slowed all our planned new projects. However, we pushed forward with collaborative creative conversations with Nordland Visual theatre around *Delicate* and in the gaps between lockdowns we also produced our first Covid Safe, creative music try out for Waldo's Zircus of Magic and Terror, led by Charles Hazlewood. The try out was a way to explore the potential musical language and original compositions for the show with new and known circus and vocal talents. In the main, 2020-21 was about turning our attention from work in real life to new digital experiments that explored what it takes to create a new way to live now, together.

Soon after the first lockdown was announced in 2020, we developed a short film shot entirely remotely, called *What Do You See In Me?* The film fleshed out the back stories of characters from Extraordinary Bodies 2018 show *What am I Worth?* to explore the fragility of human connection and human value. We recognise the work was experimental - perhaps appealing more to peers – and released at a time when everyone was being bombarded with new digital content. In that context, the experience of our peers was really positive and we are proud of that. It makes sense that the public was slightly less engaged - it was a short, self-shot and slightly niche film - there were things that needed refining or editing further.

It is heartening to see that peers scored the film highly on relevance and rigour. Their comments were also supportive and positive. They recognised we were trying things out whilst acknowledging the great stress and challenge. The whole experiment was conceived and created in hard lockdown, remotely and in a totally new way with performers across Europe. It taught us that the digital world creates a real intimacy with audiences that is different to the collective, live experience. This work can start authentic conversations and make connections in a way that is surprising and exciting. This will inform how we think about digital, how we see those audiences and how we work with partners to make sure that the work lands in a way that is supported and encouraged. It is a different way of thinking about audiences - because you cannot see them it is harder to believe that a relationship exists. But it does.

Diverse City

Report of the trustees

For the year ended 31 March 2021

We also commissioned 4 lead artists to explore the themes of current and forthcoming shows, creating a portfolio of short, new visual and audio experiments that enriched our creative skills and artistic networks. We celebrated artistic resilience with other brilliant organisations in Signal Fires, creating an evening of live-streamed digital performance with our community of artists who shared songs, stories and poems.

Towards the end of 2020-21 we started the slow and predominantly online journey towards making a new touring show Human. Working with a new multi-skilled group of collaborators, we began to build samples of the sound and visual world for the show. Our new work was informed by preceding artistic experiments, the brave digital approach of our youth company, Extraordinary Bodies Young Artists, and our online work with communities. With growing confidence and skill, we started to imagine and test an approach that fused digital and live performance and integrated music, circus, poetic and digital documentary forms.

Talent development

The pandemic became the space to experiment with digital form and skills and to draw a wide range of independent artists into those experiments. It also enabled us to partner with Knowle West Media Centre on a digital training programme involving key freelance artists alongside core creatives.

Through a CRF supported digital commissions, many theatre directors and actors were able to extend their digital skills with playful and beautiful results. Upcoming cinematographer Monika Jastrzebska worked with Lucy Richardson and Sheila Chapman to create a short, accessible film with the cast of our early 2020 hit show, *Mid Life*, called *Mid Life: The Skin We're In* to distribute to venues (Brighton Dome, Bristol Old Vic, Barbican Arts Centre) and submit to short film festivals (Women Over 50 and Catfish Film Festivals). Disabled puppeteer, Nikki Charlesworth began new forays into animation working with animator Emma Fisher, disabled composer Oliver Vibrans, disabled artists DJ Williams, dancer Helen Cherry and aerialist/support worker Rebecca Solomon. Nikki successfully guided a process that generated three distinct artistic explorations harnessing different animation effects to explore themes from our family show *Splash!* The creative team from Delicate explored ideas for an atmospheric, funny and evocative podcast that tracked the experience of the group of artists attempting to continue to develop their work in a pandemic.

We also continued our commitment to embed creative thinking about access with independent artists. Milton Lopes experimented with expanded audio description within his digital capture of fight choreography. International disabled circus artist Dergin Tokmak shared an online physical wheelchair based training practice with young people through Jackson's Lane digital commission. During 2020-21 Diverse City kept approximately 60 independent artists afloat to network, support, collaborate and survive with each other, with new collaborators, with sector partners and most importantly, so that they would be still in the game on 'the other side' of Covid.

The creative case

The Arts Council continues to recognise the responsibility that the charity takes for promoting and modelling the creative case: "Organisation and partners make an outstanding contribution to creative case and play a leading national role in supporting this agenda".

Diverse City

Report of the trustees

For the year ended 31 March 2021

Representation

Our commitment to the Creative Case became even more critical during the pandemic. During the year, 23% of all our workforce and at least 16% of independent artists identified as Deaf or disabled. We continue to work in particular towards equal representation across our annual creative programme across gender, ethnicity and disability - 51% women; 16% POC; 20% D/deaf & disabled people. However, we recognise that these binary divisions are actually increasingly blunt instruments to understand who we work with and whose stories we tell.

We have worked on the job of diversifying artistic voice through employment of a black senior producer, through diversification of recruitment panels, hosting artistic leadership opportunities to one Be It black leader and two from Women Leaders south west (ACE Transforming Leadership); We have also gained enormously from the Jerwood Creative Bursary Programme both through explicit engagement with an artistic leader from a low socio economic background and through learning around inclusion in governance and recruitment.

Our work is also centred upon supporting others to change whose voice is heard and who has power in the arts. Critical elements of this work have been our close partnership with Clore Leadership Days of Change programme, and our continued advocacy and action around Unexpected Leaders through our connecting communities project.

Our challenge now is the retention of diverse artists on and off stage. The consistent undervaluing and inaccessibility of arts education and training, means hiring skilled disabled performers in particular has always been a challenge. There are still not enough financially accessible, economically accessible, physically accessible training pathways available, so young people from more marginalised backgrounds are put off. That's now exacerbated by the sector's fragility during the pandemic – it's hard to start a career in an industry that you can see people are leaving and that you constantly hear is in a state of crisis. The combination of lack of new people coming through, and people leaving the sector is impacting off stage roles too. People made redundant have found other roles and those still working in theatre don't want to work the same hours as before, because the working conditions are worse and the money is less.

Creative access

Digital work presents different challenges and opportunities for Creative Access. We employed disabled consultants Karina Jones (actor and aerialist) and David Ellington (actor and film maker) to advise us on the creative options for access around *Human*. Unusually for Extraordinary bodies, we started with the audio for the show *Human* and benefited from a Cirque Bijou led workshop around Audio Description for circus artists. The sound design work embedded sound as a key creative shape for the show and the use of headsets as an integral part of the experience took root. The fact of having film on stage with a live show meant that we could begin to think more about embedding BSL interpretation in the film, thereby joining the on stage and onscreen worlds interaction with two modes of recorded performance.

Diverse City

Report of the trustees

For the year ended 31 March 2021

Digital Stories

What do You See In Me? offered a window into the homes of artists stuck in isolation: a snapshot of their creative lives off stage in separation. This then led naturally to the idea of artists' real-life stories becoming the content of a show, not solely a comment upon it. The times demanded that we find ways to communicate our shared humanity not our otherness and to witness people more often seen on the periphery of mainstream culture, living full, valuable and purposeful lives. Throughout the process of making work in the pandemic, filmmaker Stephen Lake recorded vast amounts of material with a view to a future documentary legacy project about Extraordinary Bodies in the Pandemic.

The digital footprint of the company is continuing to expand as we work with our venue partners and funding partners such as National Lottery on distributing insights into and examples of our work. We are now turning more confidently to digital as a means to articulate our purpose and pitch our work, bringing increased recognition of Diverse City and Extraordinary Bodies regionally and nationally.

Aim 2: Reaching audiences and tracking impact

During this period our live audiences were put on hold, but our total online audience reach (including Website unique users, total social media impressions, e-news users, video impressions) came to around 800,000 with created digital content reaching nearly 3,000 people, of which over 600 were of content produced by our youth ensemble. We now have 11,698 followers across all Extraordinary Bodies and Diverse City social media channels, 125,127 total online website visitors, 22,000 total online visits. Surveys of audiences for our digital work has shown a predominantly female audience that sits around the 25-44yrs age bracket. The analysis of audience data for BSL interpreted and audio described content is still in its infancy and there was an understandable reluctance for any audiences to complete online surveys during the pandemic across the board. However, we do know that for periods of hard lockdown and for anyone finding themselves to be clinically vulnerable, our digital output, free at the point of delivery, was always accessible to as wide a range of people as possible.

Impact of community performance

In September 2020, in the middle of the Covid-19 pandemic, Diverse City led an emergency, six-month, online community arts project: Connecting Communities supported by The National Lottery. Activities aimed to support communities through the crisis and we worked specifically with those significantly affected by the pandemic at risk from isolation, poverty or mental ill-health. In three different communities, from Plymouth, Poole and Rochdale, we ran 48 sessions with 38 elders, disabled people – including people who are learning disabled – and with people with lived experience of addiction, mental ill-health, and homelessness.

Community Partners

- **Theatre Royal Plymouth**, where we brought together two existing groups, Funky Llama and Our Space.
- **Skylight Circus Rochdale**, where we brought together their existing participant base who might not know each other, including elders, and disabled people.
- **Extraordinary Bodies Young Artists, Poole**, our Dorset-based integrated theatre and circus training company for young artists based at Lighthouse Poole.

Diverse City

Report of the trustees

For the year ended 31 March 2021

There were two key elements to Connecting Communities: Unexpected Leaders and Community Creative Development. Unexpected Leaders reported greater confidence in rising to new leadership challenges and are now taking next steps on their leadership journeys by connecting to initiatives such as Plymouth's Culture Plan and Rochdale's co-operative creative response to the pandemic. All groups experienced a massive shift in digital competence and connection. It has levelled up access to skills, hardware and the online world, creating more self-sufficient cohorts of people able to confidently get online independently in all areas of their lives.

The impact of community conversations and digital recordings was to influence the ideas and form for our new professional touring show, *Human*. The new community leadership we supported started to build momentum and word of mouth about the show on tour and seeded connections to develop through our next touring periods. When live work restarts, the show, plus community digital creative responses will return to their locale. As we all emerge from the crisis, this community journey will be marked by a celebration and public sharing of achievements. It will act as the model for further community connections in other locales building a new network of groups connected to each other, to us and to their local public cultural spaces.

Impact of digital content

This year we created and uploaded or distributed 23 new pieces of digital content all of which was BSL interpreted and captioned. Our artists explored audio description and we started new work on podcasts. Our inhouse producing and communications teams are now producing accessible digital content as standard. We also continued to slowly redesign our Diverse City website to increase the accessibility and functionality and we create new website pages for Extraordinary Bodies housing digital content.

Aim 3: Building resilience

Our resilience throughout this period was critical. We worked hard to shore up our 'bricks and mortar', our freelance artists, who were struggling to survive amidst immense shifts to their personal and professional lives. Throughout the period we employed over 120 freelancers including 60 independent disabled and non-disabled artists. Many were involved directly in creative projects as well as being part of developing key thinking behind the 7 principles for an inclusive recovery.

We employed John Kelly as Associate Artist to work closely on digital creative access, to advise on What Next? and in DCMS roundtables connecting him more to the sector. We also supported the national Freelance Task Force by employing Milton Lopes to participate: "FTF was very important for me because it helped me to connect with other artists and freelance workers from the whole UK. It helped me to understand different realities that exists within the country and insights of grass roots organisations."

Our key Extraordinary Bodies partner Cirque Bijou was disproportionately impacted by the pandemic, losing 95% of income in the immediate wake of the first lockdown. In order to secure our partnership long term, the charity helped to protect some of our partner business' core operation and in doing so helped support the specific challenges faced by circus artists. Cirque Bijou initiated Artists Unite (200 strong artists, Stage Managers, production managers and riggers) which reached approximately 70 people with multiple training and advice sessions across coaching, rigging, funding, digital and access. The pandemic, whilst devastating has brought the partnership together in new ways, to problem solve and to support. We are optimistic that the trust in our relationship has been strengthened and we are in a better place to make 'a new now' together.

Diverse City

Report of the trustees

For the year ended 31 March 2021

Arts Council England has recognised the charity's strong leadership provided by the executive team, supported by clear partnership arrangements, strong planning, good financial reporting to the engaged and supportive board upon which to base decision making. Although our ambitious programme has been challenged by complexities in partnership working and the need to test and map potential new strategies, the charity is strong. Our resilience is evidenced by clear and realistic forward planning, ongoing and increased commitment from national presenters and co-producers. Throughout the pandemic the team was quick to protect the collective wellbeing of its employees through granting furlough requests; modelling healthy working practice; providing workplace therapeutic supervision, hypnotherapy and wellness check-ins; and providing team care packages. Although some vacant posts have remained unfilled there were no redundancies to date. We put in place additional admin and IT troubleshooting support plus business, fundraising, HR and Covid safety expertise. Planned investment now focuses on bringing critical new capacity and energy into the team to sustain momentum and retain enthusiasm for our urgent movement for change. We cannot talk about 'post Covid' but we can instead perhaps talk about 'manageable Covid' and plan to include the range of modifications to our practice that will secure the work and minimise risk.

Investment from Paul Hamlyn Foundation More and Better Participation and Engagement fund enabled us to continue to employ producers throughout the period of uncertainty. This has meant that the creative explorations of our creative leadership were supported in new and stretching ways. These first forays into short filmmaking helped us to see the future potential of different ways of working with producers and creative teams. Much of the deeper practice around co-evaluation in communities and data analysis has been pushed back but plans are in place to activate this work as soon as we start to tour.

Throughout the pandemic we continued to offer substantial consultancy and training offers to the sector, reaching over 660 people through formal and informal advice sessions and conversation around equality and diversity. Although our ability to manage freelance trainers was curtailed, our core team continued to offer help and support running sessions for amongst others What Next?, for People Make it Work and for Arts Council England (Access support). The ongoing demand for help often outstrips our capacity to deliver and pull us away from the creative thrust of the work. We are now planning to embed training within our relationships with presenters of our work so that it runs alongside the touring programme.

We benefited from the placement of dance and cultural leader Ade Sowemimo (part of the Be It Cohort from Rising Arts) and we developed our thinking and practice around recruitment with Jerwood Arts as part of employing another dance creative fellow from their scheme. We also recruited two associates – a producer/community practitioners and a writer and podcaster from Women Leaders SW - The Point Eastleigh Women Transforming Leadership. Alongside we developed the framework for Inclusive Cultures with the Clore Transforming Leadership programme and worked with the School for Social Entrepreneurs as part of the same programme. The charity has continued to strengthen our employment practice to ensure that anti oppressive practice is at its heart and developed a suite of new contract templates with an HR consultant and updated all contracts.

Our artistic leadership were suddenly thrust into an intensive period of exploration of digital creative processes working with Knowle West Media Centre, biggerhouse film, Stephen Lake and Monika Jastrzebska. They continued and extended close working relationships with Hattie Naylor on Human and Waldo's (with Jamie Beddard), with Ted Barnes and Jonny Leitch on Human (with Claire Hodgson and Billy Alwen). Although the external opportunities that were on the horizon pre-pandemic were postponed, the whole team immersed themselves in a rich period of artistic development.

Diverse City

Report of the trustees

For the year ended 31 March 2021

Aim 4: Offering experiences for children and young people

Extraordinary Bodies Young Artists

Extraordinary Bodies Young Artists led the way in switching to online delivery, sustained innovation in creative practice online and were first to explore the potential of live and recorded digital streams to reach new audiences. Throughout lockdowns and restricted tiers, Extraordinary Bodies Young Artists have in essence, driven the creative work of the company. They shaped and determined what happened, they joined weekly zoom sessions in a mix peer led exercises and facilitated learning. Over the year we ran nearly 180 sessions with attendance from young people of over 830.

Individual members have also taken the lead in facilitation for peers online. They linked with a digital partner biggerhouse film, and very quickly produced original visual and audio work to share online: A choral work *This Town of Ours*, an online cabaret for Dorset Youth Showcase, new animated stories, digital podcasts, and Cultural Learning Content featuring Costume Designer Sophie Fretwell. Arts Award assessment dates were postponed, however assessment training continued and Diverse City is now able to deliver Bronze, Silver and Gold awards.

There were strong signs of progression despite the circumstances with Extraordinary Bodies Young Artists member Josh Ward auditioning successfully for a BFI film; Josh was also successful in being awarded a Bournemouth Emerging Arts Festival Commission and receiving mentoring through The Outsiders Project. Five individual applications were also made by members under BBC New Creatives training programme.

The Children and Young People's team continued to make a significant contribution to the cultural recovery for with and by young people in the region and nationally: they worked with Dorset Music Hub on their inclusion strategy, contributed significantly to What Next? Dorset (which has replaced Dorset Arts Together and CYP Hub for the foreseeable future), and engaged with Graeae, the Royal Court and Partners on 'The Next Big Idea' about inclusion in sector change led by young artists.

All digital creative offerings presented by the charity were family friendly and, although not specifically aimed at young people, the animation work related to Splash! led by Nikki Charlesworth has clear potential to be extended into a beautiful new work to share with families, children and schools.

Fundraising

Our fundraising efforts were focused primarily on emergency grants throughout this period. We started the process of investigating a supporter membership model and agreed a strong case for support for Extraordinary Bodies. We also updated our fundraising platform with a view to initiating wider fundraising campaigns both private and corporate in the future.

Financial review

2020-21 was Diverse City's third year as a charity and as an ACE NPO. The timing of our projected income and expenditure changed because of the COVID-19 pandemic. The effect this had on the activities and finances of the charity was as follows:

- The first stage of our three-year touring project was postponed with the 2020-21 leg of the tour of 'What am I Worth?' cancelled with a loss or postponement of income from three venues and artists' fees for cancelled rehearsals and shows honoured;
- Training and consultancy activities were postponed, revised, or moved online where possible;
- Scheduled Associate Artist Consultant peer to peer CPD sessions were cancelled with artists' fees honoured; and
- The direct losses associated with COVID-19 were £89k. In addition to this, there was a loss of fundraising opportunities of £15k and estimated loss of training and consultancy income of £15k.

Diverse City

Report of the trustees

For the year ended 31 March 2021

The charity took the following steps in 2020-21 to mitigate the threats that COVID-19 posed to the organisation:

- Overheads were reviewed and non-essential items removed with a saving of £34k;
- Staff members were furloughed and claims made via the government Job Retention Scheme. The income received was £30k in this financial year; and
- Emergency funds totalling £424k were received from the Arts Council of England, the Cultural Recovery Fund, the Esmée Fairbairn Foundation, and the National Lottery Coronavirus Community Support Fund.

The funds received:

- Supported online community engagement work in locations where the tour had been due to visit (National Lottery Coronavirus Community Support Fund);
- Enabled four pieces of digital work – Digi-Tales – to be commissioned, providing work for freelancers (ACE Emergency Fund);
- Reimbursed some of the losses incurred due to COVID and allowed rehearsal money for the Human show to be ringfenced (ACE Emergency Fund and Esmée Fairbairn); and
- Supported fundraising, business planning, making of a digital version of the Human show, digital/audio development of Mid Life and Delicate productions and enabled performances to restart in a COVID-safe way in the autumn of 2021 (Cultural Recovery Funds).

In addition to this we forged ahead with the creative development of our major new production Waldo's Circus of Magic and Terror.

The principal funding source for the charity was grant income from the Arts Council of England, Emergency Funds and Trusts and Foundations. A successful four year bid (in 2019-20) to the Paul Hamlyn Foundation supported the investment in staff and producer support. Grant income supports the charity's objects of 'the promotion of equality and diversity and of social inclusion for the public benefit through: the provision and promotion of the arts, workshops, training programmes and coaching; the advancement of education in the arts and raising awareness in equality and diversity; and the widening of participation in performing arts'. Grant income was supplemented by income generated from the charity's sector training and consultancy services.

In 2020-21 income increased by approx. £656k compared to the previous year. This was due to Emergency Funds of £424k, the first instalment of an ACE Project of National Importance Grant supporting Touring Diverse Led Circus of £358k, a full year grant from Paul Hamlyn Foundation (this started halfway through 2019-20), a partnership with the Clore Leadership Programme £15k, Job Retention Scheme £30k and Theatre Tax Relief of £47k. These increases were offset by lower partnership and performance income, donations, and income from the government access to work scheme. However, £190k of the decreases were due to 2019-20 including income from a partnership with The Mighty Creatives creating and touring the Splash! show.

The year-on-year expenditure decrease of £200k related to reduced project activity (and Splash! expenditure forming a large part of the 2019-20 expenditure) offset by increased overhead expenditure that resulted from additional consultancy, business and covid planning funded by the Cultural Recovery Fund.

The position at the end of the year was an increase in funds of £835k.

Diverse City

Report of the trustees

For the year ended 31 March 2021

The charity maintains a risk register identifying risks, analysing potential impact and recording actions to mitigate them, reviewed regularly at Trustees' meetings. At the end of the year this risk register was revised to include specific risks associated with the global pandemic. Existing identified, financial risks are potential for unsuccessful funding bids, inadequate reserves and cashflow. The Charity takes the following actions to mitigate these risks: to develop a long-term funding strategy, employ independent fundraising advisors, provide internal fundraising training, and develop good relationships with new funders. Trustees have created a reserves policy that aims to build a reserve equivalent to 4 months overheads expenditure over a period of 4 years. Trustees track cashflow and forecasts on a regular basis are produced to highlight any potential low points and plan for this.

The review of the reserves

The total funds held by the charity at the end of the reporting period was £1.1m. The breakdown of the funds were as follows:

- Restricted funds £378k – where the donor has specified the funds are to be spent on a particular activity. The funds relate to the ACE Project of National Importance Grant that supports Touring Diverse Led Circus £345k, Women Leaders South West Transforming Leadership initiative £27k, Splash! £5k and Children and Young People's Arts Awards scheme £1k;
- Designated access/rehearsals £50k – Extraordinary Bodies show 'Human' rehearsal fund;
- Designated project activity funds £414k – designated to support creative activity relating to Waldo's Circus, Children and Young People activities, Delicate research and development, Digital commissions, Community Evaluation and Producer Support;
- Designated Cultural Recovery Fund £54k – supporting restarting artistic activity in Autumn 21;
- Designated organisational support fund £77k - designated to support essential organisational expenditure in 21-22; and
- General reserves £105k – this is in line with the reserves policy where there is a commitment to increase reserves by £30k per year to support the long-term resilience of the charity. The aim is to achieve 4 months overheads buffer. This is tracking as planned.

Fundraising

In 2020-21 the majority of fundraising activity has been managed in-house by our senior management team and, in particular, by our Executive Director. Through the Cultural Recovery Fund we have been able to explore additional ways of fundraising to reduce our financial risk and reliance upon grant funding. We engaged the services of Lottie Donovan and Critical Math to support research into individual giving and targeted sponsorship.

Diverse City has voluntarily subscribed to the Fundraising Regulator.

No complaints have been received by the charity or by a person acting on our behalf for the purposes of fundraising about fundraising activity.

The charity is registered with the ICO, has an up-to-date, GDPR compliant privacy policy and regularly reviewed procedures. The charity follows the Fundraising Regulator's Code of Practice and fundraising activity does not include asks to an individual person unless they have explicitly consented to be contacted for this purpose. General asks for individual donations are currently limited to once per year through a Crowdfunder for our work with Children and Young People or through specific, identified fundraising events.

Diverse City

Report of the trustees

For the year ended 31 March 2021

Going concern

The trustees consider that the charity will continue as a going concern for a period of at least twelve months from the date on which these financial statements are approved for the following reasons:

- The subsidy for the touring programme has been received from the Arts Council and ringfenced until Autumn 21 when touring restarts;
- The charity holds reserves of £1.1m at the end of 2020-21. This consists of restricted funds of £378k, designated funds of £594k and general reserves of £105k (approx. 2.5 months running costs);
- The budget for 2021-22 includes income targets of £1.3m, 87% of this income is already confirmed. The funds forecast at the end of March 22 are £887k (restricted £490k, designated £259k, general £138k);
- The net cash reserves forecast at the end of March 22 are £932k (restricted £511k, designated £283k, general £138k); and
- The charity has no debt.

The trustees therefore consider it appropriate to adopt the going concern basis for the preparation of the accounts, as detailed in note 1(b) to the financial statements.

Plans for future periods

At the time of writing, our future direction, articulated in our 2018-22 business plan, is in flux. In 2020-2021 our aim was to deliver the third year of this Business Plan, aligning our people, partnerships and projects with our aim of dismantling systemic inequality through cultural practice.

Our objective was to initiate our three-year touring project to take challenging diverse led circus on tour nationally. Alongside, we planned to develop deep, engaged and meaningful creative relationships with 7 communities to both inform and enrich our work and our relationships.

Following the successful result of the Cultural Recovery fund bid, we are confident that we will be in a position to reshape our offer to our 7 national venues and embark on an exciting, innovative and engaged new period of activity.

Our relationships with artists alongside our exploration of new digital possibilities mean that our potential national reach is set to grow in ways that strengthen our ambition to include everyone in our work. We are encouraged by the reality of recovery and rebuilding in ways that place diversity and equality as a cornerstone of our cultural life.

We can see new possibilities and new partnerships that could help us to celebrate and advocate for equality and diversity in the arts, and to scope out even more impactful models of national training and consultancy both online and in real life.

Our Children and Young People's programme has proven itself to be a critical laboratory of experimentation. Extraordinary Bodies Young Artists continues to be an invaluable test bed for excellent practice in challenging times. The learning from the young artists ripples out through the company and informs our thinking around co creation, artforms and leadership. Their place in the company and in the youth arts landscape has become even more vital as we start to understand the consequences of this crisis not just for tomorrow but for future generations of diverse artists.

Diverse City

Report of the trustees

For the year ended 31 March 2021

COVID-19 has stress tested our financial and operational systems and we have found that the robust foundations of the company have helped us meet the challenges of multiple funding applications and scenario planning periods over the last 6 months. The senior management of the charity has been stretched in terms of managing the unexpected change and uncertainty and despite desperate losses, our collaboration with Cirque Bijou has proved to be a strength in terms of our capacity to withstand current pressures, providing as it does a strong group of resilient and experienced arts managers and entrepreneurs.

We will continue to allocate resources to drive fundraising and ensure that we move forward in as sound, efficient and financially responsible way as possible. This is a time to be brave, to follow our vision and to lead the sector in creating the conditions for meet the future.

It is hard to think longer term in these times, but ultimately our charity's aim is to increase creative output, grow our reach and build our influence so that the rebuilding of our cultural sector is founded on values of justice and inclusion; on anti-oppressive practice, on generosity and multiplicity. We are undaunted in our mission to create and remount work. We are confident in the shows we have made in the past, we know that their relevance has increased over the last 12 months. Existing partnerships will forge the spine of new, national, intersecting relationships and we believe that new partners will emerge to co-produce and champion our ethos and artists. We will continue to experiment with creative access and community engagement as an integral element of our aesthetic and ethos; and we will expand and grow our youth ensemble so that its reach goes beyond Dorset to ensure our next generation of artists can influence not just the youth performing arts sector, but the mainstream beyond the south west.

Statement of responsibilities of the trustees

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with 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).

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 income and expenditure of the charity for that period. In preparing those 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 accounting estimates that are reasonable and prudent;
- state whether applicable UK accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. The trustees 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.

Diverse City

Report of the trustees

For the year ended 31 March 2021

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

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Auditors

Godfrey Wilson Limited were appointed as auditors to the charitable company during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 23 November 2021 and signed on their behalf by

G.T.Devlin

Graham Devlin - Trustee

Independent auditors' report

To the members of

Diverse City

Opinion

We have audited the financial statements of Diverse City (the 'charity') for the year ended 31 March 2021 which comprise the statement of financial activities, balance sheet, statement of cash flows and the related 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 charity's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity 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 charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

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

Other information

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

Independent auditors' report

To the members of

Diverse City

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion 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 for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report has been prepared in accordance with applicable legal requirements.

Other matter

The financial statements for the year ended 31 March 2020 were not audited because the charity was below the statutory audit threshold.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in 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;
- the financial statements are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not obtained all the information and explanations necessary for the purposes of our audit.

Responsibilities of the trustees

As explained more fully in the trustees' responsibilities statement set out in the trustees' report, the trustees 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 they 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 charity'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 charity or to cease operations, or have no realistic alternative but to do so.

Independent auditors' report

To the members of

Diverse City

Our 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.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The procedures we carried out and the extent to which they are capable of detecting irregularities, including fraud, are detailed below:

(1) We obtained an understanding of the legal and regulatory framework that the charity operates in, and assessed the risk of non-compliance with applicable laws and regulations. Throughout the audit, we remained alert to possible indications of non-compliance.

(2) We reviewed the charity's policies and procedures in relation to:

- Identifying, evaluating and complying with laws and regulations, and whether they were aware of any instances of non-compliance;
- Detecting and responding to the risk of fraud, and whether they were aware of any actual, suspected or alleged fraud; and
- Designing and implementing internal controls to mitigate the risk of non-compliance with laws and regulations, including fraud.

(3) We inspected the minutes of trustee meetings.

(4) We enquired about any non-routine communication with regulators and reviewed any reports made to them.

(5) We reviewed the financial statement disclosures and assessed their compliance with applicable laws and regulations.

(6) We performed analytical procedures to identify any unusual or unexpected transactions or balances that may indicate a risk of material fraud or error.

(7) We assessed the risk of fraud through management override of controls and carried out procedures to address this risk. Our procedures included:

- Testing the appropriateness of journal entries;
- Assessing judgements and accounting estimates for potential bias;
- Reviewing related party transactions; and
- Testing transactions that are unusual or outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. Irregularities that arise due to fraud can be even harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

Independent auditors' report

To the members of

Diverse City

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

Use of our report

This report is made solely to the charity'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 charity'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 charity's members as a body, for our audit work, for this report, or for the opinions we have formed.

Alison Godfrey

Date: 25 October 2021

Alison Godfrey FCA
(Senior Statutory Auditor)

For and on behalf of:

GODFREY WILSON LIMITED

Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

Diverse City

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2021

	Note	Restricted £	Unrestricted £	2021 Total £	2020 Total £
Income from:					
Donations		-	37,282	37,282	27,890
Charitable activities	3	426,515	1,042,576	1,469,091	834,720
Other trading activities	4	-	31,602	31,602	18,440
Investment income		-	298	298	764
Total income		<u>426,515</u>	<u>1,111,758</u>	<u>1,538,273</u>	<u>881,814</u>
Expenditure on:					
Raising funds		-	109,543	109,543	96,295
Charitable activities		<u>57,380</u>	<u>536,580</u>	<u>593,960</u>	<u>814,712</u>
Total expenditure	6	<u>57,380</u>	<u>646,123</u>	<u>703,503</u>	<u>911,007</u>
Net income / (expenditure)		369,135	465,635	834,770	(29,193)
Transfers between funds		-	-	-	-
Net movement in funds	7	369,135	465,635	834,770	(29,193)
Reconciliation of funds:					
Total funds brought forward		<u>9,138</u>	<u>234,177</u>	<u>243,315</u>	<u>272,508</u>
Total funds carried forward		<u><u>378,273</u></u>	<u><u>699,812</u></u>	<u><u>1,078,085</u></u>	<u><u>243,315</u></u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 15 to the accounts.

Diverse City**Balance sheet****As at 31 March 2021**

	Note	£	2021 £	2020 £
Fixed assets				
Tangible assets	11		3,084	2,937
Current assets				
Debtors	12	78,694		10,090
Cash at bank and in hand		<u>1,028,215</u>		<u>282,902</u>
		1,106,909		292,992
Liabilities				
Creditors: amounts falling due within 1 year	13	<u>(31,908)</u>		<u>(52,614)</u>
Net current assets			<u>1,075,001</u>	<u>240,378</u>
Net assets	14		<u><u>1,078,085</u></u>	<u><u>243,315</u></u>
Funds	15			
Restricted funds			378,273	9,138
Unrestricted funds				
Designated funds			594,740	159,105
General funds			<u>105,072</u>	<u>75,072</u>
Total charity funds			<u><u>1,078,085</u></u>	<u><u>243,315</u></u>

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

Approved by the trustees on 23 November 2021 and signed on their behalf by

G.T.Devlin

Graham Devlin - Trustee

Diverse City**Statement of cash flows****For the year ended 31 March 2021**

	2021 £	2020 £
Cash used in operating activities:		
Net movement in funds	834,770	(29,193)
Adjustments for:		
Depreciation charges	1,122	1,023
Dividends, interest and rents from investments	(298)	(764)
Decrease / (increase) in debtors	(68,604)	(7,395)
Increase / (decrease) in creditors	(20,706)	33,162
Net cash provided by / (used in) operating activities	746,284	(3,167)
Cash flows from investing activities:		
Dividends, interest and rents from investments	298	764
Purchase of tangible fixed assets	(1,269)	(1,161)
Net cash provided used in investing activities	(971)	(397)
Increase / (decrease) in cash and cash equivalents in the year	745,313	(3,564)
Cash and cash equivalents at the beginning of the year	282,902	286,466
Cash and cash equivalents at the end of the year	1,028,215	282,902

Diverse City

Notes to the financial statements

For the year ended 31 March 2021

1. Accounting policies

a) Basis of preparation

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

Diverse City meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern. The trustees have considered the impact of the COVID pandemic on the charity's current and future financial position. The charity holds general reserves which are unrestricted, "Building Resilience" reserves of £105k (equivalent to approx 2.5 months' running costs). In addition to this, the charity has further designated funds of £594k that can be drawn down if necessary. £1,028k of the charity's net assets were held as cash at the year end. The trustees therefore consider that the charity has sufficient unrestricted reserves and cash flow to continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved. For this reason, the accounts have been prepared on the going concern basis.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of provision of training and consultancy is deferred until criteria for income recognition are met.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item, is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Diverse City

Notes to the financial statements

For the year ended 31 March 2021

1. Accounting policies (continued)

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure and irrecoverable VAT

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

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on the following basis, being the proportion of total costs:

	2021	2020
Raising funds	15.6%	10.6%
Charitable activities	84.4%	89.4%

i) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Computer equipment	4 years straight line
--------------------	-----------------------

Items of equipment are capitalised where the purchase price exceeds £1,000.

j) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

k) Cash at bank and in hand

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

1. Accounting policies (continued)

l) Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

n) Grants payable

Grants payable are recognised in the year in which the offer is conveyed to the recipient, except in those cases where the offer is conditional, such grants being recognised in expenditure when the conditions attached to the grant have been fulfilled.

o) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

p) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

q) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying 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 if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are described below.

Depreciation

As described in note 1i to the financial statements, depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life.

Diverse City

Notes to the financial statements

For the year ended 31 March 2021

2. Prior period comparative: statement of financial activities

	Restricted £	Unrestricted £	2020 Total £
Income from:			
Donations	-	27,890	27,890
Charitable activities	204,137	630,583	834,720
Other trading activities	-	18,440	18,440
Investments	-	764	764
Total income	204,137	677,677	881,814
Expenditure on:			
Raising funds	-	96,295	96,295
Charitable activities	219,362	595,350	814,712
Total expenditure	219,362	691,645	911,007
Net income / (expenditure) and net movement in funds	(15,225)	(13,968)	(29,193)

3. Income from charitable activities

	Restricted £	Unrestricted £	2021 Total £
Grants	426,515	993,263	1,419,778
Theatre tax relief	-	46,955	46,955
Other income	-	2,358	2,358
Total income from charitable activities	426,515	1,042,576	1,469,091

Prior period comparative:

	Restricted £	Unrestricted £	2020 Total £
Grants	189,732	605,398	795,130
Access to work income	14,405	4,246	18,651
Other income	-	20,939	20,939
Total income from charitable activities	204,137	630,583	834,720

Diverse City

Notes to the financial statements

For the year ended 31 March 2021

4. Income from other trading activities

	Restricted £	Unrestricted £	2021 Total £	2020 Total £
Training and consultancy	-	31,602	31,602	18,440
Total income from other trading activities	-	31,602	31,602	18,440

The total income from other trading activities in 2020 was unrestricted.

5. Government grants

The charitable company receives government grants, defined as funding from Arts Council England, Local Authorities, CJRS and the National Lottery Community Fund to fund charitable activities. The total value of such grants in the year ending 31 March 2021 was £1,314,861 (2020: £493,960). There are no unfulfilled conditions or contingencies attaching to these grants.

Diverse City

Notes to the financial statements

For the year ended 31 March 2021

6. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2021 Total £
Fundraising	9,190	-	-	9,190
Project costs	-	159,272	-	159,272
Grants payable (note 10)	-	129,686	-	129,686
Staff costs (note 8)	69,771	120,320	133,797	323,888
Freelance	2,433	32,049	8,262	42,744
Staff training	-	-	1,718	1,718
Travel and subsistence	-	-	301	301
Insurance	-	-	3,673	3,673
Subscriptions	-	-	1,912	1,912
Other administrative costs	-	-	8,214	8,214
Accountancy	-	-	6,541	6,541
Legal and professional fees	-	-	11,190	11,190
IT / design	-	-	4,052	4,052
Depreciation	-	-	1,122	1,122
Sub-total	81,394	441,327	180,782	703,503
Allocation of support and governance costs	28,149	152,633	(180,782)	-
Total expenditure	109,543	593,960	-	703,503

Total governance costs were £6,555 (2020: £2,180).

Diverse City

Notes to the financial statements

For the year ended 31 March 2021

6. Total expenditure (continued)

Prior period comparative:

	Raising funds £	Charitable activities £	Support and governance costs £	2020 Total £
Fundraising	784	-	-	784
Project costs	-	371,740	-	371,740
Grants payable (note 10)	-	138,652	-	138,652
Staff costs (note 8)	71,673	137,591	121,236	330,500
Freelance	6,175	17,290	1,235	24,700
Staff training	-	-	5,257	5,257
Travel and subsistence	-	-	10,140	10,140
Insurance	-	-	1,262	1,262
Subscriptions	-	-	1,831	1,831
Other administrative costs	-	-	7,752	7,752
Accountancy	-	-	1,620	1,620
Legal and professional fees	-	-	8,445	8,445
IT / design	-	-	7,301	7,301
Depreciation	-	-	1,023	1,023
Sub-total	78,632	665,273	167,102	911,007
Allocation of support and governance costs	17,663	149,439	(167,102)	-
Total expenditure	96,295	814,712	-	911,007

Diverse City

Notes to the financial statements

For the year ended 31 March 2021

7. Net movement in funds

This is stated after charging:

	2021 £	2020 £
Depreciation	1,122	1,023
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	127
Auditors' / independent examiners' remuneration:		
▪ Audit	5,400	-
▪ Independent examination	-	1,620
▪ Other services	701	-

No trustees were reimbursed for expenses during the year (2020: 1 trustee reimbursed for travel expenses).

8. Staff costs and numbers

Staff costs were as follows:

	2021 £	2020 £
Salaries and wages	295,245	300,585
Social security costs	22,111	23,272
Pension costs	6,532	6,643
Subtotal	323,888	330,500
Freelance staff	42,744	24,700
	366,632	355,200

No employee earned more than £60,000 during the year.

The key management personnel of the charitable company comprise the trustees, Artistic Directors, Executive Director and Finance Manager. The total employee benefits of the key management personnel were £183,419 (2020: £150,902).

	2021 No.	2020 No.
Average head count	14.5	13.5
Average FTE	9.2	8.9

9. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

Diverse City

Notes to the financial statements

For the year ended 31 March 2021

10. Grants payable

	2021 £	2020 £
Grants to institutions:		
Cirque Bijou	123,684	137,983
Grants to individuals	<u>6,002</u>	<u>669</u>
Total grants awarded	<u>129,686</u>	<u>138,652</u>

There are no support costs incurred which directly relate to grants payable.

Grants awarded to Cirque Bijou are in relation to their joint project Extraordinary Bodies which is funded by Arts Council England.

11. Tangible fixed assets

	Computer equipment £
Cost	
At 1 April 2020	4,383
Additions in year	<u>1,269</u>
At 31 March 2021	<u>5,652</u>
Depreciation	
At 1 April 2020	1,446
Charge for the year	<u>1,122</u>
At 31 March 2021	<u>2,568</u>
Net book value	
At 31 March 2021	<u>3,084</u>
At 31 March 2020	<u>2,937</u>

12. Debtors

	2021 £	2020 £
Trade debtors	29,582	10,090
Other debtors	<u>49,112</u>	<u>-</u>
	<u>78,694</u>	<u>10,090</u>

Diverse City

Notes to the financial statements

For the year ended 31 March 2021

13. Creditors: amounts due within 1 year

	2021	2020
	£	£
Trade creditors	26,508	50,994
Accruals	5,400	1,620
	31,908	52,614

14. Analysis of net assets between funds

	Restricted funds £	Designated funds £	General funds £	Total funds £
Tangible fixed assets	-	-	3,084	3,084
Current assets	387,721	594,740	124,448	1,106,909
Current liabilities	(9,448)	-	(22,460)	(31,908)
Net assets at 31 March 2021	378,273	594,740	105,072	1,078,085
Prior period comparative	Restricted funds £	Designated funds £	General funds £	Total funds £
Tangible fixed assets	-	-	2,937	2,937
Current assets	9,807	208,113	75,072	292,992
Current liabilities	(669)	(49,008)	(2,937)	(52,614)
Net assets at 31 March 2020	9,138	159,105	75,072	243,315

Diverse City

Notes to the financial statements

For the year ended 31 March 2021

15. Movements in funds

	At 1 April 2020 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2021 £
Restricted funds					
Women leaders South West	-	27,220	-	-	27,220
Children and young people	-	1,200	-	-	1,200
Community engagement	-	39,813	(39,688)	-	125
Doing things differently	1,371	-	(1,371)	-	-
Touring diverse led circus	-	358,282	(13,579)	-	344,703
Splash!	7,767	-	(2,742)	-	5,025
Total restricted funds	9,138	426,515	(57,380)	-	378,273
Unrestricted funds					
<i>Designated funds:</i>					
Designated access/rehearsals	39,238	12,386	(4,190)	2,967	50,401
Designated project funds	46,228	627,968	(283,046)	22,570	413,720
Organisational support	73,639	313,961	(285,181)	(25,537)	76,882
Cultural recovery fund	-	127,443	(73,706)	-	53,737
<i>Total designated funds</i>	159,105	1,081,758	(646,123)	-	594,740
General funds	75,072	30,000	-	-	105,072
Total unrestricted funds	234,177	1,111,758	(646,123)	-	699,812
Total funds	243,315	1,538,273	(703,503)	-	1,078,085

Purposes of restricted funds

Women leaders South West

The funds relate to the Women Leaders South West initiative which is a Transforming Leadership project run in partnership with Eastleigh Borough Council.

Children and young people

The funds relate to income received specifically for the Children and Young People initiative from the Dorset Community Fund and the Arts Award scheme.

Community engagement

The small balance relates to the remaining expenditure from a National Lottery Coronavirus Support grant of £39.8k received during the year.

Doing Things Differently

The funds relate to the Doing things Differently initiative which is a training project run in partnership with Bristol City Council. These funds were spent in 2020-2021.

Diverse City

Notes to the financial statements

For the year ended 31 March 2021

15. Movements in funds (continued)

Purposes of restricted funds

Touring diverse led circus

The reserves of £344k relate to a Project of National Importance grant received from the Arts Council of England. These funds were received to support a three year touring programme in partnership with seven theatre venues. The touring programme was delayed due to Covid and resumed in September 2021.

Splash!

The funds received were granted from The Mighty Creatives to fund the Splash! Production.

Purposes of designated funds

Designated access/rehearsals

The access/rehearsal reserves are designated for rehearsals and access support costs for the Extraordinary Bodies show Human which tours in Autumn 21.

Designated project funds

The project reserves relate to funds that have been allocated to specific activities in line with organisational budgets. A transfer was made to general reserves to cover the element of core salaries and overheads that were budgeted within projects.

Organisational support

The organisation support reserves were designated to support essential organisational expenditure including salaries and infrastructure costs.

Cultural recovery fund

The funds relate to the remaining expenditure from grants received for the Cultural Recovery Fund. These funds are to support restarting artistic activity which continues into the next financial year.

General funds

The general reserves support building resilience and amount to approx 2.5 months' running costs (£105k). The target for general reserves is to hold four months' running costs which is approx £160k. This falls short of the target by £55k.

Diverse City

Notes to the financial statements

For the year ended 31 March 2021

15. Movements in funds (continued)

Prior period comparative

	At 1 April 2019 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2020 £
Restricted funds					
Business to Business training	-	1,500	(1,500)	-	-
Children and young people	2,032	-	(2,032)	-	-
Doing things differently	6,209	-	(4,838)	-	1,371
Delicate	(1,000)	1,000	-	-	-
Splash!	31,082	187,677	(210,992)	-	7,767
Elevate	(13,960)	13,960	-	-	-
Total restricted funds	24,363	204,137	(219,362)	-	9,138
Unrestricted funds					
<i>Designated funds:</i>					
Designated access/rehearsals	-	45,413	(5,020)	(1,155)	39,238
Designated project funds	78,152	155,992	(241,025)	53,109	46,228
Designated organisational support	-	-	-	73,639	73,639
Building resilience	45,072	-	-	(45,072)	-
<i>Total designated funds</i>	123,224	201,405	(246,045)	80,521	159,105
General funds	124,921	476,272	(445,600)	(80,521)	75,072
Total unrestricted funds	248,145	677,677	(691,645)	-	234,177
Total funds	272,508	881,814	(911,007)	-	243,315

16. Related party transactions

D Young, a trustee, provided training sessions and workshops as an artist and received total payment of £340 (2020: £2,447). The transactions were carried out at arm's length.