

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.

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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.

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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.

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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.

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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 Bestival'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.

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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.

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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.

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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.

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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.

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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.

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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	46,910	(581,519)
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	7,560	4,246
Increase / (decrease) in cash and cash equivalents in the year	54,470	(577,273)
Cash and cash equivalents at the beginning of the year	673,716	1,250,989
Cash and cash equivalents at the end of the year	728,186	673,716

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
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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.

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.