

RUSSELL MALIPHANT DANCE COMPANY

England & Wales · Charity number 1183150

Details

Other names RUSSELL MALIPHANT DANCE COMPANY LIMITED

Status Registered

Legal form Charitable company

Company number [10537823](#)

Registered 2019-04-29

Register [View on the Charity Commission register](#)

Contact

Address 17-21 Sunbeam Road
Excelsior Studios Ltd
London
NW10 6JP

Phone 07802476808

Email info@russellmaliphant.com

Website www.russellmaliphantdancecompany.com

Activities

Objects: FOR THE BENEFIT OF THE PUBLIC TO ADVANCE THE ARTS THROUGH THE CREATION AND PERFORMANCE OF DANCE, EXHIBITIONS OR OTHER ARTISTIC PERFORMANCES AND TO ADVANCE EDUCATION BY ENCOURAGING THE UNDERSTANDING AND APPRECIATION OF THE PERFORMING ARTS, PARTICULARLY THE ART OF DANCE

Activities: Russell Maliphant Dance Company (RMDC) objectives are: 1) Creation and Touring of RMDC dance performances across the world2) Education and Research of dance practice and engagement3) Research and Development of the integration and exploitation of digital technologies into performance.

Classification

- **How:** Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, The General Public/mankind

Geography

- France
- Germany
- Italy
- Luxembourg
- United States
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£208,671	£248,215	-	-
2024-03-31	£326,709	£677,220	-	-
2023-03-31	£588,543	£581,989	£528,736	4
2022-03-31	£435,532	£299,881	-	-
2021-03-31	£443,958	£209,628	-	-

Trustees

Name	Role	Appointed
Professor Steven Spier	Chair	2024-03-20
FLEUR JENNIFER DERBYSHIRE-FOX		2018-10-09
Joseph Henry		2020-10-08
LOUISE ADELE SHAND-BROWN		2016-12-22
Phillippa Adamson		2018-04-26
STUART MARK GRIFFITHS OBE		2018-10-24

RUSSELL MALIPHANT DANCE COMPANY

England & Wales - Charity number 1183150

Accounts

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

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RUSSELL MALIPHANT DANCE COMPANY
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REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2025

Trustees	Steven Spier, Chair Phillippa Adamson Fleur Derbyshire-Fox Stuart Griffiths OBE Joseph Henry (resigned 15 October 2025) Louise Shand-Brown Hamble Wallace (resigned 27 May 2024)
Company registered number	10537823
Charity registered number	1183150
Registered office	Russell Maliphant Dance Company Excelsior Studios 17 Sunbeam Road London England NW10 6JP
Artistic & Executive Director	Dr Russell Maliphant, OBE
Accountants	Nyman Libson Paul LLP Chartered Accountants Statutory Auditors 124 Finchley Road London NW3 5JS

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025

The Trustees present their annual report together with the financial statements of the company for the year ended 31 March 2025 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

For the benefit of the public to advance the arts through the creation and performance of dance, exhibitions or other artistic performances and to advance education by encouraging the understanding and appreciation of the performing arts, particularly the art of dance, and meaningful collaboration.

The Trustees confirm that, in setting and reviewing the objectives and activities of the company, they have paid due regard to the Charity Commission's guidance on public benefit.

OUR VISION

Is to create art, relationships and opportunities through dance.

OUR MISSION

Is to push the boundaries of movement, light, music, and the concepts of dance, opening this up to our global audiences through touring, discussion and education.

OUR AIMS

We create the conditions within the company where all involved can feel comfortable and supported to produce their best work.

We push the artistic boundaries and methodologies, through innovative, experimental collaborations that combine dance with film, site specific settings and other media.

We challenge conventional ideas and assumptions of what is best practice, and what is expected from our participants in both learning and performance environments.

We champion diversification, critical feedback, environmental understanding, the collection of statistical and ethnographic data, and we embrace the use of empirical evidence to bring about change. We believe listening and learning will help our art be more relevant.

We develop tomorrow's dancers, choreographers, administrators and associate collaborators within professional and community settings.

RMDC's work has a proven strong, loyal core audience and our experimentation in form and medium is aimed at bringing in new and more diverse audiences.

Russell Maliphant Dance Company (RMDC) objectives are:

- Creation and Touring of RMDC dance performances across the world
- Education and Research of dance practice and engagement
- Research and Development of the integration and exploitation of digital technologies into performance.

Russell Maliphant Dance Company (RMDC) is a world class contemporary dance company founded on the vision of Olivier award winning choreographer Russell Maliphant OBE, PhD, RMDC's Artistic Director. Originally founded in 1996 and became a charity in 2016, RMDC is based at Excelsior Studios, in Ealing and occupies a unique space in the UK dance ecology. Over the last 29 years, RMDC has consistently created innovative new dance works exploring the special relationship between light, movement and sound for audiences, professional creatives, emerging talent and young people across the UK.

Russell Maliphant enjoys a world class reputation for his unique contemporary dance choreography, which has been created in partnership with leading collaborators such as Sylvie Guillem, Robert Lepage, Vangelis, Alexander McQueen, Isaac Julian, Michael Hulls, BalletBoyz, Panagiotis Tomaras and the Lyon Opera Ballet to name but a few.

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Maliphant's language is transdisciplinary, spanning formal classical and improvised contemporary techniques, yoga, capoeira and tai chi, and is heavily influenced by lighting technology, anatomy, rolfing, physiology and biomechanics.

Seminal works include Vortex, Silent Lines, Push, Broken Fall, The Rodin Project and Critical Mass. Awards include: three Olivier awards, four Critics Circle awards, three Southbank Show awards, two Time Out awards and two Knight of Illumination awards.

The consistent quality and integrity of RMDC's work is testament to Maliphant's artistic vision and talent. Alistair Spalding, Artistic Director and CEO of Sadler's Wells London has observed that "The detail and rigour with which Russell focuses on the 'quality' of movement in his choreographic craft is second to none and produces choreographic masterpieces".

2024/25

ACHIEVEMENTS AND PERFORMANCES

- A new solo creation titled '*In A Landscape*' was completed
- Nine performances at five different venues reaching 1620 people
 - Three shows at Studio 17 Excelsior, London
 - Three shows at The Coronet Theatre, London
 - One show case at Sadler's Wells East, London
 - One show at Dance East, Ipswich
 - One show at Lakeside Arts Centre, Nottingham
- Two workshops & nineteen regular online classes for non-dancer individuals
- One 'Creative intensive' programme development for twenty dance professionals & makers with plans to launch in spring 2026

1) New Solo '*In a Landscape*' production.

A new solo choreographed and performed by Russell Maliphant, created with video artist and lighting designer Panagiotis Tomaras and with an original score by Dana Fouras.

For *In a Landscape*, the creative process began with a period of research and experimentation - an element of which was exploring how different textiles and fabrics could transform under light and in dialogue with movement & music. This theme was developed through the work as the lighting became an active partner to the dancer, shaping atmospheres and perception by shifting focus, direction, and intensity of light. Through testing how fabrics moved and caught the light, a visual language was developed where texture, rhythm, and shadow became extensions of the choreography. This interplay culminates in the final section, where light, dancer, music and fabrics converge to create a hypnotic and immersive state of quiet suspension and grace.

Reviews for '*In A Landscape*':

"I could watch it repeatedly, week-after-week." ★★★★★ Graham Watts

"The simplicity of Maliphant's new solo, In a Landscape, is awe inspiring." ★★★★★ (Maggie Foyer, Seeing Dance)

"In a Landscape shows Maliphant still has terrific things to say as both a dancer and choreographer." ★★★★★ (Bruce Marriot, for Lifted Leg)

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"This immersive, mesmerising 30-minute piece is danced, too, by diaphanous drapes and shadows cast by Maliphant as a result of Panagiotis Tomaris's extraordinarily ingenious lighting." ★★★★★ (Teresa Guerreiro - London Unattached)

2) 'In A Landscape' & 'Afterlight' performances.

To create a full evening of stand-alone dance, the solo *In a Landscape* was paired with the 2009-piece *Afterlight* - danced by the exceptional Daniel Proietto. *AfterLight* revisits Nijinsky's visionary geometry and imagination. Fifteen years on, the work remains a hypnotic study of circles, spirals and reflection, accompanied by Erik Satie's *Gnossiennes*.

Reviews for 'Afterlight':

*"It's hard to put into words the hypnotic nature of his movement."
"I'm already looking forward to the time when I'll get to see it again."
★★★★★ (Teresa Guerreiro - London Unattached)*

"This is a small miracle of creation." ★★★★★ (Maggie Foyer - Seeing Dance)

Two short films were also added to the programme, created previously with the photographer Julian Broad. Both would be impossible to perform live... As Teresa Guerreiro explains:

"The two short films running in a loop in the studio are studies in movement. The first offers the opportunity to watch Dana Fouras, who was herself a remarkable dancer both as a classical ballerina and later as a powerful interpreter of Maliphant movement. Backlit, she animates the generous folds of designer Stevie Stewart's dark costume with her flowing arms and continuous turns. In the second, Maliphant, suspended horizontally from an elastic band just above the ground, explores the possibilities of movement, balance and control."

Venues visited during FY 2024-25:

- 6th December 2024 - Studio 17 Excelsior, London. The new solo work in progress preview show, London
- 26th February 2025 - Sadler's Wells East, London. Excerpt of 'In A Landscape' presented at the fundraising gala evening
- 10th - 12th March 2025 - The Coronet Theatre, London. 'In A Landscape' & 'Afterlight' programme (3 performances)
- 18th - 20th March 2025 - Studio 17 Excelsior, London. 'In A Landscape' public showing at the studio (3 performances)
- 13th March 2025 - DanceEast, Ipswich. 'In A Landscape' performance with films & post show talk
- 25th March 2025 - Lakeside Arts Centre, Nottingham. 'In A Landscape' performance with films & post show talk

The tour continues in 2025-26, including three repeats of the programme at The Coronet Theatre, eight international performances at the EDF Foundation, Paris, four performances at Sadlers Wells East, with special guest Alina Cojocaru performing the work *Two*, and participation in ATG Entertainment programme in Spring 2026 & Pavilion Dance South West in Autumn 2026. Also, the full length version of *Vortex* will be re-staged and presented for three performances at Teatros Del Canal in Madrid, Spain, marking the first re-staging since June 2023.

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3) Workshop & Classes for non-dancer individuals.

Starting from January 2025 RMDC held a series of workshops & online classes for non-dancer individuals and decided to continue this activity throughout 2025-26 to broaden our skillset sharing & approach to movement.

The workshops and classes focus on awareness through movement and improving physical and mental health, as well as raising awareness of Maliphant's practices and approaches, used not only for professional purposes, but also to maintain his own personal health and help to remove restrictions that may be experienced due to physical/mental stress or trauma or declines usually associated to the process of ageing.

Online classes draw from Russell's extensive experience in dance, bodywork, somatic movement, anatomy and biomechanics. The sessions do not require prior dance experience and participants can engage at their own level of ability. Each class includes movement awareness practices, stretching for health, and core engagement, and breathwork practices to relax, integrate & invigorate the nervous system.

Workshops are held in-person, monthly at Studio 17 Excelsior, Ealing. Each workshop is focused on a different theme of movement practice and includes theoretical articles and imagery about the latest fascial research. Exercises are designed to help unlock greater ease, efficiency, strength, and integration in bodies.

By the end of March 2025, the RMDC had organised 19 online classes with 62 unique participants and 2 workshops with 27 unique participants. As a 'local' incentive, one of the workshops was provided free for the local community and gave everyone interested, regardless of their financial means, the opportunity to attend and sample Russell's approach with practical movement exercises that can be practised at home.

Participants feedback:

"I left feeling more knowledgeable and connected to my body. I learnt not to fear movement, especially following injury, and that it is possible to find ease of movement with consideration, care and understanding of the whole body" - Nicky

"Russel's classes are a great way to condition the body, touch base with your rehab needs and plan goals. He offers the sophistication of full-bodied practice informed through his experience as a high-end athlete and creative while also being able and willing to support you with adaptations for your own rehab and athletic needs. Expressive and precise language, adept somatization and complete whole-body workout. Highly recommend." - Camelia

4) 'Creative Intensive' programme development.

This is a programme sharing the unique company approach to the process of creation which can be scaled and adapted to different movement and aesthetic sensibilities, venues and budgets. Designed to explore the relationship between **movement, light, and sound** as artistic and dramaturgical tools. This five-day intensive programme intends to:

- Equip participants with the creative awareness and technical tools to develop new work with light as a partner

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- Share RMDC's unique methodologies developed over 30 years of interdisciplinary process & practice
- Establish the foundation for a sustainable educational initiative

This 5-day intensive is designed for individuals looking to deepen their understanding of processes & possibilities in creating and producing their own dance or performance pieces. Participants will explore how light shapes perception, how sound sculpts space, and how these elements intersect with movement to create layered, emotionally resonant performances. Our goal is to equip mentees not only with practical skills, but with an expanded artistic perspective.

One aim of this initial project is to collect initial insights and refine the programme further into a fully developed educational package. This will enable the RMDC team to support and share with young professionals from project conception to production launch and touring.

FINANCIAL REVIEW

At the balance sheet date, the total reserves were £138,681 (2024: £178,225), of which £380 (2024: £Nil) were restricted funds, £Nil (2024: £155,000) were designated funds and £138,301 (2024: £23,225) were general unrestricted funds.

At the balance sheet date, the company held fixed assets of £Nil (2024: £258), cash at the bank and in hand of £68,803 (2024: £152,006), debtors of £116,287 (2024: £30,961) and creditors of £46,409 (2024: £5,000).

Income for the period totalled £208,671 (2024: £326,709) consisting of income from donations and legacies of £70,000 (2024: £256,715), income from charitable activities of £138,245 (2024: £68,416) and income from investments totalling £426 (2024: £1,578). Expenditure on charitable activities totalled £248,215 (2024: £677,220), resulting in a net loss of £39,544 (2024: £350,511).

FY 2024/25 was a year of new work development and creation. During this year RMDC funding was associated with securing £100,000 funds from Cockayne Foundation and £15,000 co-commissioning funds from Sadler's Wells for the production of new work.

Our core income was covered by the commercialisation of our studio with trading income of £27,750, individual donation of £1,360 and by securing touring income of £16,417.

PLANS FOR FUTURE PERIODS

Our purpose for the FY 2025/26 is to expand our touring activities in the UK and internationally through a flexible model tailored to different venues and budgets. Our portfolio currently includes several solo pieces that can be combined into one programme or performed separately, (as for the EDF Foundation), as well as the popular and ever-interesting *Vortex*, which it is intended to offer in configurations with three or five dancers enabling different transportation costs depending on the construction of the wall which is the main heavy set of the performance. Our expected unrestricted income from touring activity for FY 2025/26 is £150,000.

In FY 2025/26 the studio's revenue is expected to be increased by 40% with total income of £39,000 through stronger marketing and special offers for our regular customers. We also intend to strengthen our cost coverage through ongoing workshops and classes, with an expected income of £20,000 from this activity. Additional expected income from our intensive programme for dance professionals is £4,000.

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FREE & RESTRICTED RESERVES

A target minimum operating reserve of £30,000 is held to provide financial stability to the company while making sure that funds are used to achieve the charity's aims wherever possible. The board feels this is adequate to cover 3 months of wind down expenses. At the reporting date, the charity maintained free reserves of £138,301, which is considered adequate and meets the requirements of the minimum operating reserves target noted above.

The restricted funds for the new work '*In a Landscape*' development and production at the end of FY 2023/24 was £85,000. This allowed the company to fund the new work creation with production costs of £84,620. The final part of the restricted fund will be received in the FY 2025/26 and will cover part of the touring costs.

GOING CONCERN

After making appropriate enquiries, the Trustees have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The company is a charity limited by guarantee, incorporated on 22 December 2016, amended by special resolution adopting new Articles of Association on 9 April 2019, and registered as a charity on 29 April 2019. The Memorandum of Association, which established the objective and powers of the charitable company and is governed under its Article of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £1. A full review of the Memorandum and Articles of Association was undertaken during 2019 by our lawyers, Counterculture Partnership LLP. This review ensured that the Governing document continues to be fit for purpose.

The company currently has a Board of Trustees of five members, who meet on average once every three months. Trustees are responsible for the strategic direction, the policies of the charity and for reviewing its financial affairs.

Steven Spier (Chair)
Louise Shand-Brown
Pippa Adamson
Fleur Derbyshire-Fox
Stuart Griffiths OBE
Joseph Henry - resigned 15th October 2025
Hamble Wallace - resigned 27 May 2024

The quorum of Trustees at a general meeting cannot be less than three Trustees present in person, or digital conferencing, or proxy.

All day-to-day running decisions are made by the Executive Director / Artistic Director. The Executive Director / Artistic Director is responsible for ensuring that the charity delivers the services specified and that key performance indicators are met. All artistic planning and policy decisions are made by the Artistic Director. All Trustees give their time voluntarily and receive no remuneration or other benefit from the charity.

Artistic / Executive Director - Dr Russell Maliphant, OBE

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Risk Management

A risk register has been developed, risks are prioritised, and high rated risks are discussed regular Board of Trustees meeting. Should any high or extreme risk become evident in between meetings, the Artistic / Executive Director will inform the Trustees and agree on action to be taken in mitigation, agreed by the majority of Trustees by email. The Board of Trustees is satisfied that all major risks have been identified and that systems and actions are in place to mitigate those risks.

Related Parties

There are no related parties guiding the work of the company. The above report has been prepared in accordance with the provisions applicable to companies subject to the small companies' regime as set out in Part 15 of the Companies Act 2006 and in accordance with the Charities SORP (FRS 102).

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also the directors of the company 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 (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent; state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

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

Approved by order of the members of the board of Trustees on 16 December 2025 and signed on their behalf by:

Steven Spier
(Chair of Trustees)

Steven Spier

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INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2025

Independent Examiner's Report to the Trustees of Russell Maliphant Dance Company ('the company')

I report to the charity Trustees on my examination of the accounts of the company for the year ended 31 March 2025.

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Responsibilities and Basis of Report

As the Trustees of the company (and 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').

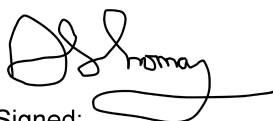
Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). 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

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

1. accounting records were not kept in respect of the 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.

Signed: 

Dated: 16 December 2025

Andrew Thomas (ACA)

Nyman Libson Paul LLP
Chartered Accountants
124 Finchley Road
London
NW3 5JS

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**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025**

	Note	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Income from:					
Donations and legacies	2	70,000	-	70,000	256,715
Charitable activities	3	15,000	123,245	138,245	68,416
Investments		-	426	426	1,578
Total income		85,000	123,671	208,671	326,709
Expenditure on:					
Charitable activities		84,620	163,595	248,215	677,220
Total expenditure		84,620	163,595	248,215	677,220
Net movement in funds		380	(39,924)	(39,544)	(350,511)
Reconciliation of funds:					
Total funds brought forward		-	178,225	178,225	528,736
Net movement in funds		380	(39,924)	(39,544)	(350,511)
Total funds carried forward		380	138,301	138,681	178,225

The notes on pages 14 to 26 form part of these financial statements.

RUSSELL MALIPHANT DANCE COMPANY
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REGISTERED NUMBER: 10537823

BALANCE SHEET
AS AT 31 MARCH 2025

	Note	2025 £	2024 £
Fixed assets			
Tangible assets	7	-	258
		-	258
Current assets			
Debtors	8	116,287	30,961
Cash at bank and in hand		68,803	152,006
		185,090	182,967
Creditors: amounts falling due within one year	9	(46,409)	(5,000)
Net current assets		138,681	177,967
Total net assets		138,681	178,225
Charity funds			
Restricted funds	10	380	-
Unrestricted funds	10	138,301	178,225
Total funds		138,681	178,225

The company was entitled to exemption from audit under section 477 of the Companies Act 2006.

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

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

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

The financial statements were approved and authorised for issue by the Trustees on 16 December 2025 and signed on their behalf by:

Steven Spier
(Chair of Trustees)

Steven Spier

The notes on pages 14 to 26 form part of these financial statements.

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting policies

1.1 Basis of preparation of financial statements

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

Russell Maliphant Dance Company 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.

1.2 Company status

The company is a company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.3 Going concern

The Trustees have reviewed the circumstances of the company and consider that adequate resources continue to be available to fund the activities of the company for the foreseeable future. For this reason the Trustees continue to adopt the going concern basis in preparing the financial statements.

1.4 Income

All income is recognised once the company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants are recognised in the SOFA in accordance with the grant agreement.

Donations are recognised on receipt.

Other income is recognised in the period in which it is receivable.

1.5 Expenditure

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

Support costs are those costs incurred directly in support of expenditure on the objects of the company.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the company's objectives, as well as any associated support costs.

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting policies (continued)

1.6 Government grants

Government grants relating to tangible fixed assets are treated as deferred income and released to the statement of financial activities over the expected useful lives of the assets concerned. Other grants are credited to the statement of financial activities as the related expenditure is incurred.

1.7 Tangible fixed assets and depreciation

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Computer equipment	-	25% straight line
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1.8 Interest receivable

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

1.9 Debtors

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

1.10 Cash at bank and in hand

Cash at bank and 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.

1.11 Liabilities

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

1.12 Financial instruments

The 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 measured at amortised cost using the effective interest method.

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting policies (continued)

1.13 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

2. Income from donations

	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Grants	70,000	-	70,000	256,715
Total 2024	-	256,715	256,715	

Analysis of grants

	2025 £	2024 £
Arts Council England - NPO funding	-	147,924
Arts Council England - Other	-	98,791
The London Community Fund	70,000	10,000
	70,000	256,715

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

3. Income from charitable activities

	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Touring income	-	16,417	16,417	38,730
Education Income	-	27,770	27,770	3,900
Commission Fees	15,000	-	15,000	10,000
Donations	-	1,411	1,411	1,000
Theatre tax relief	-	77,647	77,647	14,786
	<u>15,000</u>	<u>123,245</u>	<u>138,245</u>	<u>68,416</u>
Total 2024	<u>-</u>	<u>68,416</u>	<u>68,416</u>	

4. Analysis of expenditure by activities

	Activities undertaken directly 2025 £	Support costs 2025 £	Total funds 2025 £	Total funds 2024 £
Direct costs	<u>52,462</u>	<u>195,753</u>	<u>248,215</u>	<u>677,220</u>
Total 2024	<u>477,576</u>	<u>199,644</u>	<u>677,220</u>	

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

4. Analysis of expenditure by activities (continued)

Analysis of direct costs

	Total funds 2025 £	Total funds 2024 £
Production Costs	37,519	185,217
Production Touring Costs	14,888	276,571
Education Programmes	55	15,788
	<u>52,462</u>	<u>477,576</u>

Analysis of support costs

	Total funds 2025 £	Total funds 2024 £
Staff costs	-	81,897
Depreciation	258	256
General Administrative Costs	15,220	43,282
Legal and professional costs	9,907	10,004
Consultancy	800	6,475
Motor and Travel costs	-	105
Premises costs	48,159	14,804
Research	-	1,979
Freelance costs	121,409	40,842
	<u>195,753</u>	<u>199,644</u>

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

5. Staff costs

	2025 £	2024 £
Wages and salaries	-	76,856
Social security costs	-	3,998
Contribution to defined contribution pension schemes	-	1,043
	<u>-</u>	<u>81,897</u>

The average number of persons employed by the company during the year was as follows:

	2025 No.	2024 No.
Employees	<u>-</u>	<u>1</u>

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2025 No.	2024 No.
In the band £70,001 - £80,000	-	1

Employee benefits for key management personnel totalled £45,518 (2024: £98,846).

6. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2024 - £NIL).

During the year ended 31 March 2025, no Trustee expenses have been incurred (2024 - £NIL).

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

7. Tangible fixed assets

	Computer equipment £
Cost or valuation	
At 1 April 2024	1,026
At 31 March 2025	1,026
Depreciation	
At 1 April 2024	768
Charge for the year	258
At 31 March 2025	1,026
Net book value	
At 31 March 2025	-
At 31 March 2024	258

8. Debtors: Amounts due within one year

	2025 £	2024 £
Trade debtors	17,955	12,000
Tax recoverable	92,433	14,786
Other debtors	5,899	4,175
	116,287	30,961

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

9. Creditors: Amounts falling due within one year

	2025 £	2024 £
Trade creditors	40,909	-
Accruals and deferred income	5,500	5,000
	<u>46,409</u>	<u>5,000</u>

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

10. Statement of funds

Statement of funds - current year

	Balance at 1 April 2024 £	Income £	Expenditure £	Transfers in/(out) £	Balance at 31 March 2025 £
Unrestricted funds					
Designated Funds					
Designated minimum operating reserve	30,000	-	-	(30,000)	-
Future touring programmes	75,000	-	-	(75,000)	-
RMDC productions	25,000	-	-	(25,000)	-
RMDC Organisation Development	25,000	-	-	(25,000)	-
	<u>155,000</u>	<u>-</u>	<u>-</u>	<u>(155,000)</u>	<u>-</u>
General funds					
General Funds	23,225	123,671	(163,595)	155,000	138,301
	<u>178,225</u>	<u>123,671</u>	<u>(163,595)</u>	<u>-</u>	<u>138,301</u>
Restricted funds					
In a Landscape	-	85,000	(84,620)	-	380
	<u>-</u>	<u>85,000</u>	<u>(84,620)</u>	<u>-</u>	<u>380</u>
Total of funds	<u><u>178,225</u></u>	<u><u>208,671</u></u>	<u><u>(248,215)</u></u>	<u><u>-</u></u>	<u><u>138,681</u></u>

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

10. Statement of funds (continued)

Designated Funds

The 'Designated minimum operating reserve' fund relates to money set aside and agreed by the Trustees as the equivalent of three months of operating expenses, to provide financial stability to the company.

The 'Future touring programmes' fund relates to money set aside with the aim to fund future RMDC tours.

The 'RMDC productions' fund relates to money set aside with the aim to fund future RMDC productions.

The 'RMDC organisation development' fund relates to money set aside by the Trustees to be used in the future development of the company.

All designated funds were transferred into the general fund at the end of the reporting period as agreed unanimously by the Trustees.

Restricted Funds

The 'In a Landscape' fund relates to income received and spent on the RMDC original production 'In a Landscape'.

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

10. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
Unrestricted funds					
Designated funds					
Designated minimum operating reserve	60,000	-	-	(30,000)	30,000
RMDC Vortex Tour 2023/34	200,000	-	(200,000)	-	-
Three Score Dance Production	25,000	-	(25,000)	-	-
EDI Designated Funds	200,963	-	(200,963)	-	-
Future touring programmes	-	-	-	75,000	75,000
RMDC productions	-	-	-	25,000	25,000
RMDC Organisation Development	-	-	-	25,000	25,000
	<u>485,963</u>	<u>-</u>	<u>(425,963)</u>	<u>95,000</u>	<u>155,000</u>
General funds					
General Funds	42,773	326,709	(251,257)	(95,000)	23,225
	<u>528,736</u>	<u>326,709</u>	<u>(677,220)</u>	<u>-</u>	<u>178,225</u>
Total Unrestricted funds	<u>528,736</u>	<u>326,709</u>	<u>(677,220)</u>	<u>-</u>	<u>178,225</u>

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

11. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £
Current assets	380	184,710	185,090
Creditors due within one year	-	(46,409)	(46,409)
Total	<u>380</u>	<u>138,301</u>	<u>138,681</u>

Analysis of net assets between funds - prior year

	Unrestricted funds 2024 £	Total funds 2024 £
Tangible fixed assets	258	258
Current assets	182,967	182,967
Creditors due within one year	(5,000)	(5,000)
Total	<u>178,225</u>	<u>178,225</u>

12. Pension commitments

The entity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £Nil (2024: £1,043). £Nil (2024: £Nil) was payable to the fund at the balance sheet date and included in creditors.

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

13. Related party transactions

During the year, a total of £54,517 (2024: £Nil) was paid to R Maliphant, Artistic & Executive Director, consisting of £3,000 of production fees, £45,518 of freelance costs and £6,000 of touring fees.

At the balance sheet date, £5,451 (2024: £Nil) was due to R Maliphant, and the balance was included within short term creditors.

During the year, a total of £26,464 (2024: £13,182) was paid to D Maliphant, a relative of the Artistic & Executive Director, R Maliphant, consisting of £9,366 of production fees and £14,298 of freelance costs. There were no amounts outstanding to or from D Maliphant as at the balance sheet date.

During the year, the company paid £189 (2024: £Nil) of expenses to Artstrust Productions Limited, a charitable company that shared a common trustee with Russell Maliphant Dance Company. There were no amounts outstanding to or from this charitable company as at the balance sheet date.

RUSSELL MALIPHANT DANCE COMPANY

England & Wales - Charity number 1183150

Accounts

Registered number: 10537823
Charity number: 1183150

RUSSELL MALIPHANT DANCE COMPANY
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UNAUDITED
TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

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RUSSELL MALIPHANT DANCE COMPANY
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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2024**

Trustees	Phillippa Adamson Fleur Derbyshire-Fox Stuart Griffiths OBE Harry MacAuslan, Chair (resigned 20 March 2024) Steven Spier, Chair (appointed 20 March 2024) Louise Shand-Brown Hamble Wallace (resigned 27 May 2024) Joseph Henry
Company registered number	10537823
Charity registered number	1183150
Registered office	Russell Maliphant Dance Company Excelsior Studios 17 Sunbeam Road London England NW10 6JP
Executive Director	Martin Collins (to 31 October 2023)
Artistic & Executive Director	Dr Russell Maliphant, OBE
Accountants	Nyman Libson Paul LLP Chartered Accountants 124 Finchley Road London NW3 5JS

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024

The Trustees present their annual report together with the financial statements of the company for the year ended 31 March 2024 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

For the benefit of the public to advance the arts through the creation and performance of dance, exhibitions or other artistic performances and to advance education by encouraging the understanding and appreciation of the performing arts, particularly the art of dance.

OUR VISION

Is to create art, relationships and opportunities through dance.

OUR MISSION

Is to push the boundaries of movement, light, music, and the concepts of dance, opening this up to our global audiences through touring, discussion and education.

OUR AIMS

We create the conditions within the company where all involved can feel comfortable and supported to produce their best work.

We push the artistic boundaries and methodologies, through innovative, experimental collaborations that combine dance with film, site specific settings and other media.

We challenge conventional ideas and assumptions of what is best practice, and what is expected from our participants in both learning and performance environments.

We champion diversification, critical feedback, environmental understanding, the collection of statistical and ethnographic data, and we embrace the use of empirical evidence to bring about change. We believe listening and learning will help our art be more relevant.

We develop tomorrow's dancers, choreographers, administrators and associate collaborators within professional and community settings.

RMDC's work has a proven strong, loyal core audience and our experimentation in form and medium is aimed at bringing in new and more diverse audiences.

Russell Maliphant Dance Company (RMDC) objectives are:

- 1) Creation and Touring of RMDC dance performances across the world
- 2) Education and Research of dance practice and engagement
- 3) Research and Development of the integration and exploitation of digital technologies into performance.

Russell Maliphant Dance Company (RMDC) is a world class contemporary dance company founded on the vision of Olivier award winning choreographer Russell Maliphant, RMDC's Artistic Director. Originally founded in 1996, RMDC is based at DanceEast in Ipswich and occupies a unique space in the UK dance ecology. Over the last 27 years, RMDC has consistently created innovative new dance works exploring the special relationship between light, movement and sound for audiences, professional creatives, emerging talent and young people across the UK.

Russell Maliphant enjoys a world class reputation for his unique contemporary dance choreography, which has been created in partnership with leading collaborators such as Sylvie Guillem, Robert Lepage, Isaac Julian, Michael Hulls, Balletboyz, Panagiotis Tomaras and the Lyon Opera Ballet to name but a few.

Maliphant's language is transdisciplinary, spanning formal classical and improvised contemporary techniques, yoga, capoeira and tai chi, and is heavily influenced by lighting technology, anatomy, rolfing, physiology and

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

biomechanics.

Seminal works include Vortex, Silent Lines, Push, Broken Fall, The Rodin Project and Critical Mass. Awards include: three Olivier awards, three Critics Circle awards, three Southbank Show awards, two Time Out awards and two Knight of Illumination awards.

The consistent quality and integrity of RMDC's work is testament to Maliphant's artistic vision and talent. Alastair Spalding, Artistic Director and CEO of Sadler's Wells London has observed that "The detail and rigour with which Russell focuses on the 'quality' of movement in his choreographic craft is second to none, and produces choreographic masterpieces".

2023/24

ACHIEVEMENTS AND PERFORMANCES

1 x tour of Vortex to 7 venues, reaching 7,247 people

1 x Digital capture of Vortex for the BBC.

1 x New organisational model designed for long term sustainability.

1) TOURING AND PERFORMANCES

In 2023/24 our principal focus was the continued touring of Vortex, expanding its reach via digital engagement and the reorganisation of the company into a sustainable commercial model, while maintaining the delivery of our charitable objectives.

This tour was marked by significant milestones in audience development, inclusivity, and environmental responsibility, reflecting our dedication to making the arts accessible and sustainable. Our objective to engage a 10% D/deaf audience was closely met, achieving a 9% reach, as verified by our audience data survey. This success was underpinned by a suite of educational programmes and accessible features, including BSL-signed talks and audio education packs for the visually impaired.

A notable highlight of our tour was the outcomes of our Dance Encounter Fund, through which we collaborated with Icon Theatre in Medway to benefit 30 young people. These participants enjoyed transportation, complimentary tickets, and insights into the technical aspects of theatre production. One participant expressed how witnessing the production process in rehearsals and understanding the technical setup profoundly influenced their interest in theatre.

'Seeing the production in rehearsals, understanding the technical set up and how a show can transfer from one venue to another was eye opening - it really made me interested in that side of things' (Icon Participant).

Another significant initiative involved Dance United Yorkshire, where 45 female refugees and victims of domestic abuse experienced an enriching cultural outing at the Lawrence Batley Theatre. One participant shared how this outing broke her two-month public isolation, transforming her year and providing much-needed respite and joy. Additionally, our partnership with Dance City Frontline Families offered participants a holistic experience, including a workshop and a post-show discussion with Russell Maliphant, which participants found incredibly enriching and engaging. 'This is the first time I have been out in public for 2 months, money is such a problem for me, I don't have support at home. This transformed my year, I would never have seen this without this' (Dance United Yorkshire Participant).

Our efforts have not only fostered inclusivity and education but also significantly improved our environmental impact. By implementing a carbon-cutting strategy and utilising a data capture calculator, we achieved a 15% reduction in our carbon footprint, demonstrating our commitment to sustainability. Our tour, spanning venues from Lancaster Arts to artsdepot in London, was a testament to our continuous innovation and dedication to delivering exceptional and accessible cultural experiences.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

Our audience feedback data for 2023/24 surged by 1336% from the previous year. This included invaluable feedback shared with stakeholders.

Our commitment to inclusivity was reflected in our outreach to marginalised communities. This endeavour, initiated by our Education Manager, resonated deeply with our team, fostering meaningful post-performance interactions. Strengthening bonds with venues remains crucial for us. We innovated by introducing broadcast opportunities and audio descriptions, widening audience reach. The partnership and collaboration with Lancaster University proved economical and constructive, as we were able to build in rehearsal time during the tour week, getting our production back on the road after a short break. Our technical refinements, aided by Sadler's Wells crew, not only bolstered our health and safety protocols but also enriched our technical manager's expertise, streamlining our tour setups.

In 2023/24 our principal focus was the continued development and touring of Vortex and Silent Lines, a 9 venue tour to 1,356 people:

Touring Venues:

- Lancaster Arts, Lancaster - 27th & 28th April 2023
- Sadler's Wells, London - 3rd - 5th May 2023
- Excelsior Studios, London - 16th - 20th May 2023
- The Malthouse, Canterbury - 30th May 2023
- The Lawrence Batley Theatre, Huddersfield - 13th June 2023
- Dance City, Newcastle - 22nd June 2023
- Artsdepot, London - 29th June 2023

2) DIGITAL BROADCAST AND TEACHING RESOURCES

In partnership with Arts Trust Productions, we developed a number of digital resources and commissioned the filming of Vortex for the BBC at Sadler's Wells. This is not the first time we have worked together on the capture of our stage productions, as this follows the filming of **Silent Lines** for Marquee TV, **Umbrea** our community production with Three Score Dance, and the creation of the RMDC Digital Archive delivered during the pandemic.

The film of Vortex, titled Russell Maliphant's Vortex, was screened on BBC4 on the 21st January 2024, and will be rescreened 8 times over the next three years. The production is available on BBC iPlayer for the next 12 months (Jan 2024 - Jan 2025). RMDC and Arts Trust are currently seeking film festival opportunities for the film. Moreover, we developed a range of digital teaching resources for both Silent Lines & Vortex. The films may be used as a standalone resource for anyone simply wishing to learn the repertory, but are specifically designed to be used with our digital resource packs, which contain a wealth of further information as well as a variety of teaching and learning tasks.

Suitable for students working at KS3, KS4 and Post-16 as part of the Pearson Btec Tech Award in Dance, AQA GCSE Dance, RSL Certificate in Performing Arts (Dance), GCE A Level Dance and Btec Level 3 Nationals Tech Levels and Applied Generals.

3) CHANGE IN ORGANISATIONAL MODEL

We are very grateful to the Cockany Foundation for their support of £100,000 towards the development of our organisation and our new production. This funding is confirmed and expected in our accounts in 2024/25 (£70,000) & 2025/26 (£30,000). This funding will stabilise the organisation during this period of change, and underpin the development of our new production for national and international touring.

RMDC is transitioning towards an innovative business model, designed to optimize income from studio rental, mentorship/workshops, commissions and individual giving. Whilst decreasing production costs, by avoiding

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

renting additional equipment and facilities to create work.

To further enhance our operational efficiency, we're introducing a new role, a studio manager (recruited January 2024). This individual will take the lead on marketing our space for rentals - fortifying our financial standing. Their primary responsibility, while based at Excelsior Studios, will be overseeing the studio's day-to-day activities. This person will work under the guidance of Russell Maliphant (RMDC Executive Director) and Sarah Setter (RMDC Producer) who will shoulder diverse roles ranging from assisting with productions and general management, to fundraising.

Russell Maliphant will remain artistically actively engaged, delivering workshops and courses when space permits. Hosting performances in the same venue, where the creation takes place has a unique charm, offering the flexibility to stage performances as needed. Therefore increasing income and decreasing costs. This strategic approach provides RMDC the bandwidth to explore additional funding and income channels via trusts/foundations, business sponsorship and IG. This multifaceted approach encompasses touring, educational initiatives in colleges/universities and with local community groups.

To ensure we stay on track, we will maintain our risk 'traffic lights' register, which the Board will monitor across various parameters, such as finance, strategy, planning partnerships, reputation and efficiency.

Future plans - New Solo and Tour

Russell Maliphant will choreograph and tour a new solo, inspired by the aesthetic appreciation for light and sculptural forms. This production promises profound insights into the use of light and bodily expression, reflecting Maliphant's understanding of the evolving nature of physicality and the significance of movement and well-being as we age.

Maliphant's creative process involves creating a language where light, music, and movement hold equal weight, striving to intertwine these elements beyond conventional methods. Both artists value the role of lighting, often conceptualizing it for their pieces. They aim to explore the collaborative potentials of motion, light, music, and space, viewing the body as a nexus where meanings emerge.

This project celebrates the interdependence of mediums, exploring the myriad of possibilities arising from these intersections, with the body playing a crucial role in this dynamic dialogue. The project aims for international touring in 2025/26, likely omitting sets for economic reasons, with lighting playing a pivotal role in influencing choreography and vice versa. International touring for this production is being planned in Bangkok, France, Spain, Malta and Kazakhstan.

The new solo piece, starring Russell Maliphant, will be previewing in March 2025 at Excelsior Studios in Park Royal, London. Then touring around the UK and internationally in 2025 and 2026. International dates previously mentioned in this document.

UK venues include Dance East in Ipswich, Sadler's Wells East in London, Lakeside in Nottingham, Northcott Theatre in Exeter, Richmond Theatre Royal, Brighton Theatre Royal, Lancaster Grand, Lighthouse in Poole and Lawrence Batley in Huddersfield.

To embed our work in the communities where we perform, there will be a programme of wraparound activities, both online and in-person, tailored to each group's needs. These activities will target older movers (over 55) and young professional dancers (over 14s), ensuring a meaningful and engaging experience for participants.

FINANCIAL REVIEW

RMDC currently has no core funding, due to the loss of our Arts Council England (ACE) National Portfolio Organisation funding. As previously reported, the NPO funding ended in March 2023 (FY 2022/23), the final funding report was submitted on the 28th April 2023, closing off the 5 years of NPO funding (2018 - 2023). This was initially a four year funding programme, plus one year extension due to Covid-19 restrictions. We applied for,

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

and were successful in receiving, ACE Transition Funding of £147,924. This funding was to cover 8 months and the transition to a new working model - as detailed above, audited by Nyman Libson Paul LLP, the final report was submitted in October 2023, closing off the funding application.

John Ellerman core funding ended 31st March 2023, the final report for this 3 year funding was submitted on the 7th August 2023, and accepted by the Trust closing off the grant on the 12th September 2023.

In 2021/22, we secured £25,000 from The Foyle Foundation, supporting the growing costs of touring of Vortex across the UK in 2022/23 which was fully spent in that FY. The funding evaluation was submitted on the 9th August 2023, closing off this funding application.

We have been able to deliver the 2023/24 tour of Vortex. This was paid for by the charity investing £100,000 from its reserves, earned income of £38,729, and an Arts Council England National Lottery Project Grant of £98,791. This ACE funding grant has been fully spent and audited by Nyman Libson Paul LLP. The funding evaluation was submitted on the 10th August 2023, accepted by ACE with the final payment of £9,879 being released on the 15th September 2023 closing off this funding application.

Our new funding model includes the commercialisation of our Studio, at reduced rates to other charities with comparable charitable aims. This is expected to bring in a primary purpose charitable trading income of £25,000 (2024/25) & £56,000 (2025/26) against expenditure of £36,000 resulting in a surplus income in 25/26, contributing to our core costs.

FREE & RESTRICTED RESERVES

The designated minimum operating reserve reserve of £30,000 is held to provide financial stability to the company while making sure that funds are used to achieve the charity's aims wherever possible. This has been reduced from £60,000 as stated in 2022/23. The reason for this is the reduced organisation costs and staffing, resulting in lower monthly outgoing. The board feels this is adequate to cover 3 months of winddown expenses.

The unrestricted funds at the end of FY 2023/24 is £178,225. This allows the company to meet any other financial obligations and operate its business while managing risks and funding future work and development. Reserves of £178,225 are broken down into designated funds of £155,000 and free reserves of £23,225 as per the below.

Reserves breakdown

Designated minimum operating reserve - £30,000
Future touring programmes - £75,000
RMDC Productions - £25,000
RMDC Organisation Development - £25,000
General Free Reserves - £23,225

STRUCTURE, GOVERNANCE AND MANAGEMENT

The company is a charity limited by guarantee, incorporated on 22 December 2016, amended by special resolution adopting new Articles of Association on 9 April 2019, and registered as a charity on 29 April 2019. The Memorandum of Association, which established the objective and powers of the charitable company and is governed under its Article of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £1. A full review of the Memorandum and Articles of Association was undertaken during 2019 by our lawyers, Counterculture Partnership LLP. This review ensured that the Governing document continues to be fit for purpose.

New Trustees are recruited via both a public call and Trustee recommendations, of which all candidates are assessed for relevant and required skills and voted upon by current trustees. On appointment Trustees are given the Company Memorandum and Articles, the most recent business plan, minutes, and management accounts.

The company currently has a Board of Trustees of seven members, who meet on average once every 3 months.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

Trustees are responsible for the strategic direction, the policies of the charity and for reviewing its financial affairs.

Harry MacAuslan (Chair) - resigned 20th March 2024

Steven Spier (Chair) - appointed 20th March 2024

Louise Shand-Brown

Pippa Adamson

Fleur Derbyshire-Fox

Stuart Griffiths OBE

Hamble Wallace - resigned 27th May 2024

Joseph Henry

The quorum of Trustees at a general meeting cannot be less than four Trustees present in person, or digital conferencing, or proxy.

All day-to-day running decisions are made by the Executive Director / Producer, with the support of the Department Heads. The Artistic Director / Executive Director is responsible for ensuring that the charity delivers the services specified and that key performance indicators are met. All artistic planning and policy decisions are made by the Artistic Director. All Trustees give their time voluntarily and receive no remuneration or other benefit from the charity.

Artistic / Executive Director - Dr Russell Maliphant, OBE

The pay of all staff is reviewed annually and normally increased in accordance with average earnings to reflect a cost of living adjustment. In view of the nature of the charity, the Trustees benchmark pay levels in other similar charities of a similar size operating in the arts sector.

Risk Management

A risk register has been developed, risks are prioritised, and high rated risks are discussed at each Board of Trustees meeting. Should any high or extreme risk become evident in between meetings, the Artistic / Executive Director will inform the Trustees and agree on action to be taken in mitigation, agreed by the majority of Trustees by email. The Board of Trustees is satisfied that all major risks have been identified and that systems and actions are in place to mitigate those risks.

Related Parties

There are no related parties guiding the work of the company. The above report has been prepared in accordance with the provisions applicable to companies subject to the small companies regime as set out in Part 15 of the Companies Act 2006 and in accordance with the Charities SORP (FRS 102).

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also the directors of the Company 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 (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial . Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in business.

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

Approved by order of the members of the board of Trustees on
19 December 2024 and signed on their behalf by:

Steven Spier

Steven Spier
Chair

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2024

Independent Examiner's Report to the Trustees of Russell Maliphant Dance Company ('the Company')

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 March 2024.

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Responsibilities and Basis of Report

As the Trustees of the Company (and 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 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 Company's accounts 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 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 ICAEW, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the 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.

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

INDEPENDENT EXAMINER'S REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

Signed:



Andrew Thomas

Dated: 20 December 2024

ACA

Nyman Libson Paul LLP

Chartered Accountants

124 Finchley Road

London

NW3 5JS

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2024**

	Note	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Income from:				
Donations and legacies	2	256,715	256,715	302,206
Charitable activities	3	68,416	68,416	285,285
Investments		1,578	1,578	1,052
Total income		326,709	326,709	588,543
Expenditure on:				
Charitable activities		677,220	677,220	581,989
Total expenditure		677,220	677,220	581,989
Net movement in funds		(350,511)	(350,511)	6,554
Reconciliation of funds:				
Total funds brought forward		528,736	528,736	522,182
Net movement in funds		(350,511)	(350,511)	6,554
Total funds carried forward		178,225	178,225	528,736

The notes on pages 13 to 23 form part of these financial statements.

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)
REGISTERED NUMBER: 10537823

BALANCE SHEET
AS AT 31 MARCH 2024

	Note	2024 £	2023 £
Fixed assets			
Tangible assets	7	258	514
		258	514
Current assets			
Debtors	8	30,961	203,201
Cash at bank and in hand		152,006	337,816
		182,967	541,017
Creditors: amounts falling due within one year	9	(5,000)	(12,795)
Net current assets		177,967	528,222
Total net assets		178,225	528,736
Charity funds			
Restricted funds	10	-	-
Unrestricted funds	10	178,225	528,736
Total funds		178,225	528,736

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

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

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

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

The financial statements were approved and authorised for issue by the Trustees on 19 December 2024 and signed on their behalf by:

Steven Spier

Steven Spier

The notes on pages 13 to 23 form part of these financial statements.

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

1. Accounting policies

1.1 Basis of preparation of financial statements

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

Russell Maliphant Dance Company 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.

1.2 Company status

The company is a company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.3 Going concern

The Trustees have reviewed the circumstances of the company and consider that adequate resources continue to be available to fund the activities of the company for the foreseeable future. For this reason the Trustees continue to adopt the going concern basis in preparing the financial statements.

1.4 Income

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants are recognised in the SOFA in accordance with the grant agreement.

Donations are recognised on receipt.

Other income is recognised in the period in which it is receivable.

1.5 Expenditure

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

Support costs are those costs incurred directly in support of expenditure on the objects of the company.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

1. Accounting policies (continued)

1.6 Tangible fixed assets and depreciation

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Computer equipment	-	25% straight line
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1.7 Interest receivable

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

1.8 Debtors

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

1.9 Cash at bank and in hand

Cash at bank and 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.

1.10 Liabilities

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

1.11 Financial instruments

The 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 measured at amortised cost using the effective interest method.

1.12 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

2. Income from donations

	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Grants	-	256,715	256,715	302,206
Total 2023	30,000	272,206	302,206	

Analysis of grants

	2024 £	2023 £
Arts Council England - NPO funding	147,924	253,582
Arts Council England - Other	98,791	10,290
Ipswich Borough Council	-	8,334
John Ellerman Foundation	-	30,000
The London Community Fund	10,000	-
Ealing Borough Council	-	-
	<u>256,715</u>	<u>302,206</u>

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

3. Income from charitable activities

	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Touring income	38,730	38,730	33,618
Education Income	3,900	3,900	5,393
Commission Fees	10,000	10,000	40,000
Donations	1,000	1,000	16,850
Theatre tax relief	14,786	14,786	189,424
	<u>68,416</u>	<u>68,416</u>	<u>285,285</u>
Total 2023	<u>285,285</u>	<u>285,285</u>	

4. Analysis of expenditure by activities

	Activities undertaken directly 2024 £	Support costs 2024 £	Total funds 2024 £	Total funds 2023 £
Direct costs	<u>477,576</u>	<u>199,644</u>	<u>677,220</u>	<u>581,989</u>
Total 2023	<u>372,154</u>	<u>209,835</u>	<u>581,989</u>	

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

4. Analysis of expenditure by activities (continued)

Analysis of direct costs

	Total funds 2024 £	Total funds 2023 £
Production Costs	185,217	289,703
Production Touring Costs	276,571	67,267
Education Programmes	15,788	15,184
	<u>477,576</u>	<u>372,154</u>

Analysis of support costs

	Total funds 2024 £	Total funds 2023 £
Staff costs	81,897	126,924
Depreciation	256	256
General Administrative Costs	43,282	15,393
Legal and professional costs	10,004	26,829
Consultancy	6,475	13,886
Motor and Travel costs	105	1,034
Premises costs	14,804	24,127
Research	1,979	1,386
Freelance costs	40,842	-
	<u>199,644</u>	<u>209,835</u>

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

5. Staff costs

	2024 £	2023 £
Wages and salaries	76,856	117,308
Social security costs	3,998	6,356
Contribution to defined contribution pension schemes	1,043	3,260
	81,897	126,924

Redundancy payments of £42,404 were paid in the year by bank transfer. £Nil was outstanding at the Balance Sheet date.

The average number of persons employed by the Company during the year was as follows:

	2024 No.	2023 No.
Employees	1	4

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2024 No.	2023 No.
In the band £70,001 - £80,000	1	-

Employee benefits for key management personnel totalled £98,846 (2022: £43,709).

6. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2023 - £NIL).

During the year ended 31 March 2024, no Trustee expenses have been incurred (2023 - £NIL).

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

7. Tangible fixed assets

	Computer equipment £
Cost or valuation	
At 1 April 2023	1,026
At 31 March 2024	1,026
Depreciation	
At 1 April 2023	512
Charge for the year	256
At 31 March 2024	768
Net book value	
At 31 March 2024	258
At 31 March 2023	514

8. Debtors: Amounts due within one year

	2024 £	2023 £
Trade debtors	12,000	8,130
Tax recoverable	14,786	189,424
Other debtors	4,175	5,647
	30,961	203,201

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

9. Creditors: Amounts falling due within one year

	2024 £	2023 £
Other creditors	-	2,795
Accruals and deferred income	5,000	10,000
	<u>5,000</u>	<u>12,795</u>

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

10. Statement of funds

Statement of funds - current year

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/(out) £	Balance at 31 March 2024 £
Unrestricted funds					
Designated minimum operating reserve	60,000	-	-	(30,000)	30,000
RMDC Vortex Tour 2023/34	200,000	-	(200,000)	-	-
Three Score Dance Production	25,000	-	(25,000)	-	-
EDI Designated Funds	200,963	-	(200,963)	-	-
Future touring programmes	-	-	-	75,000	75,000
RMDC productions	-	-	-	25,000	25,000
RMDC Organisation Development	-	-	-	25,000	25,000
	<u>485,963</u>	<u>-</u>	<u>(425,963)</u>	<u>95,000</u>	<u>155,000</u>
General funds					
General Funds	42,773	326,709	(251,257)	(95,000)	23,225
	<u>42,773</u>	<u>326,709</u>	<u>(251,257)</u>	<u>(95,000)</u>	<u>23,225</u>
Total Unrestricted funds	<u><u>528,736</u></u>	<u><u>326,709</u></u>	<u><u>(677,220)</u></u>	<u><u>-</u></u>	<u><u>178,225</u></u>

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

10. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2023 £
Unrestricted funds					
Designated funds					
Designated Funds - all funds	360,042	921	-	(160,000)	200,963
Designated minimum operating reserve	-	-	-	60,000	60,000
RMDC Vortex Tour 2023/34	-	-	-	200,000	200,000
Three Score Dance Production	-	-	-	25,000	25,000
	<u>360,042</u>	<u>921</u>	<u>-</u>	<u>125,000</u>	<u>485,963</u>
General funds					
General Funds	<u>162,140</u>	<u>557,622</u>	<u>(551,989)</u>	<u>(125,000)</u>	<u>42,773</u>
Total Unrestricted funds	<u>522,182</u>	<u>558,543</u>	<u>(551,989)</u>	<u>-</u>	<u>528,736</u>
Restricted funds					
John Ellerman Foundation	<u>-</u>	<u>30,000</u>	<u>(30,000)</u>	<u>-</u>	<u>-</u>
Total of funds	<u><u>522,182</u></u>	<u><u>588,543</u></u>	<u><u>(581,989)</u></u>	<u><u>-</u></u>	<u><u>528,736</u></u>

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

11. Analysis of net assets between funds

Analysis of net assets between funds - current period

	Unrestricted funds 2024 £	Total funds 2024 £
Tangible fixed assets	258	258
Current assets	182,967	182,967
Creditors due within one year	(5,000)	(5,000)
Total	<u>178,225</u>	<u>178,225</u>

Analysis of net assets between funds - prior period

	Unrestricted funds 2023 £	Total funds 2023 £
Tangible fixed assets	514	514
Current assets	541,017	541,017
Creditors due within one year	(12,795)	(12,795)
Total	<u>528,736</u>	<u>528,736</u>

12. Pension commitments

The entity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £1,043 (2023: £3,260). £Nil (2023: £263) was payable to the fund at the balance sheet date and included in creditors.

13. Related party transactions

Consultancy fees of £13,182 (2023: £Nil) were paid to D Maliphant, a relative of the Artistic & Executive Director, R Maliphant. £Nil (2023: £Nil) was outstanding at the year end.

RUSSELL MALIPHANT DANCE COMPANY

England & Wales - Charity number 1183150

Accounts

Registered number: 10537823
Charity number: 1183150

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

UNAUDITED
TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

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RUSSELL MALIPHANT DANCE COMPANY
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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2023**

Trustees	Phillippa Adamson Fleur Derbyshire-Fox Stuart Griffiths OBE Harry MacAuslan, Chair Louise Shand-Brown Hamble Wallace Joseph Henry
Company registered number	10537823
Charity registered number	1183150
Registered office	Jerwood Dance House 1-3 Foundry Lane Ipswich United Kingdom IP4 1 DW
Executive Director	Martin Collins
Artistic Director	Dr Russell Maliphant
Accountants	Nyman Libson Paul LLP Chartered Accountants 124 Finchley Road London NW3 5JS

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2023

The Trustees present their annual report together with the financial statements of the company for the year ended 31 March 2023 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

For the benefit of the public to advance the arts through the creation and performance of dance, exhibitions or other artistic performances and to advance education by encouraging the understanding and appreciation of the performing arts, particularly the art of dance.

OUR VISION

Is to create art, relationships and opportunities through dance.

OUR MISSION

Is to push the boundaries of movement, light, music, and the concepts of dance, opening this up to our global audiences through touring, discussion and education.

OUR AIMS

We create the conditions within the company where all involved can feel comfortable and supported to produce their best work.

We push the artistic boundaries and methodologies, through innovative, experimental collaborations that combine dance with film, site specific settings and other media.

We challenge conventional ideas and assumptions of what is best practice, and what is expected from our participants in both learning and performance environments.

We champion diversification, critical feedback, environmental understanding, the collection of statistical and ethnographic data, and we embrace the use of empirical evidence to bring about change. We believe listening and learning will help our art be more relevant.

We develop tomorrow's dancers, choreographers, administrators and associate collaborators within professional and community settings.

RMDC's work has a proven strong, loyal core audience and our experimentation in form and medium is aimed at bringing in new and more diverse audiences.

Russell Maliphant Dance Company (RMDC) objectives are:

- 1) Creation and Touring of RMDC dance performances across the world
- 2) Education and Research of dance practice and engagement
- 3) Research and Development of the integration and exploitation of digital technologies into performance.

Russell Maliphant Dance Company (RMDC) is a world class contemporary dance company founded on the vision of Olivier award winning choreographer Russell Maliphant, RMDC's Artistic Director. Originally founded in 1996, RMDC is based at DanceEast in Ipswich and occupies a unique space in the UK dance ecology. Over the last 27 years, RMDC has consistently created innovative new dance works exploring the special relationship between light, movement and sound for audiences, professional creatives, emerging talent and young people across the UK.

Russell Maliphant enjoys a world class reputation for his unique contemporary dance choreography, which has been created in partnership with leading collaborators such as Sylvie Guillem, Robert Lepage, Isaac Julian, Michael Hulls, Balletboyz, Panagiotis Tomaras and the Lyon Opera Ballet to name but a few.

Maliphant's language is transdisciplinary, spanning formal classical and improvised contemporary techniques, yoga, capoeira and tai chi, and is heavily influenced by lighting technology, anatomy, rolfing, physiology and

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

biomechanics.

Seminal works include Vortex, Silent Lines, Push, Broken Fall, The Rodin Project and Critical Mass. Awards include: three Olivier awards, three Critics Circle awards, three Southbank Show awards, two Time Out awards and two Knight of Illumination awards.

The consistent quality and integrity of RMDC's work is testament to Maliphant's artistic vision and talent. Alastair Spalding, Artistic Director and CEO of Sadler's Wells London has observed that "The detail and rigour with which Russell focuses on the 'quality' of movement in his choreographic craft is second to none, and produces choreographic masterpieces".

2022/23

ACHIEVEMENTS AND PERFORMANCES

1 x tour of Vortex to 9 venues playing to 1,356 audiences
1 x EDI dance production addressing the ageing bodies (UMBRA)
3 x digitised education packs (Vortex & Two), and an audiobook of Vortex.
1 x R&D with Fallen Angels Dance Theatre
2 x Key note research presentations at IADMS
2,245 free tickets given away to people from low socioeconomic backgrounds (shows and education)
16.6k YouTube views
65 educational workshops delivered
975 educational workshop attendees

TOURING AND PERFORMANCES

In 2022/23 our principal focus was the continued development and touring of Vortex and Silent Lines, a 9 venue tour to 1,356 people:

Touring Venues:

- ATG Richardmond, London - 5th July 2022
- DanceEast, Ipswich - 30 September & 1st October 2022
- Octagon, North Somerset - 5th October 2022
- Excelsior Studios, London - 11th - 13th & 21st - 22nd & 25th - 28th October 2022
- South Hill Park, Bracknell - 18th October 2022
- Lakeside, Nottingham - 1st November 2022
- Worthing Theatres, Worthing - 22nd November 2022
- Theater de l'Olivier, ISTRES - 10 December 2022

UMBRA

Building on last year's production and research with EncoreEast, we created UMBRA, a new production with an over 55's performance company Three Score Dance. Dance offers a wealth of benefits for the ageing body, reminding us that it's not just for the young. As we age, maintaining muscle strength becomes crucial, and dance has proven to be an excellent way to combat muscle loss while improving balance and coordination, reducing the risk of falls and injuries. Moreover, dance can be a powerful pain reliever, with participants in a dance programme able to significantly reduce their reliance on pain medication.

Russell Maliphant Dance Company was thrilled to collaborate with the esteemed Three Score Dance Company, based in Brighton and Hove, on an exciting new performance piece inspired by their current touring production, Vortex.

Led by the visionary Artistic Director, Jason Keenan-Smith, Three Score Dance continued to break barriers and challenge perceptions about dance and ageing. The company provided invaluable performance opportunities and classes for dancers aged over 55, promoting contemporary dance and showcasing the immense talent and creativity of older individuals. The support of Arts Council England and South East Dance further underscored the significance and impact of Three Score Dance's artistic endeavours. Working with Three Score Dance was

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

part of our Equalities, Diversity and Inclusion programme, designed by our Executive Director, supported by RMDC designated funds.

With the powerful collaboration between Russell Maliphant Dance Company and Three Score Dance, this new performance piece was a remarkable celebration of artistic expression, inspiring audiences and leaving a lasting impression on the world of contemporary dance

The project brought together ten talented dancers aged over 55 from Three Score Dance Company, who participated in ten sessions between January and March 2023. Under the guidance of RMDC dancers Charlie Brittain and Edd Arnold, the sessions provided a platform for creativity and collaboration, allowing the dancers to express themselves fully and contribute to the development of the new piece.

The culmination of this artistic journey was a captivating performance at the prestigious Brighton Dome. The music, skillfully composed by Atmo Music Productions, complemented and elevated the dancers' movements, adding depth and emotion to the overall experience. The lighting design, masterfully crafted by Ryan Joseph Stafford, created a visually captivating ambiance, enhancing the impact of the dancers' performances.

The production was filmed by Martin Collins of Arts Trust Productions, and can be seen on the RMDC digital Archive.

Participant feedback included:

I've been a regular member of the dance company for quite some time now, and I can't emphasise enough how transformative this project has been. Dancing has always been a source of joy in my life, but this collaboration has taken it to a whole new level. The choreographers and fellow dancers I've grown to know and love have created an incredibly supportive and inspiring environment. With each session, my passion for dance deepens, and I feel a renewed sense of vitality in both my body and spirit. It's truly remarkable what dance can do for us, even when we're already dedicated members of the company."

EDUCATION PROJECTS

RMDC's planned programme this year spanned working with schools, dancers in training, and involved collaborations with partners to deliver projects and mentoring.

IADMS KeyNote Speech

Russell Maliphant presented the keynote speech to begin the day at IADMS Regional Meeting on January 14 2023 at Middlesex University (Hendon, London).

The day explored the practices and principles that underpin dance science research with faculty from a variety of dance genres, and included practical and theoretical sessions from researchers and teachers covering a range of topics from Irish dance, inclusive dance practice, embedding evidence-based practice in vocational training, hormones and performance, and a somatic framework for teaching.

Russell's keynote discussed how elements of anatomical research have influenced his creative process, as well as his ongoing movement practice and teaching. The presentation included many photos to illustrate topics such as tensegrity and bio-tensegrity, Anatomy Trains, Fascial lines, Flow and the aesthetic implications of shifts in conceptualisation and awareness - Flow, as described by Gary Ward, author of 'What The Foot' - is here used as a state achieved when there is zero restriction to joint motion anywhere in the body - improved flow occurs as the number of restrictions to the body's movement patterns are reduced.

Company Classes (Hybrid delivery)

Building on the invaluable experiences gained from our 2020 online classes, RMDC embarked on a journey of reimagining and delivering a daily online class, Improvisation class for professionals, and Movement for everyone classes, led by Russell Maliphant, alongside the RMDC company dancers. The response was overwhelming, with over 2500 professionals and dancers in training from across the world.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

These classes remained deeply rooted in Maliphant's core principles, empowering participants to explore their individual movement potential. With a focus on increasing body awareness, articulation, and strength, the classes became a playful platform to delve into the diverse choices of movement and dynamics. Drawing on the wealth of anatomical information as a resource for movement and improvisation, these sessions fostered a profound connection, balance, and attentive listening to the body in motion.

The impact of Russell's Company Class was eloquently summed up by one participant, who remarked, "Russell's Company Class has reawakened in me something that I thought I had lost years ago." This sentiment is a testament to the transformative power of the classes and the unwavering commitment of RMDC to inspire and uplift dancers and professionals worldwide.

"RMDC daily classes came at a time when I was personally feeling low, teaching and meeting online as opposed to being present in person. The classes were the exact tonic I needed to feed myself and to stimulate me physically." Company class participant

Student Placements

For the 2022/23, the RMDC continued its annual tradition of hosting a dynamic student placement programme, embracing a hybrid approach to adapt to the changing times, and building in learnings from Covid. This rolling programme welcomed a diverse group of 30 dancers in training over a span of 3 days.

During the extensive student placement programme, participants had the unique opportunity to engage with the company in various enriching ways. Not only did they attend classes with seasoned company dancers, but they also took part in an outreach workshop, which offered insights into different roles within the industry. Moreover, the students had the privilege of observing the research and development process of the company's latest production, "Vortex."

The programme incorporated a hybrid of Zoom and live sessions, enabling flexibility and accessibility for all participants. This hybrid model allowed students to join remotely or experience the studio atmosphere in person, catering to individual preferences and circumstances.

One participant expressed their gratitude for the experience, stating, "I thank you so much for this wonderful opportunity and all you have so generously done for us. I haven't done many other placements, but I have a feeling that it's quite rare to have a placement as intimate as this or to give the students time and opportunities to reflect aloud or in a group. I will definitely recommend this placement opportunity to younger students in the future, and I look forward to engaging with RMDC further down the road."

The company's commitment to nurturing emerging talent through this hybrid programme demonstrated their dedication to supporting the next generation of dancers while embracing technological advancements to ensure inclusivity and reach beyond geographical limitations.

FINANCIAL REVIEW

In 2022/23 the company was funded by Arts Council England (ACE) via their National Portfolio Programme (NPO). This was the last year of the funding, which ended on the 31st March 2023. During 2022/23 RMDC reported to ACE through quarterly monitoring, an annual statistical survey and report. The majority of the remaining company resources were generated through Trust and Foundations, and earned income, principally from international and national touring.

We have been able to conduct all the preparatory work to ensure that we can create and deliver a tour of the production, Vortex, to the UK in 2023/24. We are grateful to receive a positive response from Arts Council England, who have committed £98,791 via the National Lottery Project Grants, to support the 2023/24 tour, this funding will be reflected in the 2023/24 accounts.

Nevertheless, the COVID Pandemic, Brexit challenges, and ongoing environmental and ecological concerns have forced us to re-think the future model for a sustainable touring company. We are in continued

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

conversations with our venue partners, new and old, about how we can possibly reduce the physical touring, but increase our penetration across the UK via the employment of digital technologies, deeper relationships with our partners and their communities, and cross over activity that will engage audiences outside of our current reach.

We continue to be grateful to the John Ellerman foundation for an annual £30,000 contribution towards the salary costs of the Artistic Director and Executive Director, underpinning the creation of two new cross art form works (2020/21 - 2022/23), this is the last year of this funding.

We secured a £40,000 co-production commission from Sadler's Wells for Vortex. We continue to be grateful to Ipswich Borough Council for their annual support of £8,333. This contribution to our organisation is dependent on our continued support from Arts Council England, and remains in place while we are part of the ACE National Portfolio.

FREE & RESTRICTED RESERVES

The £360,042 of designated reserves from 2021/22 has been drawn down and spent on the creation and tour of Vortex.

The general fund allows the company to meet its financial obligations and operate its business while managing risks and funding future work and development. At the end of FY 2022/23 we held £42,773.

A detailed breakdown of reserves is included in note 10 to the financial statements.

The Trustees have reviewed the reserves policy in line with Charity Commission CC19 Guidance. The company considers it necessary to hold minimum unrestricted reserves equivalent to the value of 3 months of operating costs, currently estimated to be £60,000. At this time, the Trustees, having assessed the financial stability of the company, and believe the level of reserves to be adequate.

PLANS FOR FUTURE PROJECTS

Touring

In 2023/24 we will tour Vortex. A show inspired by the Abstract Expressionism movement and Jackson Pollock's body of work. Venues include: Lancaster Arts, Lancaster; Sadler's Wells, London; Excelsior Studios, London; The Malthouse, Canterbury; Lawrence Batley Theater, Huddersfield; Dance City, Newcastle; and artsdepot, London North Finchley.

Accompanied by wrap-around activity including workshop, post show talks and the opportunity to see the work digitally - if not the show currently on tour, something from the catalogue of our digital productions.

We will address our audience demographic gap (16-25 year olds from low socioeconomic means) via our Dance Encounter Fund. A Fund that will purchase tickets for this targeted group in partnership with venues, as discussed above.

We will film Vortex for the BBC in partnership with Arts Trust Productions.

Equality, Diversity and Inclusion Programme (Restricted Funding Identified in accounts)

This programme designed by the Executive Director, will be a comprehensive programme designed to empower creatives from all backgrounds, aiming to democracy access to resources. It will provide performance opportunities for more diverse audiences, people from low-socioeconomic backgrounds, and audiences who have limited access to culture, e.g. the Profound and Multiple learning Difficulties (PMLD) community. We firmly believe that talent and access knows no boundaries, and by breaking down barriers, we can unleash the full potential of every individual. We aim to create a systemic change in the creative sector by focusing on four key pillars:

Education and Skill Development: We will provide a range of cutting-edge training programmes, workshops,

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

and mentorship opportunities to equip creatives with the skills they need to excel in their respective fields. Our curriculum will be tailored to address the specific challenges faced by underrepresented communities, nurturing their talent and fostering growth.

Networking and Community Building: We understand the power of connections and support networks. The programme offers a vibrant community where creatives can connect, collaborate, and learn from one another. Through our events, meetups, and online platforms, we will facilitate meaningful interactions, helping individuals expand their networks and unlock new opportunities.

Advocacy and Representation: The programme will actively advocate for systemic changes in the creative sector, working closely with industry leaders, policymakers, and organisations to promote diversity and inclusion. We will strive to amplify underrepresented voices, champion inclusive practices, and challenge the status quo.

Commissioning: The programme will commission new productions from members of underrepresented communities, work with young people to access the arts, and aid the touring of these productions to an international audience. As a start, in 2023, this will include a new music and dance production co-curated with the d/Deaf community from Frank Barnes School for the deaf.

Future of the Charity

The National Portfolio Organisation (NPO) awards for 2023/2026 were announced on Friday 4th November 2022. RMDC was not offered continued funding, resulting in an annual loss of £253,582 - 55% of our annual income - and an additional loss of £8,333 annual support from Ipswich Borough Council

The board are currently looking at alternative funding opportunities for the sustained continuation of the charity, including commercialising our studio asset, and increased international touring. We will deliver the agreed tour in the UK in 2023/24, supported by the Arts Council England National Lottery Project Funding. The Charity will be reviewed again once we hear about a funding application which is likely to be in December 2023.

With regards to the EDI programme, in 2023/24 this will be produced in partnership with Arts Trust Productions, an arts charity founded by the RMDC Executive Director. The rationale for this is to allow RMDC and its board to focus on RMDC's transition out of the Arts Council England National Portfolio and towards a commercially driven model while still meeting RMDC's charitable commitments. This transition programme of activity has been financially supported by Arts Council England Transition funding, a restricted fund of £147,924 - which will be recognised in the 2023/24 accounts.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The company is a charity limited by guarantee, incorporated on 22 December 2016, amended by special resolution adopting new Articles of Association on 9 April 2019, and registered as a charity on 29 April 2019. The Memorandum of Association, which established the objective and powers of the charitable company and is governed under its Article of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £1. A full review of the Memorandum and Articles of Association was undertaken during 2019 by our lawyers, Counterculture Partnership LLP. This review ensured that the Governing document continues to be fit for purpose.

New Trustees are recruited via both a public call and Trustee recommendations, of which all candidates are assessed for relevant and required skills and voted upon by current trustees. On appointment Trustees are given the Company Memorandum and Articles, the most recent business plan, minutes, and management accounts.

The company currently has a Board of Trustees of seven members, who meet on average once every 3 months. Trustees are responsible for the strategic direction, the policies of the charity and for reviewing its financial affairs.

Harry MacAuslan (Chair)
Louise Shand-Brown (Vice Chair)

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

Pippa Adamson
Fleur Derbyshire-Fox
Stuart Griffiths OBE
Hamble Wallace
Joseph Henry

The quorum of Trustees at a general meeting cannot be less than four Trustees present in person, or digital conferencing, or proxy.

All day-to-day running decisions are made by the Executive Director / Producer, with the support of the Department Heads. The Artistic Director / Executive Director is responsible for ensuring that the charity delivers the services specified and that key performance indicators are met. All artistic planning and policy decisions are made by the Artistic Director. All Trustees give their time voluntarily and receive no remuneration or other benefit from the charity.

Artistic Director - Dr Russell Maliphant
Executive Director / Producer - Martin Collins (made redundant on the 31 October 2023)

The pay of all staff is reviewed annually and normally increased in accordance with average earnings to reflect a cost of living adjustment. In view of the nature of the charity, the Trustees benchmark pay levels in other similar charities of a similar size operating in the arts sector.

Risk Management

A risk register has been developed, risks are prioritised, and high rated risks are discussed at each Board of Trustees meeting. Should any high or extreme risk become evident in between meetings, the Executive Director / Producer will inform the Trustees and agree on action to be taken in mitigation, agreed by the majority of Trustees by email. The Board of Trustees is satisfied that all major risks have been identified and that systems and actions are in place to mitigate those risks.

Related Parties

There are no related parties guiding the work of the company. The above report has been prepared in accordance with the provisions applicable to companies subject to the small companies regime as set out in Part 15 of the Companies Act 2006 and in accordance with the Charities SORP (FRS 102).

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also the directors of the Company 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 (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial . Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in business.

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

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

Approved by order of the members of the board of Trustees on
and signed on their behalf by:

 10 / 03 / 2023

Harry MacAuslan 3 October 2023
Chair

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

**INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2023**

Independent Examiner's Report to the Trustees of Russell Maliphant Dance Company ('the Company')

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 March 2023.

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Responsibilities and Basis of Report

As the Trustees of the Company (and 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 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 Company's accounts 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 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 (enter body here), which is one of the listed bodies.

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

1. accounting records were not kept in respect of the 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.

Signed:  Dated: 3 October 2023
Jennifer Pope ACA

RUSSELL MALIPHANT DANCE COMPANY
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INDEPENDENT EXAMINER'S REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

Nyman Libson Paul LLP
Chartered Accountants
124 Finchley Road
London
NW3 5JS

RUSSELL MALIPHANT DANCE COMPANY
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**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2023**

	Note	Restricted funds 2023 £	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Income from:					
Donations and legacies	2	30,000	272,206	302,206	349,992
Charitable activities	3	-	285,285	285,285	85,502
Investments		-	1,052	1,052	38
Total income		30,000	558,543	588,543	435,532
Expenditure on:					
Charitable activities	4	30,000	551,989	581,989	299,881
Total expenditure		30,000	551,989	581,989	299,881
Net movement in funds		-	6,554	6,554	135,651
Reconciliation of funds:					
Total funds brought forward		-	522,182	522,182	386,531
Net movement in funds		-	6,554	6,554	135,651
Total funds carried forward		-	528,736	528,736	522,182

The notes on pages 15 to 24 form part of these financial statements.

RUSSELL MALIPHANT DANCE COMPANY
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REGISTERED NUMBER: 10537823

BALANCE SHEET
AS AT 31 MARCH 2023

	Note	2023 £	2022 £
Fixed assets			
Tangible assets	7	514	770
		514	770
Current assets			
Debtors	8	203,201	84,965
Cash at bank and in hand		337,816	450,213
		541,017	535,178
Creditors: amounts falling due within one year	9	(12,795)	(13,766)
		528,222	521,412
Net current assets		528,222	521,412
Total net assets		528,736	522,182
Charity funds			
Restricted funds	10	-	-
Unrestricted funds	10	528,736	522,182
		528,736	522,182
Total funds		528,736	522,182

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

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

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

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

The financial statements were approved and authorised for issue by the Trustees on and signed on their behalf by:

 10 / 03 / 2023

Harry MacAuslan 3 October 2023

The notes on pages 15 to 24 form part of these financial statements.

RUSSELL MALIPHANT DANCE COMPANY
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STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2023

	2023 £	2022 £
Cash flows from operating activities		
Net cash used in operating activities	(112,397)	68,826
	<hr/>	<hr/>
Change in cash and cash equivalents in the year	(112,397)	68,826
Cash and cash equivalents at the beginning of the year	450,213	381,387
	<hr/>	<hr/>
Cash and cash equivalents at the end of the year	<u>337,816</u>	<u>450,213</u>

The notes on pages 15 to 24 form part of these financial statements

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

1. Accounting policies

1.1 Basis of preparation of financial statements

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

Russell Maliphant Dance Company 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.

1.2 Company status

The company is a company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.3 Going concern

The Trustees have reviewed the circumstances of the company and consider that adequate resources continue to be available to fund the activities of the company for the foreseeable future. For this reason the Trustees continue to adopt the going concern basis in preparing the financial statements.

1.4 Income

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants are recognised in the SOFA in accordance with the grant agreement.

Donations are recognised on receipt.

Other income is recognised in the period in which it is receivable.

1.5 Expenditure

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

Support costs are those costs incurred directly in support of expenditure on the objects of the company.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

1. Accounting policies (continued)

1.6 Tangible fixed assets and depreciation

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Computer equipment	-	25% straight line
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1.7 Interest receivable

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

1.8 Debtors

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

1.9 Cash at bank and in hand

Cash at bank and 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.

1.10 Liabilities

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

1.11 Financial instruments

The 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 measured at amortised cost using the effective interest method.

1.12 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

2. Income from donations

	Restricted funds 2023 £	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Grants	30,000	272,206	302,206	349,992
Total 2022	30,000	319,992	349,992	

Analysis of grants

	2023 £	2022 £
Arts Council England - NPO funding	253,582	249,000
Arts Council England - Culture Recovery Fund	10,290	20,486
Ipswich Borough Council	8,334	20,506
John Ellerman Foundation	30,000	30,000
The Foyle Foundation	-	25,000
Ealing Borough Council	-	5,000
	<u>302,206</u>	<u>349,992</u>

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

3. Income from charitable activities

	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Touring income	33,618	33,618	-
Education Income	5,393	5,393	5,714
Commission Fees	40,000	40,000	10,500
Donations	16,850	16,850	-
Theatre tax relief	189,424	189,424	69,288
	<u>285,285</u>	<u>285,285</u>	<u>85,502</u>
Total 2022	<u>85,502</u>	<u>85,502</u>	

4. Analysis of expenditure by activities

	Activities undertaken directly 2023 £	Support costs 2023 £	Total funds 2023 £	Total funds 2022 £
Direct costs	<u>372,154</u>	<u>209,835</u>	<u>581,989</u>	<u>299,881</u>
Total 2022	<u>124,134</u>	<u>175,747</u>	<u>299,881</u>	

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

4. Analysis of expenditure by activities (continued)

Analysis of direct costs

	Total funds 2023 £	Total funds 2022 £
Production Costs	289,703	96,183
Production Touring Costs	67,267	6,337
International Touring Costs	15,184	21,614
	<u>372,154</u>	<u>124,134</u>

Analysis of support costs

	Total funds 2023 £	Total funds 2022 £
Staff costs	126,924	113,479
Depreciation	256	128
General Administrative Costs	15,393	14,826
Legal and professional costs	26,829	16,546
Consultancy	13,886	-
Motor and Travel costs	1,034	1,897
Premises costs	24,127	26,295
Research	1,386	2,576
	<u>209,835</u>	<u>175,747</u>

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

5. Staff costs

	2023	2022
	£	£
Wages and salaries	117,308	105,806
Social security costs	6,356	4,499
Contribution to defined contribution pension schemes	3,260	3,174
	<u>126,924</u>	<u>113,479</u>

The average number of persons employed by the Company during the year was as follows:

	2023	2022
	No.	No.
Employees	<u>4</u>	<u>5</u>

No employee received remuneration amounting to more than £60,000 in either year.

Employee benefits for key management personnel totalled £55,983 (2022: £43,709).

6. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2022 - £NIL).

During the year ended 31 March 2023, no Trustee expenses have been incurred (2022 - £NIL).

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

7. Tangible fixed assets

	Computer equipment £
Cost or valuation	
At 1 April 2022	1,026
At 31 March 2023	1,026
Depreciation	
At 1 April 2022	256
Charge for the year	256
At 31 March 2023	512
Net book value	
At 31 March 2023	514
At 31 March 2022	770

8. Debtors: Amounts due within one year

	2023 £	2022 £
Trade debtors	8,130	8,334
Tax recoverable	189,424	69,288
Other debtors	5,647	7,343
	203,201	84,965
	203,201	84,965

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

9. Creditors: Amounts falling due within one year

	2023	2022
	£	£
Other creditors	2,795	3,432
Accruals and deferred income	10,000	10,334
	<u>12,795</u>	<u>13,766</u>
	<u><u>12,795</u></u>	<u><u>13,766</u></u>

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

10. Statement of funds

Statement of funds - current year

	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers in/(out) £	Balance at 31 March 2023 £
Unrestricted funds					
EDI Designated Funds	360,042	921	-	(160,000)	200,963
Designated minimum operating reserve	-	-	-	60,000	60,000
RMDC Vortex Tour 2023/34	-	-	-	200,000	200,000
Three Score Dance Production	-	-	-	25,000	25,000
	<u>360,042</u>	<u>921</u>	<u>-</u>	<u>125,000</u>	<u>485,963</u>
General funds					
General Funds	162,140	557,622	(551,989)	(125,000)	42,773
	<u>162,140</u>	<u>557,622</u>	<u>(551,989)</u>	<u>(125,000)</u>	<u>42,773</u>
Total Unrestricted funds	<u>522,182</u>	<u>558,543</u>	<u>(551,989)</u>	<u>-</u>	<u>528,736</u>
Restricted funds					
John Ellerman Foundation	-	30,000	(30,000)	-	-
	<u>-</u>	<u>30,000</u>	<u>(30,000)</u>	<u>-</u>	<u>-</u>
Total of funds	<u><u>522,182</u></u>	<u><u>588,543</u></u>	<u><u>(581,989)</u></u>	<u><u>-</u></u>	<u><u>528,736</u></u>

Designated Funds

Reserves of £200,963 have been designated for the 2023/24 equality, diversity and inclusion programme, £200,000 has been designated for the 2023/24 Vortex Tour and £25,000 has been designated for the Three Show Dance Production.

Reserves of £60,000 have been designated as this is the estimated minimum level of reserves required to provide financial stability to the company

Restricted Funds

The John Ellerman Foundation contributes towards the salary costs of the Artistic Director and Executive Director, underpinning the creation of two new cross art form works.

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

11. Reconciliation of net movement in funds to net cash flow from operating activities

	2023 £	2022 £
Net income for the year (as per Statement of Financial Activities)	6,554	135,651
Adjustments for:		
Depreciation charges	256	128
Increase in debtors	(118,236)	(79,303)
Increase/(decrease) in creditors	(971)	12,350
Net cash provided by/(used in) operating activities	(112,397)	68,826

12. Analysis of cash and cash equivalents

	2023 £	2022 £
Cash in hand	337,816	450,213
Total cash and cash equivalents	337,816	450,213

13. Analysis of changes in net debt

	At 1 April 2022 £	Cash flows £	At 31 March 2023 £
Cash at bank and in hand	450,213	(112,397)	337,816

RUSSELL MALIPHANT DANCE COMPANY

England & Wales - Charity number 1183150

Accounts

Registered number: 10537823
Charity number: 1183150

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

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RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

**REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2022**

Trustees	Phillippa Adamson Fleur Derbyshire-Fox Stuart Griffiths OBE Harry MacAuslan, Chair Louise Shand-Brown Hamble Wallace Joseph Henry
Company registered number	10537823
Charity registered number	1183150
Registered office	Jerwood Dance House 1-3 Foundry Lane Ipswich United Kingdom IP4 1 DW
Executive Director	Martin Collins
Artistic Director	Dr Russell Maliphant
Accountants	Nyman Libson Paul LLP Chartered Accountants 124 Finchley Road London NW3 5JS

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2022

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2022 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

For the benefit of the public to advance the arts through the creation and performance of dance, exhibitions or other artistic performances and to advance education by encouraging the understanding and appreciation of the performing arts, particularly the art of dance.

OUR VISION

Is to create art, relationships and opportunities through dance.

OUR MISSION

Is to push the boundaries of movement, light, music, and the concepts of dance, opening this up to our global audiences through touring, discussion and education.

OUR AIMS

We create the conditions within the company where all involved can feel comfortable and supported to produce their best work.

We push the artistic boundaries and methodologies, through innovative, experimental collaborations that combine dance with film, site specific settings and other media.

We challenge conventional ideas and assumptions of what is best practice, and what is expected from our participants in both learning and performance environments.

We champion diversification, critical feedback, environmental understanding, the collection of statistical and ethnographic data, and we embrace the use of empirical evidence to bring about change. We believe listening and learning will help our art be more relevant.

We develop tomorrow's dancers, choreographers, administrators and associate collaborators within professional and community settings.

RMDC's work has a proven strong, loyal core audience and our experimentation in form and medium is aimed at bringing in new and more diverse audiences.

Russell Maliphant Dance Company (RMDC) objectives are:

- 1) Creation and Touring of RMDC dance performances across the world
- 2) Education and Research of dance practice and engagement
- 3) Research and Development of the integration and exploitation of digital technologies into performance.

Russell Maliphant Dance Company (RMDC) is a world class contemporary dance company founded on the vision of Olivier award winning choreographer Russell Maliphant, RMDC's Artistic Director. Originally founded in 1996, RMDC is based at DanceEast in Ipswich and occupies a unique space in the UK dance ecology. Over the last 25 years, RMDC has consistently created innovative new dance works exploring the special relationship between light, movement and sound for audiences, professional creatives, emerging talent and young people across the UK.

Russell Maliphant enjoys a world class reputation for his unique contemporary dance choreography, which has been created in partnership with leading collaborators such as Sylvie Guillem, Robert Lepage, Isaac Julian, Michael Hulls, Balletboyz, Panagiotis Tomaras and the Lyon Opera Ballet to name but a few.

Maliphant's language is transdisciplinary, spanning formal classical and improvised contemporary techniques, yoga, capoeira and tai chi, and is heavily influenced by lighting technology, anatomy, rolfing, physiology and

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

biomechanics.

Seminal works include Silent Lines, Push, Broken Fall, The Rodin Project and Critical Mass. Awards include: three Olivier awards, three Critics Circle awards, three Southbank Show awards, two Time Out awards and two Knight of Illumination awards.

The consistent quality and integrity of RMDC's work is testament to Maliphant's artistic vision and talent. Alastair Spalding, Artistic Director and CEO of Sadler's Wells London has observed that "The detail and rigour with which Russell focuses on the 'quality' of movement in his choreographic craft is second to none, and produces choreographic masterpieces".

2021/22

ACHIEVEMENTS AND PERFORMANCES

3 new productions & 2 new films
1 new publication with a readership of over 7k
1144 free tickets given (online and live)
19,300 YouTube views
124 educational workshops delivered
3181 educational workshop attendees
129 online company classes

TOURING AND PERFORMANCES

As per our previous year the pandemic dramatically changed our plans for touring, resulting in minimal live performances, the testing of new digital/live hybrid delivery of education and performance, forcing us to cancel our activity across the world (USA, EU, AUS). Our goal for our communities this year was to focus on delivering world class culture in a safe and sustainable manner which allowed audiences across the globe to engage with us.

However, in 2021/22 the company's strong reputation has continued to be strengthened via the development of our digital offer, live streams, and licensing our work to international platforms such as Marquee TV and Lyon Opera. For example mid 2021 we licenced and developed a new version of Two for Lyon Opera, Two x Seven. This production was designed and delivered during restrictions on international travel via zoom and digital Lighting Design technologies. Allowing Russel and his creative team to work remotely, redesigning and choreographing the production in London, for our collaborators to put the work on the company in Lyon. Subsequently this production has toured with Lyon Opera to 6 cities, to over 3000 people.

Throughout the Covid restrictions, we continued to deliver live streams of archived pieces for our online community to watch in their homes, which attracted a slightly reduced audience compared to the previous year, but still attracting over 19k people.

FOCUS

This was a new production delivered in partnership with DanceEast, and EncoreEast, an older people's dance company. Its aim was to develop a new performance co-created with the partners over a period of 6 weeks, however due to Covid restrictions we had to redesign it multiple times - allowing us to develop our new hybrid digital/live education model.

Due to the redesign the project surpassed all its original aims. It delivered additional activity, achieved outstanding quality & generated significantly more impact than expected.

It resulted in 'Focus', a ground-breaking, exceptionally high quality new 20 minute work performed by 15 community dancers aged 54 to 80. Inspired by Russell Maliphant's 'Silent Lines' it used original lighting & projections & specially commissioned new music.

Performed live at DanceEast on 3 November, it was preceded by a conversation between Russell Maliphant &

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

DanceEast's Brendan Keaney, a documentary about the project by Martin Collins of Artstrust & the whole evening was live streamed. The film of the performance was additionally presented in Theatre Royal Norwich's Stage 2. This film & the documentary created digital products & are now available on Russell Maliphant Dance Company & EncoreEast websites.

Covid restrictions demanded project redesign. Extended from 6 to 24 weeks, it melded 35 live & live-Zoom Russell Maliphant Dance Company sessions with an additional 38 EncoreEast self-directed recorded Zoom sessions. Open Workshops were doubled from 1 to 2, with a total of 123 older people registering. Several participants went on to do Russell Maliphant online classes.

Audience feedback included:

"CONGRATULATIONS! on tonight's performance. You were all incredible. So lovely to see you in such a different piece of work. The wonders of technology meant I could multitask, having a bath and watching the live stream with a big smile rooting for my dance buddies"

"The 'dancing' was beautiful, the continuous movement, the fluidity and powerful continuous flowing movement, never a moment with STOPS, STUMBLES, or a PAUSE."

"The intertwining of your bodies with no collisions but just the endless weaving between you all required huge discipline. It was so very beautiful. I could sense the care and respect that the whole company seemed to have developed for each other and that was very moving for me."

EDUCATION PROJECTS

RMDC's planned programme this year spanned working with schools, dancers in training, and involved collaborations with partners to deliver projects and mentoring.

In response to the national lockdown, we adapted our planned programmes to take place online. This enabled us to widen our reach, work with larger groups and deliver internationally and intergenerationally 124 workshops in the past year.

Online Company Classes

Building on our 2020 experiences of delivering online classes, RMDC continued to redesign and delivered a daily online class led by Maliphant and company dancers. The classes have attracted over 2,500 professionals and dancers in training from around the world. In the summer term we cut down the provision from 5 days a week to Mondays only. This was in response to public demand and the reduction in Covid restrictions. This decision allowed us to continue to deliver this service to our communities, freed up time for our other activities, and retained our audiences as there was a reduced commitment for them.

Classes are focused on Maliphant's core principles, exploring individual movement potential. This includes increasing body awareness, articulation and strength whilst exploring choices in movement and dynamics within a playful practice. Drawing on anatomical information as a resource for movement and improvisation, classes encourage connection, balance and listening to the body in movement.

"Russell's Company Class has reawakened in me something that I thought I had lost years ago" *Company class participant*

"RMDC daily classes came at a time when I was personally feeling low, teaching and meeting online as opposed to being present in person. The classes were the exact tonic I needed to feed myself and to stimulate me physically." *Company class participant*

Educating teachers and students

In early 2020, RMDC commissioned an educational tool for teachers to engage students and dancers in training,

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

based on Silent Lines. Further to this success 2021/22 the company developed a digital education pack based on Two, and its incarnations Two x Two, Two x Seven. The pack is being designed to reach GCSE, A level and vocational courses and the company hopes to become part of the AQA Dance specification.

Student Placements

As a rolling programme each year. The company studio opens its doors to host a diverse group of 30 dancers in training over 3 days for an extensive student placement programme. In addition to taking class with company dancers, students attended an outreach workshop, met the company staff to discuss alternative roles in the industry, and observed R&D on our new production Vortex. This was delivered in the new hybrid model for zoom and live sessions.

"I thank you so much for this wonderful opportunity and all you have so generously done for us. I haven't done many other placements, but I have a feeling that it's quite rare to have a placement as intimate as this or to give the students time and opportunities to reflect aloud or in a group. I will definitely recommend this placement opportunity to younger students in the future and I look forward to engaging with RMDC further down the road."
Participant

Mentoring

In addition to our placement programme we delivered a number of skill sharing & mentoring opportunities.

Joanna McDwyer (Development Director), over a period of 3 months worked with a Dancer from Northern Ballet, part of the Moving Ahead/30 percent club mentoring programme in partnership with Dancers Career Development. In addition to this McDwyer worked with the Ealing Teachers forum, delivering workshops on the development of cultural ideas for fundraising applications.

Michelle Bynoe (Education Manager) over a period of 6 months worked with Betty Welch an upReach Associate at Cardiff University whose upReach Charity Ideas Internship Competition entry revolved around her plan to organise LGBTQ+ youth community dance programmes led by youth workers and volunteer dance students to provide a space for expression, friendships, support and education.

Mentee feedback,

"Through our monthly meetings I was able to work through ideas and questions with Michelle, ultimately allowing me to develop a greater understanding of my skills, and the possibilities available to me within the field of community dance. The experiences, insights, and opportunities she shared with me were invaluable and have provided me with confidence and understanding to carry forward.

One of the main outcomes for me was developing a much clearer understanding of the considerations and challenges involved in putting together a community dance programme or initiative. This also helped me establish the types of skills and experiences I wanted to build upon and gain, and importantly how to do that."

Bella Scarr (General Manager) delivered an open workshop on interview techniques for supporting roles in the dance sector, with new graduates with Learning Disabilities.

FINANCIAL REVIEW

In 2021/22 the company was funded by Arts Council England (ACE) via their National Portfolio Programme (NPO), of which we are currently in the fourth year of a four year programme. This funding will come to and end in March 2023. Until that time the company reports to ACE through quarterly monitoring, an annual statistical survey and report. The majority of the rest of the company's resources are generated through earned Trust and Foundations, and income, principally from international and national touring.

This year we were pleased to secure additional covid recovery funding from Ealing Council of £5,000, Ipswich Borough Council of £2,173 and the Ipswich Borough Council Business Innovation fund of £10,000. This support underpinned the core infrastructure of RMDC ensuring that we could focus our resources on our cultural recovery, following the pandemic.

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

We have been able to conduct all the preparatory work to ensure that we can create and deliver a tour of a new production, *Vortex*, to the UK in 2022. Nevertheless, the Pandemic, Brexit challenges, and ongoing Environmental and Ecological concerns have forced us to re-think the future for a touring company. We are in continued conversations with our venue partners, new and old, about how we can possibly reduce the physical touring, but increase our penetration across the UK via the employment of digital technologies, deeper relationships with our partners and their communities, and cross over activity that will engage audiences outside of our current reach.

We continue to be grateful to the John Ellerman foundation for an annual £30,000 contribution towards the salary costs of the Artistic Director and Executive Director, underpinning the creation of two new cross art form works (2020/21 - 2022/23)

In addition to the original £4,000 from Victoria Wood Foundation in 2020/21, we have secured funding for the Dance Encounter Fund of £5,000 from the Foyle Foundation, which will support provision of free tickets to RMDC dance performances for young people aged 16-25 years across the UK, during our 2022 UK tour.

We secured an additional £20,000 from The Foyle Foundation, supporting the growing costs of touring of *Vortex* across the UK in 2022/23.

We continue to be grateful to Ipswich Borough Council for their annual support of £8,333. This contribution to our organisation is dependent on our continued support from Arts Council England, and remains in place while we are part of the ACE National Portfolio.

We were grateful to be able to draw down the £20,000 funding from Cockayn Foundation for the development period of *Vortex*, our 2022 show which will go into production in April 2021.

RESERVES

The unrestricted general fund is held to provide financial stability to the company while making sure that funds are used to achieve the company's aims wherever possible. The general fund allows the company to meet its financial obligations and operate its business while managing risks and funding future work and development. At the end of FY 2021/22 we held £522,182. £360,042 of this is designated funds for the creation and tour of our new production, *Vortex*.

Trustees have reviewed the reserves policy in line with Charity Commission CC19 Guidance. Given the uncertainty around the COVID-19 pandemic, the company considers it necessary to hold minimum unrestricted reserves equivalent to the value of 3 months of operating costs, currently estimated to be £60,000. At this time, the Trustees, having assessed the financial stability of the company, and believe the level of reserves to be adequate.

PLANS FOR FUTURE PROJECTS

CREATION & TOURING

In 2022 we will produce a new production *Vortex*. A show inspired by Abstract Expressionism and Jackson Pollock's body of work. This will tour across the UK. In the second half of 2022 we will deliver 13 performances

In 2023 we will deliver 26 dates of our production(s) across the UK.

Accompanied by wrap-around activity including workshop, post show talks and the opportunity to see the work digitally - if not the show currently on tour, something from the catalogue of our digital productions.

We will address our audience demographic gap (16-25 year olds from low socioeconomic means) via our Dance Encounter Fund. A Fund that will purchase tickets for this targeted group in partnership with venues, as discussed above.

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

Future of the Charity

The National Portfolio Organisation (NPO) awards for 2023/2026 were announced on Friday 4th November. RMDC was not offered continued funding. The board will be taking a considered view of our charitable status during 2022/2023, in reflection of no longer having core funding from Arts Council England. The trustees are considering all options in the light of the recent decision which include potentially closing the charity and moving toward a commercial model.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The company is a charity limited by guarantee, incorporated on 22 December 2016, amended by special resolution adopting new Articles of Association on 9 April 2019, and registered as a charity on 29 April 2019. The Memorandum of Association, which established the objective and powers of the charitable company and is governed under its Article of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £1. A full review of the Memorandum and Articles of Association was undertaken during 2019 by our lawyers, Counterculture Partnership LLP. This review ensured that the Governing document continues to be fit for purpose.

New Trustees are recruited via both a public call and Trustee recommendations, of which all candidates are voted upon by current Trustees. On appointment Trustees are given the Company Memorandum and Articles, the most recent business plan, minutes, and management accounts.

The company currently has a Board of Trustees of six members, who meet on average once every 3 months. Trustees are responsible for the strategic direction, the policies of the charity and for reviewing its financial affairs.

Harry MacAuslan (Chair)
Louise Shand-Brown (Vice Chair)
Pippa Adamson
Fleur Derbyshire-Fox
Stuart Griffiths OBE
Hamble Wallace
Joseph Henry

The quorum of Trustees at a general meeting cannot be less than four Trustees present in person, or digital conferencing, or proxy.

All day-to-day running decisions are made by the Executive Director / Producer, with the support of the Department Heads. The Artistic Director / Executive Director is responsible for ensuring that the charity delivers the services specified and that key performance indicators are met. All artistic planning and policy decisions are made by the Artistic Director. All Trustees give their time voluntarily and receive no remuneration or other benefit from the charity.

Artistic Director - Dr Russell Maliphant
Executive Director / Producer - Martin Collins

The pay of all staff is reviewed annually and normally increased in accordance with average earnings to reflect a cost of living adjustment. In view of the nature of the charity, the Trustees benchmark pay levels in other similar charities of a similar size operating in the arts sector.

Risk Management

A risk register has been developed, risks are prioritised, and high rated risks are discussed at each Board of Trustees meeting. Should any high or extreme risk become evident in between meetings, the Executive Director / Producer will inform the Trustees and agree on action to be taken in mitigation, agreed by the majority of

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

Trustees by email. The Board of Trustees is satisfied that all major risks have been identified and that systems and actions are in place to mitigate those risks.

Related Parties

There are no related parties guiding the work of the company. The management of the company is undertaken by a team of 3 Department Heads who report directly to the Artistic Director and Executive Director / Producer.

The above report has been prepared in accordance with the provisions applicable to companies subject to the small companies regime as set out in Part 15 of the Companies Act 2006 and in accordance with the Charities SORP (FRS 102).

Approved by order of the members of the board of Trustees on
and signed on their behalf by:



Harry MacAuslan
Chair

13 December 2022

12 / 13 / 2022

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

**INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2022**

Independent Examiner's Report to the Trustees of Russell Maliphant Dance Company ('the Company')

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 March 2022.

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Responsibilities and Basis of Report

As the Trustees of the Company (and 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 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 Company's accounts 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

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

1. accounting records were not kept in respect of the 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.

Signed:

Jennifer Pope



Dated:

ACA

13 December 2022

Nyman Libson Paul LLP
Chartered Accountants
124 Finchley Road
London
NW3 5JS

RUSSELL MALIPHANT DANCE COMPANY
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**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2022**

	Note	Restricted funds 2022 £	Unrestricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Income from:					
Donations and legacies	2	30,000	319,992	349,992	479,048
Charitable activities	3	-	85,502	85,502	8,875
Investments		-	38	38	35
Total income		30,000	405,532	435,532	487,958
Expenditure on:					
Charitable activities		44,000	255,881	299,881	239,628
Total expenditure		44,000	255,881	299,881	239,628
Net movement in funds		(14,000)	149,651	135,651	248,330
Reconciliation of funds:					
Total funds brought forward		14,000	372,531	386,531	138,201
Net movement in funds		(14,000)	149,651	135,651	248,330
Total funds carried forward		-	522,182	522,182	386,531

The notes on pages 12 to 20 form part of these financial statements.

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)
REGISTERED NUMBER: 10537823

BALANCE SHEET
AS AT 31 MARCH 2022

	Note	2022 £	2021 £
Fixed assets			
Tangible assets	7	770	898
		770	898
Current assets			
Debtors	8	84,965	5,662
Cash at bank and in hand		450,213	381,387
		535,178	387,049
Creditors: amounts falling due within one year	9	(13,766)	(1,416)
Net current assets		521,412	385,633
Total net assets		522,182	386,531
Charity funds			
Restricted funds	10	-	14,000
Unrestricted funds	10	522,182	372,531
Total funds		522,182	386,531

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

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

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

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

The financial statements were approved and authorised for issue by the Trustees on and signed on their behalf by:



Harry MacAuslan 12 / 13 / 2022

13 December 2022

The notes on pages 12 to 20 form part of these financial statements.

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

1. Accounting policies

1.1 Basis of preparation of financial statements

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

Russell Maliphant Dance Company 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.

1.2 Company status

The company is a company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.3 Going concern

The Trustees have reviewed the circumstances of the company and consider that adequate resources continue to be available to fund the activities of the company for the foreseeable future. For this reason the Trustees continue to adopt the going concern basis in preparing the financial statements.

1.4 Income

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants are recognised in the SOFA in accordance with the grant agreement.

Donations are recognised on receipt.

Other income is recognised in the period in which it is receivable.

1.5 Expenditure

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

Support costs are those costs incurred directly in support of expenditure on the objects of the company.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

RUSSELL MALIPHANT DANCE COMPANY
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

1. Accounting policies (continued)

1.6 Tangible fixed assets and depreciation

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Computer equipment	-	25% straight line
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1.7 Interest receivable

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

1.8 Debtors

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

1.9 Cash at bank and in hand

Cash at bank and 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.

1.10 Liabilities

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

1.11 Financial instruments

The 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 measured at amortised cost using the effective interest method.

1.12 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

2. Income from donations

	Restricted funds 2022 £	Unrestricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Grants	30,000	319,992	349,992	479,048
Total 2021	44,000	435,048	479,048	

Analysis of grants

	2022 £	2021 £
Arts Council England - NPO funding	249,000	253,582
Arts Council England - Culture Recovery Fund	20,486	143,132
Ipswich Borough Council	20,506	33,334
John Ellerman Foundation	30,000	30,000
The Foyle Foundation	25,000	-
Ealing Borough Council	5,000	-
London Community Fund	-	10,000
Sandy & Jake Ulrich	-	5,000
Victoria Wood Foundation	-	4,000
	<u>349,992</u>	<u>479,048</u>

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

3. Income from charitable activities

	Unrestricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Education Income	5,714	5,714	4,373
Commission Fees	10,500	10,500	-
Donations	-	-	4,502
Theatre tax relief	69,288	69,288	-
	<u>85,502</u>	<u>85,502</u>	<u>8,875</u>
Total 2021	<u>8,875</u>	<u>8,875</u>	

4. Analysis of expenditure by activities

	Activities undertaken directly 2022 £	Support costs 2022 £	Total funds 2022 £	Total funds 2021 £
Direct costs	<u>124,134</u>	<u>175,747</u>	<u>299,881</u>	<u>239,628</u>
Total 2021	<u>58,848</u>	<u>180,780</u>	<u>239,628</u>	

RUSSELL MALIPHANT DANCE COMPANY
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

4. Analysis of expenditure by activities (continued)

Analysis of direct costs

	Total funds 2022 £	Total funds 2021 £
Production Costs	96,183	40,557
Production Touring Costs	6,337	7,415
International Touring Costs	21,614	10,876
	<u>124,134</u>	<u>58,848</u>

Analysis of support costs

	Total funds 2022 £	Total funds 2021 £
Staff costs	113,479	113,797
Depreciation	128	128
General Administrative Costs	14,826	13,367
Legal and professional costs	16,546	11,461
Consultancy	-	12,240
Motor and Travel costs	1,897	113
Premises costs	26,295	18,088
Research	2,576	3,700
Bad debts	-	7,886
	<u>175,747</u>	<u>180,780</u>

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

5. Staff costs

	2022 £	2021 £
Wages and salaries	105,806	106,226
Social security costs	4,499	4,598
Contribution to defined contribution pension schemes	3,174	2,973
	<u>113,479</u>	<u>113,797</u>

The average number of persons employed by the Company during the year was as follows:

	2022 No.	2021 No.
Employees	<u>5</u>	<u>5</u>

No employee received remuneration amounting to more than £60,000 in either year.

Employee benefits for key management personnel totalled £43,709 (2021: £42,436).

6. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2021 - £NIL).

During the year ended 31 March 2022, no Trustee expenses have been incurred (2021 - £NIL).

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

7. Tangible fixed assets

	Computer equipment £
Cost or valuation	
At 1 April 2021	1,026
At 31 March 2022	1,026
Depreciation	
At 1 April 2021	128
Charge for the year	128
At 31 March 2022	256
Net book value	
At 31 March 2022	770
At 31 March 2021	898

8. Debtors: Amounts due within one year

	2022 £	2021 £
Trade debtors	8,334	-
Other debtors	7,343	5,662
Tax recoverable	69,288	-
	84,965	5,662

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

9. Creditors: Amounts falling due within one year

	2022 £	2021 £
Other creditors	3,432	1,416
Accruals and deferred income	10,334	-
	<u>13,766</u>	<u>1,416</u>

RUSSELL MALIPHANT DANCE COMPANY
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

10. Statement of funds

Statement of funds - current year

	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2022 £
Unrestricted funds					
Designated Funds	300,000	42	-	60,000	360,042
General funds					
General Funds	72,531	405,490	(255,881)	(60,000)	162,140
Total Unrestricted funds	372,531	405,532	(255,881)	-	522,182
Restricted funds					
London Community Fund	10,000	-	(10,000)	-	-
Victoria Wood Foundation	4,000	-	(4,000)	-	-
John Ellerman Foundation	-	30,000	(30,000)	-	-
	14,000	30,000	(44,000)	-	-
Total of funds	386,531	435,532	(299,881)	-	522,182

Designated Funds

£360,000 of Unrestricted Funds have been set aside in a Designated Fund to support future production costs.

Restricted Funds





The John Ellerman Foundation contributes towards the salary costs of the Artistic Director and Executive Director, underpinning the creation of two new cross art form works.

The London Community Foundation provided funding of £10,000 for the creation of a new production Pollock.

The Victoria Wood Foundation provided funding of £4,000, which will support provision of free tickets to RMDC dance performances for young people aged 16-25 years across the UK, during the 2022 UK tour.

TITLE	RMDC Accounts
FILE NAME	RMDC - Y.E 31.03.... for Approval.pdf
DOCUMENT ID	159af58340a65cad52ff540a072331091de58056
AUDIT TRAIL DATE FORMAT	MM / DD / YYYY
STATUS	• Signed

Document history

 SENT	12 / 13 / 2022 14:10:13 UTC	Sent for signature to Harry MacAuslan (harry@macauslan.co.uk) from m.collins@russellmaliphand.com IP: 82.21.228.92
 VIEWED	12 / 13 / 2022 15:53:15 UTC	Viewed by Harry MacAuslan (harry@macauslan.co.uk) IP: 82.69.44.225
 SIGNED	12 / 13 / 2022 15:54:15 UTC	Signed by Harry MacAuslan (harry@macauslan.co.uk) IP: 82.69.44.225
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RUSSELL MALIPHANT DANCE COMPANY

England & Wales - Charity number 1183150

Accounts

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

RUSSELL MALIPHANT DANCE COMPANY
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RUSSELL MALIPHANT DANCE COMPANY
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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2021**

Trustees

Phillippa Adamson
Fleur Derbyshire-Fox
Stuart Griffiths OBE
Harry MacAuslan, Chair
Louise Shand-Brown
Hamble Wallace
Joseph Henry (appointed 8 October 2020)

Company registered number

10537823

Charity registered number

1183150

Registered office

Jerwood Dance House
1-3 Foundry Lane
Ipswich
United Kingdom
IP4 1 DW

Executive Director

Martin Collins

Artistic Director

Dr Russell Maliphant

Accountants

Nyman Libson Paul LLP
124 Finchley Road
London
NW3 5JS

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2021

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2021 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

For the benefit of the public to advance the arts through the creation and performance of dance, exhibitions or other artistic performances and to advance education by encouraging the understanding and appreciation of the performing arts, particularly the art of dance.

Russell Maliphant Dance Company (RMDC) objectives are:

- 1) Creation and Touring of RMDC dance performances across the world
- 2) Education and Research of dance practice and engagement
- 3) Research and Development of the integration and exploitation of digital technologies into performance.

Russell Maliphant Dance Company (RMDC) is a world class contemporary dance company founded on the vision of Olivier award winning choreographer Russell Maliphant, RMDC's Artistic Director. Originally founded in 1996, RMDC is based at DanceEast in Ipswich and occupies a unique space in the UK dance ecology. Over the last 25 years, RMDC has consistently created innovative new dance works exploring the special relationship between light, movement and sound for audiences, professional creatives, emerging talent and young people across the UK.

Russell Maliphant enjoys a world class reputation for his unique contemporary dance choreography, which has been created in partnership with leading collaborators such as Sylvie Guillem, Robert Lepage, Isaac Julian, Michael Hulls, Balletboyz, Panagiotis Tomaras and the Lyon Opera Ballet to name but a few.

Maliphant's language is transdisciplinary, spanning formal classical and improvised contemporary techniques, yoga, capoeira and tai chi, and is heavily influenced by lighting technology, anatomy, rolfing, physiology and biomechanics.

Seminal works include Silent Lines, Push, Broken Fall, The Rodin Project and Critical Mass. Awards include: three Olivier awards, three Critics Circle awards, three Southbank Show awards, two Time Out awards and two Knight of Illumination awards.

The consistent quality and integrity of RMDC's work is testament to Maliphant's artistic vision and talent. Alastair Spalding, Artistic Director and CEO of Sadler's Wells London has observed that "The detail and rigour with which Russell focuses on the 'quality' of movement in his choreographic craft is second to none, and produces choreographic masterpieces".

ACHIEVEMENTS AND PERFORMANCES

3 new commissions
2503 live theatre audience members
90,000+ live stream audience members
897 online tickets sold
989 free tickets given
25,522 YouTube views
144 educational workshops delivered
3181 educational workshop attendees
103 online company classes

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

TOURING AND PERFORMANCES

The pandemic dramatically changed our plans for touring this year, forcing us to cancel our activity across the world (USA, EU, AUS). We are still waiting to see if the final denouements will contribute to a knock on effect for the next few years to come, as the world culturally recovers and borders open up. Our current conversations with venue partners do suggest we will need to continue to think creatively around the subject of touring, and the engagement of digital technologies in all of our activities going forward. This shift in the distribution of cultural heritage might become a permanent fixture in our audience development plans, opening up new digital audiences to our work and artform. It might even shape our creation process and build in alternative, artistic, re-imagining of our productions into the near future.

The other challenge we will need to face in the coming years will be the impact of Brexit, crossing borders visas, increased administration, and costs on our touring, and the wider cultural landscape, before we get back to 'work as normal'

However, in 2020/21 the company's strong reputation has continued to be strengthened via the development of our digital offer, live streams, and licencing our work to international platforms such as Marquee TV.

Throughout the Covid restrictions, we decided to deliver live streams of archived pieces for our online community to watch in their homes. Russell Maliphant and Dana Fouras were live online to take questions and comments and often hosted an extended Q and A session afterwards.

We offered our audience the following live streams:

- **Silent Lines** – April 2020 - 25,000 viewers
- **The Thread** – April 2020 - 65,000 viewers
- **Push** – May 2020 - 6,000 viewers
- **Afterlight** - June 2020 - 7,000 viewers

Via digital innovation, we created a new production with Lyon Opera by re-imagining our classic production Two, creating a new incarnation, titled Two x Seven. This was achieved by the initial re-staging being designed on visualisation technologies, mapped against the original production footage. Coaching delivered by our lead artist - Russell Maliphant - over Zoom with the Ballet Company of Lyon Opera. With the final touches completed via our production manager / re-lighter, working within covid restrictions on the final aspects of the production, in Lyon. This production has been archived by Lyon Opera, ready for touring in 2023.

National Youth Dance Company

Throughout this year, Russell Maliphant [Dance Company] was the acting Artistic Director for the National Youth Dance Company, a highly sought after position, made increasingly tricky with rolling national lockdowns and covid restrictions. Nevertheless we worked with 40 young people (20 male, 20 female) from across the country, of whom were 47% ethnically diverse, and 25% stating they have a disability.

Within the year we achieved 5 residencies across the country, and 12 weeks of ongoing digital classes; totaling 54 days of activity and 320 studio contact hours.

The final performance was staged at Sadler's Wells, in various bubbles to a socially distanced audience. A documentary of the process was made and available on our digital archive. Russell was assisted by our core company dancers, including Edd Arnold (NYDC Alumni):

"Coming back to NYDC seven years later to join the artistic team is a surreal experience. The information the artists shared with me back then still informs my practice now, as a performer and creator. Recognising how different my career would be if I hadn't been a member of NYDC fills me with a sense of responsibility and privilege to share as much as I can with the dancers. I hope to have as much as, or even more, of a positive influence on their futures as the artists who mentored me had. Having experienced first hand how valuable

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

being a member of NYDC is, I only hope I can connect to the dancers and let them see I was in their shoes once and that this is just the beginning of an incredible journey." Edd Arnold- NYDC Alumni and Assistant to Russell Maliphant.

English National Ballet (ENB)

Working again with collaborators Dana Fouras, Panagiotis Tomaras and Stevie Stewart, Maliphant was commissioned by ENB to create a piece entitled Echoes. Russell's piece was one of five world premieres performed live at a special event at Sadler's Wells on 17 May 2021 and has since been released as a film by Michael Nunn & William Trevitt.

„***** **Haunting” Neil Norman, The Stage**

EDUCATION PROJECTS

RMDC's planned programme this year spanned working with schools, dancers in training, and involved collaborations with partners to deliver projects and mentoring.

In response to the national lockdown, we adapted our planned programmes to take place online. This enabled us to widen our reach, work with larger groups and deliver internationally and intergenerationally 144 workshops in the past year.

Online Company Classes

Having never delivered online classes before, RMDC designed and delivered a daily online class led by Maliphant and company dancers. The classes have attracted 1,988 professionals and dancers in training from around the world.

Classes are focused on Maliphant's core principles, exploring individual movement potential. This includes increasing body awareness, articulation and strength whilst exploring choices in movement and dynamics within a playful practice. Drawing on anatomical information as a resource for movement and improvisation, classes encourage connection, balance and listening to the body in movement.

“Russell's Company Class has reawakened in me something that I thought I had lost years ago” Company class participant

“RMDC daily classes came at a time when I was personally feeling low, teaching and meeting online as opposed to being present in person. The classes were the exact tonic I needed to feed myself and to stimulate me physically.” Company class participant

Educating teachers and students

In early 2020, RMDC commissioned an educational tool for teachers to engage students and dancers in training, based on Silent Lines. Further to this success the company is now developing a digital education pack based on Two, and its incarnations Two x Two, Two x Seven. Due to be ready for the academic Autumn term 2021, the pack is being designed to reach GCSE, A level and vocational courses and the company hopes to become part of the AQA Dance specification.

Student Placements

The company studio opened its doors for the first time post-restrictions to host a diverse group of 30 dancers in training over 3 days for an extensive student placement programme. In addition to taking class with company dancer Grace Jabbari, students attended an outreach workshop, met the company staff to discuss alternative roles in the industry, and observed Maliphant rehearsing for the staging of maliphantworks3 at The Coronet Theatre, London.

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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

"I thank you so much for this wonderful opportunity and all you have so generously done for us. I haven't done many other placements, but I have a feeling that it's quite rare to have a placement as intimate as this or to give the students time and opportunities to reflect aloud or in a group. I will definitely recommend this placement opportunity to younger students in the future and I look forward to engaging with RMDC further down the road." *Participant*

RMDC and EncoreEast (EE)

Maliphant has consistently explored and championed movement potential with older bodies and has been mentoring company dancers Alethia Antonia and Edd Arnold as they create a new production with EncoreEast - a company of dancers aged over 50. This collaboration, inspired by Silent Lines, started online and moves into the studio this Autumn 2021, culminating in a live performance, documentary of the making, and discussion all of which will be live streamed (3rd Nov 2021). As well as developing the participants' choreographic practice, this also enables the Company and participants to further examine Russell's process and practice.

RESEARCH

In 2019, the company committed to investing further in its research around the exploration of human movement and the relationships between dance, health, and aesthetic performance. We appointed a research specialist to lead our research programme and have been able to develop a number of partnerships.

The research aims to explore Maliphant's practice and the influence that it has on dancers' performance potential, career longevity and healthful participation in dance, no matter the context or age. The project is collaborating with researchers who share the company's curiosity and together we hope to contribute new knowledge to the dance sector, as well as the academic and applied fields of dance and dance science.

Maliphant gains his PhD

The company is delighted to announce that Maliphant has gained his PhD from Canterbury Christ Church University. He is the first choreographer ever to gain a PhD by publication as choreography, and it is this research and constant exploration which is stimulating the company's research programme.

FINANCIAL REVIEW

The company is funded by Arts Council England (ACE) via their National Portfolio Programme (NPO), of which we are currently in the third year of a four year programme. The company reports to ACE through quarterly monitoring, an annual statistical survey and report. The majority of the rest of the company's resources are generated through earned Trust and Foundations, and income, principally from international and national touring.

As the company is in its first engagement as a NPO, we are currently in a transition period between reliance on public funding (80%) vs earned income (20%). Because of our strong and relatively profitable international touring profile and good relationships with co-producers we plan to increase our earned income from touring to 60% from 2023 onwards. This move was initially planned for the FY 20/21 but the Covid-19 pandemic forced us to move our plans back by two years.

This year we were pleased to secure additional funding from the Government's Cultural Recovery Fund of £159,036. This support underpinned the core infrastructure of RMDC ensuring that we could focus our resources on our cultural recovery, putting us in a stronger position to fully 'reopen' in April 2022, following the pandemic. We are pleased to say that this strategic approach allowed the whole team to remain in post without furlough, ensuring our communities still benefited from, and engaged with, our cultural outputs on various digital platforms. Moreover we have been able to conduct all the preparatory work to ensure that we can create and deliver a tour of a new production to the UK in 2022. Nevertheless, the Pandemic, Brexit challenges, and ongoing Environmental and Ecological concerns have forced us to re-think the future for a touring company. We are in continued conversations with our venue partners, new and old, about how we can possibly reduce the physical touring, but increase our penetration across the UK via the employment of digital technologies, deeper relationships with our partners and their communities, and cross over activity that will engage audiences outside of our current reach.

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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

Importantly we remain in close, continued, conversations with Arts Council England (ACE) about our annual core National Portfolio Organisation (NPO) funding, of £253,582. On the 14th Sept 2021 we submitted our, board approved, 1 year NPO funding extension application. This included our commitment to ACE new 'Let's Create' strategy, which in essence echoes our conversations about the future of touring, and a move towards understanding and working with our local populace. A strategy that will not only add value to our work through stronger connections, research and product placement but also deepens our local relationships, which builds on the learnings from the pandemic, and is dynamic, allowing us to continue to respond to change. Between January 2022 and March 2022 we will be drafting our next 4 year application for continued support.

We are grateful to the John Ellerman foundation for a £90,000 contribution towards the salary costs of the Artistic Director and Executive Director, underpinning the creation of two new cross art form works - over a period of 3 years (2020/21 - 2022/23)

We have received support from Cockayne - Grants for the Arts - London Community Foundation of £20,000 for the creation of our new production Pollock.

We have secured additional funding for the Dance Encounter Fund of £4,000 from the Victoria Wood Foundation, which will support provision of free tickets to RMDC dance performances for young people aged 16-25 years across the UK, during our 2022 UK tour.

Our recent organisational restructure (2018/19) has given us the opportunity to appropriately resource the company, resulting in robust systems and processes put in place to support extraordinary events, new productions, and changes to artistic approaches.

RESERVES

The unrestricted general fund is held to provide financial stability to the company while making sure that funds are used to achieve the company's aims wherever possible. The general fund allows the company to meet its financial obligations and operate its business while managing risks and funding future work and development. At the end of FY 2020/21 we held £386,531. £300,000 of this is earmarked funds for the creation and tour of our new production, Pollock, and has been transferred to a designated fund.

Trustees have reviewed the reserves policy in line with Charity Commission CC19 Guidance. Given the uncertainty around the COVID-19 pandemic, the company considers it necessary to hold minimum unrestricted reserves equivalent to the value of 3 months of operating costs, currently estimated to be £60,000. At this time, the Trustees, having assessed the financial stability of the company, and believe the level of reserves to be adequate.

PLANS FOR FUTURE PROJECTS

Touring And Performing

We will be making a new production, Pollock, in 2021. This new work will explore a mixture of movement and lighting design, to create a visually rich and resonant dance performance inspired by the abstract expressionist paintings of the American artist Jackson Pollock.

The energy and dynamics, layering and texture of his paintings will act as inspiration for the creation of movement material and compositional dynamics which will be fragmented and enhanced, concealed and revealed by lighting and stage design. These will be used to light the performers and create an environment for the stage.

Digital Strategies

We continue to develop our digital expertise and practice to fully integrate our artistic vision and the company's creative thinking. With a focus on the company's communication strategy, collection and analytical use of big data from our touring and education events, this will result in the meaningful, and applied use of our data to understand our audience demographics and audience gap for targeted marketing and future engagement.

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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

We will continue to develop our social media presence with the presentation of engaging content across our platforms (Facebook, Twitter, Instagram). The aim being to open access to our creative process 'behind the scenes' action during creation and touring. This will offer alternative engagement points to our global audience.

We will develop our data management protocols and procedures via the development of a bespoke database that captures more efficiently our audience engagement, adding contextual information via the incorporation of 3rd party data sets such as experian demographic data.

In 2021, we aim to understand and develop the Russell Maliphant Dance Company Archive. This will be a web-based portal where our audience can access our historical body of work for free.

Research Programme

At the root of the Russell Maliphant Dance Company and its narrative, is Russell's unique somatic practice. Those that have worked with him have a sense that his deep understanding of the anatomical structures within and biomechanics of the moving body enable him to draw out strong, efficient, fluid movements from his dancers, that works with, rather than against, their individual physical structures, whilst increasing their understanding of healthy possibilities and range of articulation over time.

We have successfully produced work with dancers who were able to continue working with Russell beyond their retirement from other dance performance contexts. Indeed, his approach has kept him dancing into his late 50s despite knee surgeries and dancing with no anterior cruciate ligament for 24 years.

RMDC feels that further scientific investigation of his practice will provide valuable insights that could inform both the training of professional dancers and efforts to keep older members of the general population active through creative, physical practice that is kind to the body and encourages ongoing freedom of movement.

The RMDC Research Programme is therefore setting out to bring together a partnership of researchers from different disciplines in the fields of health, science and the arts, to investigate and build on the academic, educational, and artistic knowledge and understanding of his practice.

Academic areas of study discussed so far may include psychoanalytical approaches to the body, historical relationships to the Art-Science-Therapy triad, physiological and biomedical investigation, and practical application of a creative physical practice targeting the health and wellbeing of the general population.

The research programme and its findings will be integrated into the company's programmes of artistic and educational activity and adapted to different learning standards and levels, for national and international audiences/participants.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The company is a charity limited by guarantee, incorporated on 22 December 2016, amended by special resolution adopting new Articles of Association on 9 April 2019, and registered as a charity on 29 April 2019. The Memorandum of Association, which established the objective and powers of the charitable company and is governed under its Article of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £1. A full review of the Memorandum and Articles of Association was undertaken during 2019 by our lawyers, Counterculture Partnership LLP. This review ensured that the Governing document continues to be fit for purpose.

The skills of the Board of Trustees are regularly reviewed. In 2020 we engaged Joseph Henry as a new Trustee to our board. Joseph is a designer and urbanist currently working as a Principal Project Officer in the Greater London Authority Regeneration team. He leads the Mayor's Commissioning Quality research strand of the Good Growth by Design Programme.

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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

Joseph is also co-host of the platform Sound Advice with Pooja Agrawal, which explores spatial inequalities through social commentary and music. He is Associate Lecturer on the Spatial Practices course at Central Saint Martin's, Ambassador for The London School of Architecture and an advisor to Theatrum Mundi. Joseph brings new and interesting perspectives to our existing Board, as well as enhancing our diversity.

New Trustees are recruited via both a public call and Trustee recommendations, of which all candidates are voted upon by current Trustees. On appointment Trustees are given the Company Memorandum and Articles, the most recent business plan, minutes, and management accounts.

The company currently has a Board of Trustees of seven members, who meet on average once every 3 months. Trustees are responsible for the strategic direction, the policies of the charity and for reviewing its financial affairs.

Harry MacAuslan (Chair)
Louise Shand-Brown (Vice Chair)
Pippa Adamson
Fleur Derbyshire-Fox
Stuart Griffiths OBE
Hamble Wallace
Joseph Henry

The quorum of Trustees at a general meeting cannot be less than four Trustees present in person, or digital conferencing, or proxy.

All day-to-day running decisions are made by the Executive Director / Producer, with the support of the Department Heads. The Artistic Director / Executive Director is responsible for ensuring that the charity delivers the services specified and that key performance indicators are met. All artistic planning and policy decisions are made by the Artistic Director. All Trustees give their time voluntarily and receive no remuneration or other benefit from the charity.

Artistic Director - Dr Russell Maliphant
Executive Director / Producer - Martin Collins

The pay of all staff is reviewed annually and normally increased in accordance with average earnings to reflect a cost of living adjustment. In view of the nature of the charity, the Trustees benchmark pay levels in other similar charities of a similar size operating in the arts sector.

Risk Management

A risk register has been developed, risks are prioritised, and high rated risks are discussed at each Board of Trustees meeting. Should any high or extreme risk become evident in between meetings, the Executive Director / Producer will inform the Trustees and agree on action to be taken in mitigation, agreed by the majority of Trustees by email. The Board of Trustees is satisfied that all major risks have been identified and that systems and actions are in place to mitigate those risks.

Related Parties

There are no related parties guiding the work of the company. The management of the company is undertaken by a team of 3 Department Heads who report directly to the Artistic Director and Executive Director / Producer.

The above report has been prepared in accordance with the provisions applicable to companies subject to the small companies regime as set out in Part 15 of the Companies Act 2006 and in accordance with the Charities SORP (FRS 102).

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

Signed on behalf of the Trustees



12 / 13 / 2021

Harry MacAuslan
Chair of the Board

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2021

Independent Examiner's Report to the Trustees of Russell Maliphant Dance Company (the 'company')

I report to the charity Trustees on my examination of the accounts of the company for the year ended 31 March 2021.

This report is made solely to the company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the company's Trustees those matters I am required to state to them in an Independent Examiner's Report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the company and the company's Trustees as a body, for my work or for this report.

Responsibilities and Basis of Report

As the Trustees of the company (and 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 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 company's accounts 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 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 (enter body here), which is one of the listed bodies.

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

1. accounting records were not kept in respect of the 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.

Signed:

Dated:

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

INDEPENDENT EXAMINER'S REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

Jennifer Pope ACA

Nyman Libson Paul LLP

124 Finchley Road
London
NW3 5JS

RUSSELL MALIPHANT DANCE COMPANY

(A Company Limited by Guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING INCOME AND EXPENDITURE ACCOUNT
FOR THE YEAR ENDED 31 MARCH 2021**

	Note	Unrestricted funds 2021 £	Designated funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Income and endowments from:						
Donations and legacies	2	435,048	-	44,000	479,048	331,615
Charitable activities	3	8,875	-	-	8,875	200,431
Other trading activities		-	-	-	-	1,050
Investments		35	-	-	35	59
Total income and endowments		<u>443,958</u>	<u>-</u>	<u>44,000</u>	<u>487,958</u>	<u>533,155</u>
Expenditure on:						
Charitable activities		<u>209,628</u>	<u>-</u>	<u>30,000</u>	<u>239,628</u>	<u>439,654</u>
Total expenditure	6	<u>209,628</u>	<u>-</u>	<u>30,000</u>	<u>239,628</u>	<u>439,654</u>
Net income before transfers		234,330	-	14,000	248,330	93,501
Transfers between Funds	12	<u>(300,000)</u>	<u>300,000</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net income / (expenditure) before other recognised gains and losses		(65,670)	300,000	14,000	248,330	93,501
Other recognised losses		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>(81)</u>
Net movement in funds		(65,670)	300,000	14,000	248,330	93,420
Reconciliation of funds:						
Total funds brought forward		<u>138,201</u>	<u>-</u>	<u>-</u>	<u>138,201</u>	<u>44,781</u>
Total funds carried forward		<u>72,531</u>	<u>300,000</u>	<u>14,000</u>	<u>386,531</u>	<u>138,201</u>

The notes on pages 14 to 21 form part of these financial statements.

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)
REGISTERED NUMBER: 10537823

BALANCE SHEET
AS AT 31 MARCH 2021

	Note	£	2021 £	£	2020 £
Fixed assets					
Tangible assets	9		898		-
Current assets					
Debtors	10	5,662		91,680	
Cash at bank and in hand		381,387		58,724	
			<u>387,049</u>	<u>150,404</u>	
Creditors: amounts falling due within one year	11	(1,416)		(12,203)	
Net current assets			<u>385,633</u>		<u>138,201</u>
Net assets			<u><u>386,531</u></u>		<u><u>138,201</u></u>
Charity Funds					
Unrestricted funds	12		72,531		138,201
Designated funds	12		300,000		-
Restricted funds	12		14,000		-
Total funds			<u><u>386,531</u></u>		<u><u>138,201</u></u>

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the company to obtain an audit for the year in question in accordance with section 476 of the Act.

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

The financial statements were approved and authorised for issue by the Trustees on 12 / 13 / 2021 and signed on their behalf, by:

Harry MacAuslan, (Chair of the Board)



The notes on pages 14 to 21 form part of these financial statements.

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Russell Maliphant Dance Company 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.

1.2 Company status

The company is a company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.3 Going concern

The Trustees have reviewed the circumstances of the company and consider that adequate resources continue to be available to fund the activities of the company for the foreseeable future. For this reason the Trustees continue to adopt the going concern basis in preparing the financial statements.

1.4 Income

All income is recognised once the company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants are recognised in the SOFA in accordance with the grant agreement.

Donations are recognised on receipt.

Other income is recognised in the period in which it is receivable.

1.5 Expenditure

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

Support costs are those costs incurred directly in support of expenditure on the objects of the company.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES (continued)

1.6 Tangible fixed assets and depreciation

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Computer equipment - 25% straight line

1.7 Interest receivable

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

1.8 Debtors

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

1.9 Cash at Bank and in hand

Cash at bank and 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.

1.10 Liabilities

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

1.11 Financial instruments

The 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 measured at amortised cost using the effective interest method.

1.12 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

2. INCOME FROM DONATIONS

	Unrestricted funds 2021 £	Restricted funds 2021 £	Designated funds 2021 £	Total funds 2021 £	Total funds 2020 £
Grants	435,048	44,000	-	479,048	331,615
Total 2020	331,615	-	-	331,615	

Analysis of grants

	2021 £	2020 £
Arts Council England - NPO funding	253,582	324,615
Arts Council England - Culture Recovery Fund	143,132	-
Ipswich Borough Council	33,334	7,000
John Ellerman Foundation	30,000	-
London Community Fund	10,000	-
Sandy & Jake Ulrich	5,000	-
Victoria Wood Foundation	4,000	-
Total	479,048	331,615

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds 2021 £	Restricted funds 2021 £	Designated funds 2021 £	Total funds 2021 £	Total funds 2020 £
Income from charitable activities	8,875	-	-	8,875	200,431
Total 2020	200,431	-	-	200,431	

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

Analysis of income from charitable activities

	2021 £	2020 £
Touring Income	-	45,384
International Touring Income	-	21,312
Education Income	4,373	14,235
Commission Fees	-	50,649
Donations	4,502	14,400
Theatre Tax Relief	-	54,451
	<u>8,875</u>	<u>200,431</u>
Total	<u><u>8,875</u></u>	<u><u>200,431</u></u>

4. DIRECT COSTS

	Total 2021 £	Total 2020 £
Production Costs	40,557	142,631
Production Touring Costs	7,415	165,718
International Touring Costs	10,876	19,812
	<u>58,848</u>	<u>328,161</u>
	<u><u>58,848</u></u>	<u><u>328,161</u></u>
Total 2020	<u><u>328,161</u></u>	

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

5. SUPPORT COSTS

	Total 2021 £	Total 2020 £
General Administrative Costs	13,367	10,814
Legal and professional costs	11,461	3,138
Consultancy	12,240	21
Motor and Travel costs	113	791
Premises costs	18,088	4,272
Research	3,700	836
Bad debts	7,886	-
Wages and salaries	106,226	84,727
National insurance	4,598	4,525
Pension cost	2,973	2,369
Depreciation	128	-
	<u>180,780</u>	<u>111,493</u>
Total 2020	<u>-</u>	

6. ANALYSIS OF EXPENDITURE BY EXPENDITURE TYPE

	Staff costs 2021 £	Depreciation 2021 £	Other costs 2021 £	Total 2021 £	Total 2020 £
Expenditure on charitable activities	113,797	128	125,703	239,628	439,654
Total 2020	<u>91,621</u>	<u>-</u>	<u>293,582</u>	<u>385,203</u>	

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

7. STAFF COSTS

Staff costs were as follows:

	2021 £	2020 £
Wages and salaries	106,226	84,727
Social security costs	4,598	4,525
Other pension costs	2,973	2,369
	113,797	91,621
	113,797	91,621

The average number of persons employed by the company during the year was as follows:

	2021 No.	2020 No.
Employees	5	3

No employee received remuneration amounting to more than £60,000 in either year.

8. TRUSTEES' REMUNERATION

During the year, no Trustees received any remuneration or other benefits (2020 - £NIL).

9. TANGIBLE FIXED ASSETS

	Computer equipment £
Cost	
At 1 April 2020	-
Additions	1,026
At 31 March 2021	1,026
Depreciation	
At 1 April 2020	-
Charge for the year	128
At 31 March 2021	128
Net book value	
At 31 March 2021	898
At 31 March 2020	-

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

10. DEBTORS

	2021 £	2020 £
Trade debtors	-	91,173
Other debtors	5,662	507
	<u>5,662</u>	<u>91,680</u>

11. CREDITORS: Amounts falling due within one year

	2021 £	2020 £
Trade creditors	-	(517)
Other taxation and social security	-	11,122
Other creditors	1,416	1,598
	<u>1,416</u>	<u>12,203</u>

12. STATEMENT OF FUNDS

STATEMENT OF FUNDS - CURRENT YEAR

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/(out) £	Balance at 31 March 2021 £
Unrestricted funds					
General Funds	138,201	443,958	(209,628)	(300,000)	72,531
Designated funds					
Designated Funds	-	-	-	300,000	300,000
Restricted funds					
John Ellerman Foundation	-	30,000	(30,000)	-	-
London Community Fund	-	10,000	-	-	10,000
Victoria Wood Foundation	-	4,000	-	-	4,000
	<u>-</u>	<u>44,000</u>	<u>(30,000)</u>	<u>-</u>	<u>14,000</u>
Total of funds	<u>138,201</u>	<u>487,958</u>	<u>(239,628)</u>	<u>-</u>	<u>386,531</u>

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

12. STATEMENT OF FUNDS (continued)

STATEMENT OF FUNDS - PRIOR YEAR

	Balance at 1 April 2019 £	Income £	Expenditure £	Transfers in/(out) £	Balance at 31 March 2020 £
General funds					
General Funds	44,781	478,623	(385,203)	-	138,201

Designated Funds

£300,000 of Unrestricted Funds have been set aside in a Designated Fund to support future production costs.

Restricted Funds

The John Ellerman Foundation contributes towards the salary costs of the Artistic Director and Executive Director, underpinning the creation of two new cross art form works.

The London Community Foundation provided funding of £20,000 for the creation of a new production Pollock.

The Victoria Wood Foundation provided funding of £4,000, which will support provision of free tickets to RMDC dance performances for young people aged 16-25 years across the UK, during the 2022 UK tour.

TITLE	RMDC Accounts
FILE NAME	RMDC accounts - Y....2021 - final.pdf
DOCUMENT ID	3b0d190f829e85379bca294f0c3da633df572ee1
AUDIT TRAIL DATE FORMAT	MM / DD / YYYY
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