



FABRIC CIO

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE PERIOD ENDED 31 MARCH 2025

FABRIC CIO

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FABRIC CIO

REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS FOR THE PERIOD ENDED AT 31 MARCH 2025

Trustees	John Houlden (Co-Chair) Richard Woods (Co-Chair) Peter Shenton Monique Morgan (Retired 1 Dec 25) Dr Farai Pfende Ann-Marie Pugh Shirley Lundstram Eva Martinez
Charity registered number	1196368
Registered office	Birmingham Hippodrome Thorp Street Birmingham B5 4TB
Independent auditors	PWH Accountancy Limited The Counting House High Street Lutterworth LE17 4AY
Bank	CAF Bank Ltd

**FABRIC CIO
REPORT OF THE TRUSTEES
YEAR ENDED 31 MARCH 2025
STRUCTURE, GOVERNANCE AND MANAGEMENT**

Governing Document

The charitable company is governed by its Constitution as a Charitable Incorporated Organisation.

Its unpaid trustees exercise control and supervision of activities and establish policies and priorities, including agreeing budgets and spending plans, through full trustee meetings and meetings of sub-committees.

Recruitment and appointment of new Trustees

Qualified, interested and committed individuals are recruited to the Fabric Board of Trustees primarily through advertising and advocacy to relevant contacts and networks, in order to reach individuals from diverse backgrounds and attract professionals with specific expertise, thereby ensuring a broad base of skills and experience at Board level. Birmingham City Council have the right to nominate council representatives.

Induction and Training of Trustees

Initially, potential candidates are invited to meet with the Fabric Senior Leadership and Trustees, in order to discuss the work and vision of the organisation and ascertain what they have to offer and how they hope to develop through their involvement. The Board of Trustees then votes to make a formal appointment.

Trustees are kept up to date with changes in charity law and receive training and relevant Charity Commission documentation as and when necessary.

Organisational Structure

The day-to-day operational activities of the charitable company in this period were delegated by the Board of Trustees to a staff team, led by Chief Executive & Artistic Director, Paul Russ, and Deputy Chief Executive, Clare Lewis, along with a leadership and management team working across programmes, communications, finance and operations.

Pay Policy for Senior Managers

The Trustees and the Senior Leadership Team comprise the key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis. All Trustees give of their time freely and no Trustee received remuneration in the year.

Staff pay is reviewed annually by the Trustees, normally in April, and pay increases are applied evenly to all staff at the charity's discretion. Pay reviews for individuals are also considered in line with roles and responsibilities, and, where appropriate, recommendations are made by the CEO to the Trustees. In view of the nature of the charity, the Trustees benchmark against pay levels in other regional dance and arts organisations of a similar size to ensure salaries are competitive.

Risk Management

The Trustees have a risk management strategy which comprises:

- Review of the principal risks and uncertainties that the charity faces at each Board meeting;
- The continual review and maintenance of policies, systems and procedures to mitigate those risks identified in the annual review;
- The implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

This work identified that all risks were actively managed and regularly reviewed by the Senior Leadership Team and Board.

Objectives and Activities

The charitable company's objects and powers are such that the charitable company is established:

- (i) To advance the education of the public in the subject of the arts of dance and related arts; and
- (ii) For the benefit of the public, to foster and promote the maintenance, development, knowledge, understanding, appreciation and opportunity to enjoy these arts.

Public Benefit Statement

The Trustees confirm that:

- In the exercise of their powers as charity trustees, they have had due regard to the published guidance from the charity commission on the operation of the public benefit requirement; and
- The charitable company works towards a balance of local, regional and national impact. It is committed to enriching the cultural life of the Midlands through creating high quality dance experiences and training opportunities that raise aspirations and inspire creativity, and to embedding the social value of dance and movement through strategic interventions that improve the quality of practice in research, creation, performance and participation. The charity engages people of all ages, abilities, and backgrounds as participants and audience members, and supports artists in the development of their practice and careers, enabling dance to thrive for the health, wellbeing, development and connection of communities, cultures and individuals.

Introduction

Fabric is a strategic dance development organisation based in the Midlands, with sites in Birmingham and Nottingham. Formed in August 2022, Fabric was created from the formal merger of DanceXchange and Dance4, bringing together over 60 years of combined experience.

This year saw Fabric developing **dance moves people**, our 10-year strategy – the first since our merger.

Reflecting on internal and external conversations and sector research undertaken since the merger, informed by the regional and national sector ecology, the strategy crystallised our intentions for sector growth, through clear segmentation of our work into four cornerstones, shaped by our curatorial values.

The Four Cornerstones of Our Strategy

Research – holding a space of curiosity driven by the desire to understand more about what dance is, what it can be, and what impact it can have physically, emotionally, socially, culturally and curatorially.

Engagement – creating an accessible and sustainable environment for organisations, artists and practitioners to connect with people of all ages, abilities and backgrounds, for the joy of dance in all its forms.

Sector Development – creating, identifying and supporting conditions for growth through strategic conversations that connect artists, participants, and the work, politically, culturally, and socially.

Presentation and Showcasing – producing, co-producing and championing art and performance with dance and movement at its core, to ensure the artform is recognised for the essential role it plays in the UK's cultural and creative offering.

Values and Approach

Our approach is informed by **Care, Openness, and Rigour** through the curatorial values of:

Curiosity – an openness to taking risks, being uncertain, and asking difficult questions.

Disruption – embracing risk-taking, action and investment, that might disrupt old or accepted ways of working.

Joy – the lens through which everything should be seen and or/approached.

Headline Achievements in 2024-25

We continued to build new systems and working practices, embed fruitful new collaborations and partnerships, and shape plans to support the future growth and development of the organisation and sector.

The Fabric team delivered an extensive range of work across our Engagement, Sector Development, Presentation & Showcasing, and Research Cornerstones, resulting in:

40 residencies for artists in the UK and abroad, supporting the development of their work and practice;

10 Bursaries for Artists from England to attend Platforms abroad, 9 International performance opportunities, 3 Hosted Platforms bringing international promoters to the UK, and support for Artists to take part in 3 International Delegations.

2,415 classes, workshops, training sessions, rehearsals and CPD sessions generating 35,178 attendances for youth, community and professional participants;

107 performances and events, engaging 18,996 audiences in venues and outdoor spaces across the region;

118 artists, practitioners, tutors, facilitators, consultants and other freelancers engaged in paid work.

Details of delivery across our Four Cornerstones are shared below:

Engagement

Centre for Advanced Training (CAT)

Hosted at 10 centres around England, the National Dance Centres for Advanced Training (CATs) provide world-leading pre-vocational training for 11–18-year-olds with exceptional potential in dance irrespective of their socio-economic background, breaking the link between background and success.

Funded through the Department of Education's Music and Dance Scheme (MDS), the CAT has grown to become the principal pathway to careers in dance, providing full and partial means-tested bursaries to enable attendance by covering training costs.

In 2024/5, Fabric continued to host two of the CAT centres, in the East Midlands and West Midlands, alongside Yuva Gati, a specialist national programme delivered in partnership with Sampad South Asian Arts & Heritage, nurturing young dancers across a rich spectrum of South Asian forms. This academic year, we supported a cohort of 89 students across both our centres, of which 64 were beneficiaries of vital grant-funded places.

The CAT programme is delivered outside of school hours, enabling students to attend alongside mainstream school, complementing their wider study. Receiving individualised support, students work with the UK's best dance artists, take part in performance opportunities, and prepare for auditions and professional training – equipping students with the skills and knowledge required to progress to higher

education and on to rewarding careers in dance. 11 out of 12 Fabric graduates this year went on to Higher Education courses, with 6 progressing to further dance training.

The programme has a substantial impact on social mobility, enabling students to identify, train for, pursue and become established in careers that might otherwise be unavailable to them, while inspiring future professionals.

"Looking back, having that financial barrier removed through the Department for Education Grant was absolutely crucial. Without it, I wouldn't be where I am today as a working dance artist. It's amazing how removing one obstacle - cost - can completely change someone's path"

CAT Graduate & Dance Artist

"[CAT] is an essential dance programme that is doing more to level up opportunity in the dance education scene than anything else."

CAT Tutor

"The CAT programme has made a profound difference in my child's life and future."

Parent of CAT Student

Recreational Class Programmes

Fabric continued to offer a wide range of recreational dance classes, for all abilities and levels of experience, as a way to improve wellbeing, connection with others, learning new skills and being active.

Class surveys showed overwhelmingly positive feedback. Below are some responses to the question, 'how does your class make you feel?':

"More confident, fulfilled, excited and eager to return."

"They're a blast they make me happy. I'm not a great dancer but I go with people that are there to enjoy themselves rather than get down on themselves for missing steps, I think it's a great time."

"It lifts my spirits, and makes me feel happy. It is often the highlight of my week."

"Class has been challenging but extremely beneficial following my spinal injury. It has strengthened my core, legs and mobility. I feel confident and positive about my future health."

Applause Youth Dance Festival 2025

This year, we launched a new regional platform, Applause Youth Dance Festival, as part of the U.Dance framework across England.

Taking place in Fabric's studios and The Patrick Studio at Birmingham Hippodrome on 22-23 March, Applause showcased youth dance from schools and college groups, youth dance companies, private dance schools and individuals. We welcomed 24 groups and solo performers from across the East and West Midlands, with 250 young people taking part in workshops, career experience talks, technical rehearsals and performances.

Future Shift Youth Company

Fabric's inclusive talent development programme Future Shift continued to meet each month. The group performed The Twelve (a piece commissioned last year) alongside current CAT (Centre for Advanced Training) students at U.Dance West Midlands in April. The group also created a new performance piece with StopGap's Chris Pavier, which made its premier at Birmingham Weekender Festival in August 2024.

Dance in Schools

Fabric's work in schools remained an integral part of our outreach strategy in this period, aiming to extend engagement with children and young people in diverse communities across our region, and to develop the next generation of audiences, performers, and leaders.

Delivering with experienced artists and practitioners, this year we worked with 46 schools to develop the skills, creativity, confidence, and wellbeing of the students, and to inspire the teaching workforce with creative approaches they can use beyond our sessions.

This included two strategic commissions: Fabric worked with Birmingham Education Partnership to deliver a project with Birmingham Arts Schools delivering four network sessions for Secondary School Dance Teachers, providing training and guidance to support their development of projects in their own schools. We also collaborated with Sports Birmingham and their SEND schools' network to deliver a CPD day building skills in the inclusive delivery of dance teaching, followed by a 6-week creative dance project in four Birmingham-based SEND schools – resulting in at least two schools continuing their own dance provision after the project.

"The programme has fostered a sense of belonging and creative expression, which has been especially beneficial for students who may not engage as actively in other extracurricular activities or within the core curriculum that we deliver..."

School Teacher

Sector Development

Talking Thinking Dancing

It has been an ambition of Fabric since the merger to create space to bring the dance sector together in person, to understand how we can add value to the work of artists, companies and producers in the region and beyond. The Midlands has an established dance sector, and so in January 2025, 2 years into the life of Fabric, we invited presenters working in the region, the UK and overseas to spend three days with us in Birmingham.

Working in partnership with Midlands-based organisations, Dance Consortium, One Dance UK and several dance NPOs and independent artists, *Talking, Thinking, Dancing* created a space to celebrate the rich dance offer, to learn about artists' practice, explore opportunities through conversation and networking; and to hear about future investment for dance and choreographic research.

Midlands based artists showcased were: Motionhouse (HIDDEN), Humanhood (VORTEX), Rhiannon Faith Company (LAY DOWN YOUR BURDENS), Tom Dale Company (SURGE), 2Faced Dance (Lungs of our City), Jaivant Patel (ASTITVA) and Daniel Lukehurst (1,2 Punch). Plus a public performance by Fabric Residency

artist Eli Lewis & Joe Garbett (PLUE).

Talking, Thinking, Dancing will now become a biennial event, taking place in Birmingham as part of the city's dance programme.

"Thanks for the invite and hospitality. ... I thought the programme was good and really appreciated the round table sessions. My impression of Fabric is that raising questions is important to the organisation. I don't think there's enough space for debate in our sector and should you continue delivering this event I feel like this is an aspect that should be integral."

Delegate, Tony Mills, Artistic Director of Dance Base

Critical Mass Legacy Commissions

Fabric secured several commissions from United By 22, the Birmingham Commonwealth Games legacy charity, as a continuation of the Critical Mass Legacy work begun with the Birmingham 2022 Commonwealth Games Cultural Festival. These included:

Keeping Moving & Performance Programme: The Keep Moving Programme supported 8 regional organisations and groups to deliver ongoing inclusive dance activity as well as connecting into a Performance Programme which enabled the network of groups to find moments of collaboration and connection. Alongside this, continued professional development (CPD), advocacy and capacity building were built into the programme.

Strength 2 Strength: Through the Dance Leaders Group (DLG), Fabric secured a third commission to deliver Strength 2 Strength, a series of capacity-building interventions including mentoring, CPD and artist exchange that contribute to our legacy aspirations, seeing an increase in employability for disabled artists and a collaborative regionwide approach to professional and talent development.

Artist Development roles: Through our ongoing work with United by 2022, we supported two unique artist development roles for disabled artists.

The first of these artists was Choreographer Sander Verbeek, who worked alongside Motionhouse to shadow the development of their new work *Hidden*, which was co-commissioned by Fabric and premiered at Warwick Arts Centre in February. Sander reflected that they gained so much from shadowing Artistic Director Kevin Finnan through the creation and production process – and they are now energised to develop their own choreographic work further. Motionhouse also reflected significant learning within the company in relation to their own choreographic process and the ways in which this can be adapted when engaging with creatives with disabilities as part of the artistic team.

The second was with Anjali company dancer, Nick McKerrow, working on his first choreographic piece, an autobiographic solo. Working with artists and mentors Gary Clarke and Rachel Liggitt, Nick has reflected that he is now much more confident with the language to advocate for his own work and has a clear trajectory for his work, including its marketing and audience development, with aspirations towards touring.

Dance Leaders Group (DLG) Spring Summit, April 2024

DLG is an open, independent network of over 300 dance professionals and leaders from across the West Midlands. Driven by a shared commitment to inclusion and equality, members come together with a hunger to collaborate, exchange ideas, and strengthen the region's dance ecology through collective action and shared purpose.

The DLG Summit provided a platform for diverse leaders and voices from across the network to come together. These twice-yearly events have been pivotal in communicating, reflecting and developing collaborative projects and the network itself. Attendance has grown in recent times from 40 people in Autumn 2023 to 59 people in Spring 2024, with a marked diversity in the network, including representation from across the region's communities (catalysed by the Sub-Regional Hubs), and diversity of attendees, in terms of range of contexts, lived experience and dance forms.

As a direct result of this summit, a new hub focusing on African and Caribbean dance forms has been initiated and project money been allocated to support a community of dance professionals to come together.

The purpose is to strengthen community and foster collaboration between artists working with dance forms rooted in the African Diaspora. The hub aims to connect generations, amplify voices, and ensure African diasporic dance remains visible, valued, and vital for future generations.

Tappin' In Research and Feasibility Residency 2024

Led by Artistic Director Stephanie Ridings and Creative Producer Lou Lomas, Tappin' In began in 2022 as a mass participation tap dancing and storytelling extravaganza, celebrating the stories of the West Midlands and the people who call it home. 130 people from across the region performed to hundreds in Brindley Place as part of Birmingham Festival 2022 and Birmingham International Dance Festival, a documentary film captured the process and stories, and local classes were ongoing.

Building on this legacy, the Tappin In' creative team secured Arts Council England funding for an initial Research and Development phase, working with Fabric from April-June 2024 to test the potential for an East Midlands version of Tappin' In.

Fabric hosted the creative team in a residency at our Nottingham site, working to develop an East Midlands' strategy and new partnerships, and exploring models of participatory engagement, co-creation, percussive movement & story-telling relevant to the region – all with an emphasis on health & wellbeing.

Presentation & Showcasing

Transition + Transit

This was a collection of enriching experiences delivered by seven different artists in 16 different moments, taking place in various venues across Nottingham from Thursday 30 May till Saturday 22 June 2024.

Curated by Dwayne Church-Simms in an internal secondment to the role, this was a collection of works that explored movement, change, the stories we share and the objects that define our past, present, and future.

This programme was part of Transform, a festival of events and activities celebrating Global Ethnic Majority leadership, creativity and stewardships, a city-takeover taking place over the summer, in Nottingham.

Here & Now

Funded by Arts Council England, Here & Now is a collaboration between Fabric, Battersea Arts Centre and Gateshead International Festival of Theatre. It supports artists creating world-class performance to showcase their work at Edinburgh's festivals, connects them with international presenters and invests in the resulting onward touring opportunities.

The project's Showcase 2024 was curated through a nomination and selection process, with over 20 arts organisations and programmers from across England invited to nominate performance works that they believed:

- had strong appeal to international multi-artform venues and festivals presenting contemporary performance
- challenged ideas about what 'performance created in England' might look like, in terms of formal innovation, or who is making the work
- reflected the diversity of artists working in England

The Showcase of exceptional artists took place at Edinburgh festivals during w/c 19 August, with 7 artists being presented, including 5 full tour-ready presentations. The event achieved positive interest in the work, with a view to future touring, commissioning and partnerships.

"The showcase had an impressively diverse range of artistic content, presenting some of the most relevant and innovative work I've encountered recently. The programming was refreshingly bold, featuring pieces that were neither obvious, nor easy, yet maintained high production values that seemed sellable to an international market."

Stakeholder Feedback

Co-presentations

8 companies: Seven Circles – Club Origami, Rendez-Vous Dance – The Monocle, Aura Fonseca – Transperformativity, QDance – Re-INCARNATION (Dance Consortium), Harald Beharie – Batty Bwoy, Joshua Serafin – Pearls, DeNada Dance – Mariposa, Womenewer, Russell Maliphand Dance Company.

Presentations

15 Companies: Malik Nashad Sharpe – Goner, Lou Robbin – Bedtime Stories, Gillie Kieman – Friend, Feet off the Ground – Turning Point, Yos Clark – This Ideal Life, Bullyache – WHO HURT YOU?, Black British Ballet, Chad Taylor – Closer to my Dreams, David Russel – Swan Break, Walker Dance Movement Theatre – Tread, Linden Dance Company and Keep Moving / Future Shift – Uplift, Aurora Bauza & Pere Jou – A BEGINNING #1616D, Tom Cassani – Iterations, Hetain Patel – Mathroo, Eli Lewis & Joe Garbett – Plue

Co-commissioned work

Melisandre Varon – Dirty Nails (les ongles noirs) and Richard Chappel Dance – Land Empathy.

UK onward touring support

Linden Dance, Jo Bannon, David Russell and Chad Taylor.

International Delegations

Fabric International provides bursaries to independent artists and producers who are based in England and working in dance, to attend an international marketplace or festival that has a strong presenter presence. We were delighted with the breadth of artists taking up these opportunities. Details below:

CINARS Biennale: Fabric hosted and managed a delegation of artists and producers to attend CINARS, Canada's largest arts market – Pepa Uberta, Eleni Edipidi, James Cousins, Liam Francis, Lucy Suggate, Mathieu Geffré, Lydia Wharf, Yolanda Mercy and AΦE. The programme saw delegates engage in a range of meetings with presenters and producers from across Montreal, Canada and the world. Fabric hosted a booth as part of a trade fair event and a brunch to extend opportunities for delegates to make new connections.

This event was also supported by Cathy Levy, an international presenter who supported Fabric in brokering new relationships for artists in Canada and North America.

Dance In Vancouver (DIV): Fabric invested in a small delegation of 3 curators (Natifah White, Alexandrina Hemsley and Vanessa Mirza) to attend this edition of DIV, spending time with artists, presenters and producers in Vancouver. This intervention was focused on supporting emerging curators from the global majority, developing relationships with first nations and diverse practices in Canada.

"This invitation felt unique in that the focus wasn't only on a showcase of finished work but a thoughtful opportunity to travel with a group of artists to experience an international context for dance performance and production. The open-ended and self-directed nature of the event was really liberating in what can usually be high pressure, networking interactions. This enabled me to take my time and show up open to what was in the room and what could arise from there. My interactions with presenters and artists all felt very genuine. Thank you."

Alexandrina Hemsley, YEWANDE 103

Serendipity Arts Festival: Fabric joined a delegation of Birmingham-based presenters and cultural leaders at Serendipity Arts Festival in Goa, exploring relationships that will feed a new iteration of the festival hoped to take place in Birmingham UK, and sow the seeds for potential future collaborations.

internationale tanzmesse nrw: Alongside The Work Room, Scotland, & National Dance Company of Wales, Fabric hosted and managed a delegation of artists and producers to attend, and formed part of a UK wider delegation at the world's largest marketplace for dance, tanzmesse, in Düsseldorf, Germany.

tanzmesse hosts performances, studio sessions and a busy 4-day marketplace. Fabric awarded 12 bursaries to support the attendance of England-based artists and producers – Claire Summerfield, Akshay Sharma, Avatâra Ayuso, Ceyda Tanc, Gareth Chambers, Hannah Buckley, Michael Johnson, Susan Kempster, Anders M Duckworth, Lola Maury, Yukiko Masui and AΦE. 9 of these bursary holders joined us at the Fabric International booth, whilst 3 were supported by The Place, London. In addition, three Arts Council National Portfolio Organisations also joined the Fabric booth: Tom Dale Company, Jasmin Vardimon and Stopgap Dance Company.

This was an intense experience, relished by all artists and producers who took part.

"The programme was well-informed, supported and prepared by FABRIC. Pitching gave the opportunity to invite presenters and engage in conversations. There are already a few presenters we are discussing potential dates in 2025/26. To be part of the England delegation and have an anchor point to start this type of event is encouraging and creates a safe feeling which is really important as it's overwhelming to be at such an event for me. I think it was all superb so not sure where else you can improve...! Thank you so much again for this support."

Bursary Holder, AΦE Company

"Thank you for the opportunity to attend Tanzmesse for the first time - after years of trying to find my way there, It meant a lot to my professional development and confidence as a producer and to have access to an international network. Being there at this time really boosted me, following a very challenging few years working in the dance in England. It has reinvigorated me and my practice!"

Bursary Holder, Michael Johnson, Producer

International Bursaries

Fabric supported the following artists and producers in 2024 and 2025 to attend a wide range of festivals and international marketplaces. These bursaries are part of our commitment to help artists and producers develop their international practice and connectivity.

Companies: BULLYACHE, 2Faced Dance Company, Linden Dance Company, Autin Dance Theatre, Alleyne Dance, Alexander Whitley Dance Company, Casson & Friends, Moxie Brawl, Nancy Roberts and Claudia Palazzo.

Festivals/Platforms: Tanz im August, Festival Quartiers Danses, Seoul Performing Arts Festival (SPAF), Hong Kong Performing Arts Expo (HKPAX), Yokohama International Performing Arts Meeting (YPAM), Krokus Festival, Belgium, American Performing Arts Platform (APAP), Santiago A Mil's.

"Thank you for this opportunity though. It was truly an incredible experience and much more valuable than I ever would have realised. I think it will shape the trajectory of our company and it's something I think we need to try and do more regularly, build it into our company budgets."

Bursary Artist, BULLYACHE

"Working with Fabric has been excellent and we are very grateful for the advice and financial support."

Bursary Artist, Alexander Whitley

"Attending PAMS with the support of Fabric's international bursary was an incredible opportunity to connect with global industry leaders and showcase our work to a diverse international audience. The event was well-organised, inspiring, and invaluable for building meaningful relationships and expanding our artistic reach."

Johnny Autin, Artistic Director, Autin Dance Theatre

Studio Sessions

A Presenter Programme, in partnership with Fabric and festivals in the UK, Studio Sessions create opportunities to introduce dance artists from England to promoters from the UK and abroad:

Black British Dance Platform performance as part of Let's Dance International Frontiers – Djoe Tomakloe & Akeim Toussaint Buck.

Fierce Festival Studio Sessions – Aura Fonseca, Lou Robbin, Claudia Palazo, Hetain Patel to 26 International & 14 UK presenters.

Dance Umbrella Studio Sessions – Jo Bannon, Tom Cassani, SAY & Hetain Patel to 7 international and 44 UK delegates.

"It was invaluable. As an independent artist I can't afford or support travel to international festivals that I'm not presenting work in so my opportunities to network are limited. This opportunity was very needed and useful."

Jo Bannon

International Onward Touring and Mobility Support

As part of our Fabric International programme, we offer support to dance artists from England, to realise international invitations through mobility funds and reducing financial barriers to collaborations abroad.

This year we supported these artists to present works at festivals and platforms across the world: Second Hand Dance – ASSITEJ Korea International Summer Festival; Akeim Toussaint Buck – Akropoditi Festival, Greece; Chisato Minamimura – SPAF, Korea; Say – Festival Quartiers Danses, Montreal; Ray Young – CAMPO in Ghent, Belgium in partnership with VIERNULVIER; Avatâra Ayuso – ANGEL VR, at Festival Ellas Crean, Spain; Eve Stainton – Dansehallerne, Denmark; AΦE at tanzmesse and CINARS.

"I'm incredibly grateful. Both the application process, reply time and advance of payment were done with care and promptly, really thinking about the needs of the freelancers. Thanks so much!"

Bursary Artist, Avatâra Ayuso

"We are really grateful for the work FABRIC is doing in supporting UK dance artists to take their work internationally and grow their network"

The Place, London

Research

Jerwood Choreographic Research Project

Funded by The Jerwood Foundation, the Jerwood Choreographic Research Project (JCRP), seeks to create a collaborative space urgently required to support dance artists and the dance sector to re-imagine the future of dance practices in this new post-pandemic, post-Brexit era.

The project aims to support artists/companies in their choreographic research, investigating new ideas and thinking in choreography, to expand knowledge and practice in the UK and beyond. In a competitive arts funding system, this project provides vital investment to advance choreographic research.

This year, as part of the development phase, an artist advisory group was invited to support the design of this ambitious project and the selection processes, to consider what a human-centred, democratic, inclusive and fair process might be during times of high competition. An open call sought proposals from artists who work in dance and want to investigate new ideas, knowledge, forms, techniques and approaches to dance or choreography – and 16 artists were selected to be part of Phase 1 of the project which will be delivered from April to August 2025.

Fabric Residencies

Fabric's residency programme continued to provide artists based in the UK with money, space, and staff time to explore new ideas and support the realisation of projects.

Reflecting our ambitions to inspire people through dance, transforming lives, communities and places, these substantial residencies are part of our strategy to improve the working conditions of artists and to invest in new research and creation that will engage and resonate with audiences in fresh and different ways. This year we hosted:

10 Supported Fabric Residencies: Scottee & Lea Anderson, Lou Robbin, Alexandra Hemsley, North X North, Elinor Lewis & Joe Garbett, Shivaangee Agrawal, Aura Fonseca, Ashley Jordan, two CROWD international exchange residencies.

10 Production-related residencies: Yos Clark, Janhavi Sharma, Hannah Alvey, Break Mission, Melissandre Varin, Feet off the Ground, Bullyache, Daniel Lukehurst, Akeim Toussant Buck and Tappin' In 2025 Artists

12 In-Kind-Space Residencies: Sua Tsubokura-Aguiriano, Mattias Sperling, Turned on its Head / Liz Clarke, Cristina D'Alberto, Anita Harvery-Warne, Kerry Wise, Katie Kelsey & Amanda Schofield, Ray Young, Bianca Mikhail & Harry Theadora Foster, Autin Dance Theatre, Northern Rascals and Depi Gorgogianni

The team supported this diverse cohort of artists, perspectives and engagements, enabling them to develop their research and successfully connecting them with audiences and partners.

Fat Dance | Dança Gorda

Funded by British Council, this is an exchange project between two prominent fat choreographer-performers, Gillie Kleiman (UK) and Jussara Belchior (Brazil), working with performers locally in the Midlands UK and São Paulo Brazil, and with documentary filmmaker Magdalena Hutter.

A collaboration between Fabric and Corpo Rastreado (Brazil), the project contributes to the development of a multinational artistic community focused on fat dance. The field of dance has long ignored the marginalisation of fat people; Fat Dance | Dança Gorda is an opportunity to focus not only on inclusion but on fat embodiment's relevance for the fields of dance and choreography.

Creative development work and exchange began in this period, ahead of project delivery next year.

Artist Researcher Engagement

Fabric began its year-long engagement with Artist Researcher Lucy Suggate, investigating how an individual artists' practice can support the learning and development of Fabric's approach to community engagement and choreographic research.

Archive Research Project

Andi Johnson is the Arts Humanities Research Council Midlands4Cities Collaborative Doctoral Student working (2023-2027) on a PhD project Reflecting Organisational Transformation through New Curatorial Practice. Their research primarily focuses on dance and archives, with a specific concentration on digital archives and ephemerality. Embedded within the Fabric team, Andi is developing collaborative methodologies for curation of the Fabric archives.

Management Knowledge Transfer Partnership (KTP)

Funded by Innovate UK, Fabric began a collaboration with De Montfort University on a Management KTP to develop new business opportunities and enhance our digital infrastructure, optimising data management and CRM (customer relationship management) intelligence systems and processes. A key objective is to explore new services that may fuel growth for Fabric and empower the sector. Our Associate, Ebenezer Apata, joined the team in February 2023, working with us until August 2025.

FABRIC CIO
REPORT OF THE TRUSTEES
YEAR ENDED 31 MARCH 2025 – CONTINUED
Financial Review

The charitable company's principal funding sources include a core revenue grant from Arts Council England as detailed at note 2 to the financial statements. In addition, the charitable company is in receipt of a significant amount of grant funding some of which is restricted in nature and this is detailed at note 3. The charitable company also generates its own income through studio hire and class/workshop/training activities and dance-related related commissions and services.

Total incoming resources for the period April 2024 to March 2025 were £3,064,989 - comprising £1,071,127 Restricted; £305,262 Designated; £1,688,600 Unrestricted. Total resources expended (detailed at notes 6 to 9) were £2,883,601.

At March 2025, the Funds Balance carried forward was £2,504,933 - comprising £724,295 Restricted; £1,407,758 Designated, and £372,880 Unrestricted reserves.

Reserves Policy

The income and expenditure of FABRIC fluctuates according to the pattern of grant and project income obtained. As FABRIC employs a number of staff, the Board of Trustees considers that reserves are needed to provide for an orderly wind down in the event of an unexpected reduction in funds obtained. FABRIC is also required, on occasion, to incur the costs of developing and researching work before the grants which have been awarded, and other related income, is actually received; the charity therefore needs a level of reserve for cashflow reasons.

An analysis of relevant liabilities is carried out annually to determine an appropriate level of reserves for the organisation's scale of operation; this is then approved by the Board of Trustees. This 'specific stability reserve' is currently set at £250,000.

Any unrestricted reserves over and above this amount will be directed into the organisation's activity, or will be set aside for specific projects, organisational development, refurbishment, investment and capital expenditure as agreed with the Board of Trustees on an annual basis.

Going Concern Statement

The Trustees take into account the guidance issued by The Financial Reporting Council on Going Concern and Liquidity Risk, Guidance for Directors of UK Companies (October 2009) in respect of assessing liquidity risk, other uncertainties and key assumptions sufficient to indicate why a going concern basis has been adopted.

FABRIC CIO was formed from the merger of DanceXchange and Dance4 on 8 August 2022, at which time all assets and liabilities of both organisations were transferred to FABRIC.

FABRIC is supported by regular core funding secured from Arts Council England, along with other income. At the balance sheet date the charity held significant cash balances and has significant reserves which are sufficient to absorb short-term in-period deficits if required.

At the time of signing the accounts, the Trustees have considered the going concern position, and this indicates that the charity will continue to operate for a period of at least 12 months from the date of signing these accounts, based on the level of funds secured. On that basis the Trustees have prepared these financial statements on a going concern basis.

FABRIC CIO
REPORT OF THE TRUSTEES
YEAR ENDED 31 MARCH 2025 - CONTINUED
Statement of Directors' and Trustees' Responsibilities

The Trustees are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepting Accounting Practice).

Charity Law requires trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company 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 in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.


The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable 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 charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

In so far as the trustees are aware:

- There is no relevant audit information of which the charitable company's auditors are unaware; and
- The trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

Signed on behalf of the Board on



Clare Lewis
Company Secretary

FABRIC CIO

YEAR ENDED 31 MARCH 2025

Independent Auditors' Report to the members of FABRIC CIO

Opinion

We have audited the financial statements of FABRIC CIO (the 'charitable company') for the period ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2025 and of its incoming resources and application of resources, including its income and expenditure for the year then ended; and
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice and with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the Trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the Trustees' Report other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

(Continued)

FABRIC CIO

YEAR ENDED 31 MARCH 2025

Independent Auditors' Report to the members of FABRIC CIO – continued

Opinion on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

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

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

Responsibilities of the Trustees

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

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

(Continued)

FABRIC CIO

YEAR ENDED 31 MARCH 2025

Independent Auditors' Report to the members of FABRIC CIO – continued

Auditor's responsibilities for the audit of the financial statements

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

We design procedures in line with our responsibilities, outlined above, to detect irregularities, including fraud. The risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment, for example, forgery or intentional misrepresentation, or through collusion. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

We obtained an understanding of the legal and regulatory frameworks that are applicable to the organisation.

The organisation operates locally and is not significantly impacted by international law or regulations. Taxation law and regulations apply but the organisation is not involved on any complex matters that raise the risk of non-compliance.

We understood how the credit union is complying with those frameworks through discussions with the directors and review of the directors' meeting minutes and the credit union's documented policies and procedures.

We assessed the susceptibility of the organisation's financial statements to material misstatement, including how fraud might occur by considering the key risks impacting the financial statements.

Based on this understanding we designed our audit procedures to identify non-compliance with such laws and regulations. Our procedures involved review of the directors' reporting to the organisation with respect of the application of the documented policies and procedures and review of the financial statements to ensure compliance with the reporting requirements of the organisation.

Our pre-audit review specifically makes reference to fraud risk and this is supported by audit documentation. We also review board minutes to identify any matters of concern or risk. None was identified.

The organisation is small, its activities are regular and consistent and are not complex and no special audit considerations apply, nor is external specialist assistance required.

However, the primary responsibility for the prevention and detection of fraud rests with both of those charged with governance of the credit union and management.

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

Roger A Platt

Roger A Platt (Dec 17, 2025 12:27:32 GMT)

Roger A Platt FCA (Senior Statutory Auditor)

for and on behalf of

PWH Accountancy Limited, Chartered Accountants and Statutory Auditors

The Counting House

High Street

Lutterworth

Leicestershire

LE17 4AY

Date 17/12/25

FABRIC CIO
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

	Note No.	Unrestricted Funds 31-Mar-25	Designated Funds 31-Mar-25	Restricted Funds 31-Mar-25	Total Funds 31-Mar-25	Total Funds 31-Mar-24
Income from:		£		£	£	£
Grants and other donations	2	1,386,459	-	-	1,386,459	1,396,242
Charitable activities	3	261,407	305,262	1,071,127	1,637,796	1,272,733
Investments	4	39,863	-	-	39,863	33,326
Other income	5	871	-	-	871	-
Total income:		1,688,600	305,262	1,071,127	3,064,989	2,702,301
Expenditure on:						
Charitable activities	6-11	1,634,010	368,693	880,898	2,883,601	2,533,617
Total expenditure:		1,634,010	368,693	880,898	2,883,601	2,533,617
Net Income/(expenditure)		54,590	(63,431)	190,229	181,388	168,684
Transfers between funds	17	(72,202)	70,702	1,500	0	-
Net movement in funds		(17,612)	7,271	191,729	181,388	168,684
Reconciliation of funds						
Total funds brought forward	17	390,492	1,400,488	532,565	2,323,544	2,154,861
Total funds carried forward	17	372,880	1,407,759	724,294	2,504,933	2,323,545

FABRIC CIO
BALANCE SHEET
FOR THE YEAR ENDED AT 31 MARCH 2025

	Note	31-Mar-25	31-Mar-24
Fixed assets		£	£
Tangible asset	13	316,689	348,239
Fixed asset investments	14	4,630	4,630
		<u>321,319</u>	<u>352,869</u>
Current assets			
Debtors	15	790,658	385,199
Cash at bank and in hand		<u>1,784,119</u>	<u>1,910,218</u>
		<u>2,574,777</u>	<u>2,295,418</u>
Creditors: amounts falling due within one year	16	(391,164)	(324,741)
Net current assets		2,183,613	1,970,676
Total net assets		<u>2,504,932</u>	<u>2,323,545</u>
		31-Mar-25	31-Mar-24
Charity funds		£	£
Unrestricted funds	17	372,880	390,492
Designated Funds	17	1,407,758	1,400,488
Restricted funds	17	724,295	532,565
Total funds		<u>2,504,933</u>	<u>2,323,544</u>

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 and signed on their behalf by:

Trustee John Houlden
John Houlden (Dec 14, 2025 11:47:33 GMT)

Date: 14/12/25

FABRIC CIO
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED AT 31 MARCH 2025

	Note	31-Mar-25 £	31-Mar-24 £
Cash flows from operating activities			
Net cash used in operating activities	19	<u>(164,310)</u>	<u>(5,372)</u>
 Cash flows from investing activities			
Interest received		39,863	33,326
Purchase of tangible assests	13	<u>(1,650)</u>	<u>(1,372)</u>
Net cash used in investing activities		<u>38,213</u>	<u>31,954</u>
 Change in cash and cash equivalents in the year		(126,098)	26,581
 Cash and cash equivalents at the beginning of the year	25	1,910,218	1,883,637
 Cash and cash equivalents at the end of the year	25	<u>1,784,121</u>	<u>1,910,218</u>

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

2 Donations and legacies	Unrestricted funds 31-Mar-25 £	Designated Funds 31-Mar-25 £	Restricted funds 31-Mar-25 £	Total funds 31-Mar-25 £	Total funds 31-Mar-24 £
Arts Council - Core	1,375,989	-	-	1,375,989	1,376,004
Birmingham City Council	9,865	-	-	9,865	19,731
Other donations	605	-	-	605	507
Total	1,386,459	-	-	1,386,459	1,396,242

3 Charitable Activities	Unrestricted funds 31-Mar-25 £	Designated Funds 31-Mar-25 £	Restricted funds 31-Mar-25 £	Total funds 31-Mar-25 £	Total funds 31-Mar-24 £
Income for charitable activities					
Arts Council - Project Grants	-	-	375,000	375,000	-
Other Grant Income	-	-	181,011	181,011	68,253
Department of Education	-	-	375,454	375,454	227,597
Dance Classes & Workshop Income	63,087	-	4,289	67,376	58,974
Studio Hire Income	156,415	(68)	(18,784)	137,563	118,514
Performance Ticket Sales Income	2,927	1,622	-	4,549	7,017
Project Commissioning Fees	4,838	255,000	-	259,838	403,366
Schools Programme Income	11,800	-	-	11,800	19,550
CAT Parental Contributions	-	-	135,753	135,753	102,118
Partner Contributions	17,070	48,708	8,804	74,582	256,149
Other Earned Income	5,270	-	9,600	14,870	11,196
	261,407	305,262	1,071,127	1,637,796	1,272,733

4 Investment Income	Unrestricted funds 31-Mar-25 £	Designated Funds 31-Mar-25 £	Restricted funds 31-Mar-25 £	Total funds 31-Mar-25 £	Total funds 31-Mar-24 £
Bank interest	39,863	-	-	39,863	33,326

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

5 Other Income

	Total funds 31-Mar-25 £	Total funds 31-Mar-24
Services and other income	871	-
	871	-

6 Cost of Charitable Activities
(per SOFA 2024-25)

	Unrestricted funds 31-Mar-25 £	Designated Funds 31-Mar-25 £	Restricted funds 31-Mar-25 £	Total funds 31-Mar-25 £	Total funds 31-Mar-24 £
Delivery Costs (note 8a)	959,780	309,643	859,323	2,128,750	1,681,119
Support Costs (note 7)	535,743	-	20,825	556,565	681,285
Governance Costs (note 8a)	138,487	59,050	750	198,287	171,213
	1,634,010	368,693	880,898	2,883,601	2,533,617

7 Cost of Charitable Activities: Support Costs
(per SOFA 2024-25)

	Total funds 31-Mar-25 £	Total funds 31-Mar-24 £
Staffing Costs	252,625	324,392
Premises Costs	208,164	196,232
Equipment Costs	10,970	7,838
Administration Costs	12,934	83,346
Bank transaction charges and fees	3,115	4,626
Increase/(Decrease) in provision for doubtful debt	(4,343)	(8,212)
IT&T	39,900	39,863
Depreciation	33,200	33,200
	556,565	681,285

8a Cost of Charitable Activities: Activity Areas
(per SOFA 2024-25 by Activity Area)

	Delivery Costs £	Support Costs £	Governance £	Total £
Executive	463,800	270,474	194,725	929,000
Operations & Administration	9,456	286,091	2,812	298,359
MarComms	75,179	-	-	75,179
Engagement	292,208	-	-	292,208
Presentation	87,332	-	-	87,332
Research	70,954	-	-	70,954
Showcasing & International	553,282	-	-	553,282
Sector Development	169,738	-	-	169,738
Centre for Advanced Training (CAT)	406,801	-	750	407,551
	2,128,750	556,565	198,287	2,883,602

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

8b Governance Costs

	Total funds 31-Mar-25 £	Total funds 31-Mar-24 £
Wages and salaries	120,243	118,983
Auditors' remuneration	8,463	3,683
Legal and professional fees	69,179	48,548
Board Expenses	402	-
	198,287	171,213

Costs are allocated as governance costs on the following basis:

Audit, accountancy, legal and professional - 100%

Admin and management salaries - 75% for Chief Executive and Deputy Chief Executive;
25% Director of Producing & Programmes and Director of Engagement.

9 Net Outgoing resources for the year

	31-Mar-25 £	31-Mar-24 £
Net outgoing resources is stated after charging:		
Depreciation	33,200	33,201
Auditor's remuneration	8,463	3,683

10 Employees

	31-Mar-25 £	31-Mar-24 £
Employment costs		
Core Staff Wages and Salaries	883,114	832,041
Social security costs	85,405	78,081
Pension costs	17,905	17,462
Redundancy Payments	-	26,042
	986,424	953,626

One employee received emoluments of more than £60,000.

No trustee received any remuneration for services.

No of Employees

The average number of employees (excluding trustees) during the period, calculated on basis of full time equivalent, was as follows:

	31-Mar-25 No.	31-Mar-24 No.
Artistic	15	12
Management	4	4
Administration	10	9
	29	25

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

11 Trustees and Key management and personnel remuneration and expenses

No trustee received any remuneration in respect of services as a trustee during the period.
There were no reimbursements for Board expenses during this period (2024 - £102)

The total amount of employee benefits received by key management personnel in this period is £223,180 (2024 - £216,191)

Based on the organisational structure at the formation of FABRIC, the charitable company considered its key management personnel, for the year to 31 March 2025 to be 4: the Chief Executive & Artistic Director; Deputy Chief Executive; Director of Engagement and Director of Producing & Programmes.

12 Taxation

The charitable company's activities fall within the exemptions afforded by the provisions of the Income and Corporation Taxes Act 1988. Accordingly, there is no taxation charge in these accounts.

13 Tangible fixed assets

	Long-term leasehold property £	Dance equipment £	Furniture & fixtures £	Computer equipment £	Total £
Cost					
As at 1 April 2024	278,105	65,381	25,601	33,094	402,181
Additions	-	-	-	1,650	1,650
As at 31 March 2025	278,105	65,381	25,601	34,744	403,831
Depreciation					
As at 1 April 2024	24,420	12,149	4,407	12,966	53,942
Charge for the year	14,856	7,390	2,681	8,274	33,200
As at 31 March 2025	39,276	19,539	7,088	21,240	87,142
Net book value					
As at 31 March 2025	238,829	45,842	18,513	13,505	316,689
As at 31 March 2024	253,685	53,232	21,194	20,128	348,239

14 Fixed asset investments

	Shares in other undertakings £
Cost	
At 1 April 2024	4,630
At 31 March 2025	4,630

The charity held 25% of the share capital of the following company:-
Ticketing Network East Midlands Limited (TNEM)

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

15 Debtors: Amounts falling due within one year	31-Mar-25	31-Mar-24
	£	£
Trade debtors	168,532	217,808
Other debtors	2,190	149,865
Doubtful Debt	(6,474)	-
Prepayments & Accrued income	531,284	17,527
Deferred Income	95,126	-
	790,658	385,199

16 Creditors: Amounts falling due within one year	31-Mar-25	31-Mar-24
	£	£
Trade creditors	195,891	154,202
Other taxation and social security	19,402	27,275
Other creditors	1,748	501
Accruals and deferred income	174,123	142,762
Petty Cash	-	-
	391,164	324,741

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

17 Statement of Funds

	At 1 April 2024	Income	Expenditure	Transfer between funds	At 31 March 2025
	£	£	£	£	£
UNRESTRICTED FUNDS					
<i>General</i>	390,492	1,688,600	(1,634,010)	(72,202)	372,880
<i>Designated Funds</i>					
Birmingham Dance Season (THIS IS DANCE)	491,239	1,622	(38,473)	36,900	491,288
Critical Mass & Legacy activity (including DLG)	114,913	303,640	(255,770)	-	162,783
Stability Reserve	250,000	-	-	-	250,000
International Showcasing (Executive Managed)	363,198	-	-	(51,198)	312,000
Future Business Development	28,919	-	-	-	28,919
Workspace Fund (Capital fund re repairs)	72,219	-	-	-	72,219
Organisational Development	80,000	-	(74,450)	85,000	90,550
	1,400,488	305,262	(368,693)	70,702	1,407,758
RESTRICTED FUNDS					
Centre for Advanced Dance Training (CAT)	72,614	466,524	(407,551)	-	131,587
Birmingham Pro Class	(719)	3,972	(8,303)	-	(5,050)
CROWD	-	4,339	(6,635)	1,500	(796)
Dance Hub Birmingham	88,355	170,112	(73,100)	-	185,368
Fat Dance Project	-	37,475	(29,619)	-	7,856
Here & Now	-	379,255	(317,410)	-	61,844
Capital Development (FABRIC Nottingham Premises)	303,571	-	(20,825)	-	282,746
Jerwood Choreographic Research Project	60,000	-	(6,590)	-	53,410
Organisational Development	1,117	-	-	-	1,117
UK Dance Network (Managed Fund)	7,626	9,450	(10,864)	-	6,212
	532,565	1,071,127	(880,898)	1,500	724,295
	2,323,544	3,064,989	(2,883,601)	0	2,504,933

17 Statement of Funds - continued

Purpose of Restricted Funds

Centre for Advanced Training (CAT)

Led by FABRIC in partnership with Sampad (South Asian Arts), the Centre for Advanced Dance Training for South Asian and Contemporary Dance is the Midlands hub for the national CAT network, operating in Birmingham and Nottingham, funded by the Department for Education's (DfE) Music and Dance Scheme. The scheme provides high quality tailored dance tuition for young people aged 11-18 years who show exceptional talent and potential in Contemporary and South Asian styles.

Dance Hub Birmingham

The Dance Hub Birmingham Investment Programme is coordinated by FABRIC on behalf of the Dance Hub Birmingham Steering Group. The Investment Programme invests in a diverse range of strategic projects (selected through an open call process) that seek to create a step change for dance in Birmingham and the West Midlands.

Birmingham Pro Class

Birmingham Pro Class is a non-profit sector-led membership scheme, administered by DanceXchange on behalf of local dance artists, companies and organisations, with all membership fees directly funding a programme of regular professional classes.

Here & Now

Funded by Arts Council England, Here & Now is a collaboration between Fabric, Battersea Arts Centre and Gateshead International Festival of Theatre. It supports artists creating world-class performance to showcase their work at Edinburgh's festivals, connects them with international presenters and invests in the resulting onward touring opportunities.

Capital Development (FABRIC Nottingham Premises)

This fund allocates the capital project income received in 2014-16 against the depreciation of assets in several categories of between 4 and 25 years useful life.

UK Dance Network (UKDN)

UKDN is a network of venues, producers and programmers with the aim of developing the promotion of dance in the UK. FABRIC holds the membership fee income as a restricted fund on behalf of the network.

Organisational Development

Organisational development and consultation, supported with funding from Arts Council England, resulting in the successful merger of DanceXchange and Dance4 to become a new Charitable Incorporated Organisation FABRIC.

CROWD

Through hosting residencies and opening up space for discussion and knowledge development, CROWD is a collaborative network of dance organisations supporting the professional development of community-engaged dance artists.

Fat Dance

An artistic exchange and residency project led by two prominent choreographers/performers, Gillie Kleiman (UK) and Jussara Belchior Santos (Brazil) - contributing to the development of a multinational artistic community focused on fat dance. This is a partnership between Fabric and Associação Cultural Corpo Rastreado, funded by British Council.

Jerwood Choreographic Research Project

A partnership project, supported by Jerwood Arts, which invests in research to investigate new ideas and thinking in choreography, to expand knowledge and practice in the UK and beyond.

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

17 Statement of Funds - continued

Purpose of Designated Funds

Stability Reserve

To enable efficient winding down of the charity, should this need arise.

Birmingham Dance Season (THIS IS DANCE)

A new collaboration with Birmingham dance venues and partners, THIS IS DANCE is an international season of Dance in Birmingham, bringing exceptional dance from both across the globe and the local community. This new collaboration is a legacy of Birmingham International Dance Festival (BIDF), which was delivered from 2008 to 2022. ACE NPO funds were designated annually to cover the costs of BIDF. With the end of BIDF, due to removal of vital match funding, this designated resource has now been re-focused to deliver THIS IS DANCE.

Critical Mass and Legacy Activity (including Dance Leaders Group)

Critical Mass was a £1million inclusive youth dance participation project funded by Spirit of 2012, working in close collaboration with Birmingham Commonwealth Games and the Dance Leaders Group (DLG). Ongoing legacy activity, including the Keep Moving project, has continued to grow and embed inclusive participation practices through partnership working across the region.

International Showcasing

Funds to support FABRIC's work on the international showcasing of independent dance artists from England. As spending varies each year, any un-used allocation is designated for future spending on this area of the programme.

Future Business Development

These funds are to support the future business development of Fabric, creating new opportunities.

Organisational Development

These funds are designated to support the organisational development of Fabric as we continue the work of the merger. This includes consultancy support and implementation of new systems, fit for the scale and scope of Fabric's work and operations.

Workspace Fund (Capital fund re. Repairs)

This fund is designated for the future repairs, replacements and refurbishments, ensuring our dance spaces remain of a high standard, fit for purpose.

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18 Analysis of net assets between funds

	General funds	Restricted funds	31-Mar-25 Total	31-Mar-24 Total
	£	£	£	£
Fixed assets	316,689	-	316,689	348,239
Fixed asset investments	4,630	-	4,630	4,630
Net current assets	1,651,048	532,565	2,183,613	1,970,676
	1,972,367	532,565	2,504,932	2,323,545

19 Cashflow from operating activities

	31-Mar-25 £	31-Mar-24 £
Net income for the year	181,388	168,684
Interest received	(39,863)	(33,326)
Depreciation	33,200	33,201
Loss on disposal of fixed assets	-	-
(Increase)/Decrease in debtors	(405,458)	(216,405)
(Decrease)/Increase in creditors	66,423	42,474
Net cash flow from operating activities	(164,310)	(5,372)

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20 Operating lease commitments

At 31 March 2025, the charity had future minimum lease payments under non-cancellable operating leases as follows:

	Land & Buildings	Other
	£	£
Amounts payable:		
Within 1 year	33,700	25,564
Between 1-5 years	148,830	38,416
After more than 5 years	618,669	-
	<u>801,199</u>	<u>63,980</u>

21 Related party transactions

The company was formed to take over the assets, liabilities and operations of Dance4 Limited and The DanceXchange Limited. At the start of operations in August 2022, the company accepted net donations of £1,058,904 from Dance4 Limited and £1,293,904 from The DanceXchange Limited. These donations were made up of the restricted, designated and unrestricted reserves held by both organisations at the point of the merger.

22 Organisation not limited by share capital

FABRIC CIO is a Charitable Incorporated Organisation and accordingly does not have a share capital.

Members of the CIO have no liability to contribute to the organisation and take on no personal responsibility for settling its debts or liabilities.

As of 31 March 2025, there were 8 members (2024 - 8 members).