Theatre and Dance N I

Northern Ireland · Charity number 105810

Details

Status	Received
Company number	71673
Registered	2017-03-02
Register	View on the Charity Commission for Northern Ireland register

Contact

Address	Theatre & Dance Ni Crescent Arts Centre 2-4 University Road Belfast Bt7 1nh BT7 1NH
Phone	02890311806
Email	director@theatreanddanceni.org
Website	https://theatreanddanceni.org/

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Activities

Purposes: OBJECTS 4. The charity's objects ('Objects') are specifically restricted to the following: 4.1. the advancement of arts and culture by encouraging and supporting participation in theatre, dance and the performing arts and their related crafts for the benefit of the public, in particular for practitioners, audiences and young people; 4.2. the advancement of art and culture by the development of appreciation and understanding of theatre, theatre environments, dance and the performing arts by the general public in Northern Ireland; 4.3. the advancement of arts and culture by helping to increase the accessibility of theatre, dance and the performing arts to the general public including young people and practitioners; 4.4. the advancement of education in the art of theatre and dance by developing the provision of training programmes in theatre, dance and the performing arts for practitioners and the general public; 4.5. the advancement of arts and culture by supporting the development of collaborations and partnerships through networking opportunities for those involved in or wanting to be involved in theatre. dance and the performing arts; 4.6. the advancement of any other exclusively charitable purposes as the directors, may from time to time, decide in accordance with the law of charity in Northern Ireland. 4.7. to raise the standard of arts leadership, management and governance through the provision of services to the charity's members. 4.8. practising, advocating, encouraging, influencing, advising and campaigning for environmental protection and sustainability within the arts sector. 4.9. the advancement of arts and culture by helping to discover, promote, celebrate and champion the diversity and uniqueness of our artists. Nothing in the articles authorises an application of the property of the charity for purposes which are not charitable in accordance with section 7 of the Charities and Trustee Investment (Scotland) Act 2005 and/or section 2 of the Charities Act 2011 and or section 2 of the Charities Act (Northern Ireland) 2008.

What the charity does: The advancement of education,The advancement of the arts, culture, heritage or science

How the charity works: Advice/advocacy/information,Arts,Cross-border/cross-community,Cultural,Disability ,Education/training,General charitable purposes,Research/evaluation,Youth development

Who the charity helps: Adult training,Children (5-13 year olds),General public,Interface communities,Learning disabilities,Older people,Parents,Physical disabilities,Sensory disabilities,Specific areas of deprivation,Voluntary and community sector,Youth (14-25 year olds)

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£293,330	£254,725	£-20,441	3

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Trustees

Name	Role	Appointed
Dr Alan Thomas Kennedy-Asser		
Fleur Mellor		
Mr Evin Conway		
Mr Tyler Gilmore		
Ms Lauren Lamberton		
Ms Louise Rossington		

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Theatre and Dance N I

Northern Ireland - Charity number 105810

Accounts

COMPANY REGISTRATION NUMBER: NI071673
CHARITY REGISTRATION NUMBER: NIC105810

Theatre and Dance NI

Company Limited by Guarantee

Unaudited Financial Statements

31 March 2025

Finegan Gibson Ltd
Chartered accountants
Causeway Tower
9 James Street South
Belfast
BT2 8DN

Theatre and Dance NI

Company Limited by Guarantee

Financial Statements

Year ended 31 March 2025

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Theatre and Dance NI

Company Limited by Guarantee

Directors' Annual Report (Incorporating the Director's Report)

Year ended 31 March 2025

The directors, who are also the directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2025.

Chair's report

On behalf of Theatre and Dance NI, it is my privilege to present the Annual Report for 2024/25. As Chair, I am delighted to reflect on a year marked by resilience, innovation, and significant progress across our organisation. Throughout 24/25, TDNI has continued to uphold its commitment to excellence, adapting to new challenges and seizing opportunities for growth.

This year, our dedicated team and Board of Directors have worked collaboratively to deliver on our strategic objectives. We have seen the successful implementation of key projects, strengthened our stakeholder relationships, and made substantial advancements in our service delivery. The unwavering support from our partners and the enthusiasm of our staff have been instrumental in achieving these milestones.

We have taken considerable steps to ensure transparency and accountability in all areas of our operation. Our focus on innovation has enabled us to respond effectively to evolving needs, whilst maintaining the high standards our sector expects. The feedback and insights received from our stakeholders have been invaluable in guiding our direction and priorities.

Looking ahead, TDNI remains committed to building on the foundations laid this year. We will continue to foster an environment of collaboration, learning, and improvement. I am confident that with the continued dedication of our team and the support of our partners, we will achieve even greater success in the coming year.

I would like to extend my sincere thanks to my fellow Board Members for their support and guidance throughout 2024/25 and I look forward to working with you all in 2025/26 to further develop and strengthen the Board as we implement our new strategy. Particular thanks go to Linda Harley (LH) who stepped down as Treasurer during the year. It would also be remiss of me not to mention the absolute dedication and hard work of our Executive Director, Niamh Flanagan, and the entire staff team that have supported her through the year.

I would also like to acknowledge the support we receive from our principal funders the Arts Council of Northern Ireland and Belfast City Council as well as the British Council NI, Future Screens NI, Arts & Business NI through the Blueprint programme and key trusts and foundations, all of whom understand that a vibrant and risk-taking sector needs enduring support.

Finally, thanks to our members for your continued engagement and the work that you do.

Together, we will continue to make a lasting, positive impact.

Louise Rossington
Chair, Theatre and Dance NI

Introduction by the Executive Director

It has been my privilege to lead Theatre and Dance NI(TDNI) and to share a year marked by meaningful activity, sector leadership and strategic development. 2024/25 has been a significant year of progress, partnership and ambition for us and this Annual Report reflects the collective achievements of our Board, our small but exceptionally mighty and dedicated team, and the many artists, organisations, partners and stakeholders who work with us and support us. Guided by TDNI's 2024–27 strategy, our core objectives- championing, supporting development, connecting, and advocating framed all activities.

TDNI continued to strengthen the foundations of our organisation, enhancing our governance and investing in staff development to improve our ability to support our members. The work on our governance and business planning has been generously supported through the Arts & Business NI Blueprint programme.

I am particularly proud of the Spotlight programme at the Edinburgh Festival Fringe and its expansion in 2024 to include an inaugural Belfast showcase weekend, delivered in partnership with Belfast International Arts Festival (BIAF), Culture Ireland, British Council NI, and Belfast City Council. Spotlight is significantly and clearly enhancing the visibility of Northern Irish artists, generating exciting touring opportunities, supporting artist and company development, and fostering valuable connections internationally and across these islands.

Alongside this, I am delighted that our deepening cross-border collaborations have secured plans to co-host *The Gathering* in Belfast with Performing Arts Forum (PAF) in 2026 at the Lyric Theatre-the first time the event will take place in the North since 2019.

Seeing our artists expand their confidence, ambition, and reach through our development programmes, especially INVEST and our Dance Intensives, has been incredibly inspiring. Their commitment, energy, and creativity motivate us every day.

Developing the Creating Safer Spaces initiative remained a key focus throughout the year. We continued to provide wellbeing support to our members and their families through our free Member Assistance Programme (MAP). I am also proud that we were invited to ensure Northern Ireland's voice for theatre and dance was represented in the formation of the new UK Standards authority, CIISA, and that we were able to facilitate our members' contributions to the development of the UK industry standards, launched by Baroness Helena Kennedy in February. It is especially pleasing that, through our INVEST programme, we supported a participant's journey to gain further intimacy coordination mentoring, expertise, and accreditation.

2024 was also a year of sustained advocacy and committed engagement as Secretariat for the All-Party Group on the Arts. Working collaboratively with sector partners, we ensured that theatre, dance, and the wider performing arts remained central within emerging policy frameworks. The need for this advocacy work will only intensify as the sector continues to face significant challenges, not least the urgent requirement for reinvestment and sustainable, multi-year support to enable our workforce to thrive and the wider ecosystem to realise its full potential.

The significant stress, burnout, and reduced wellbeing reported by workers - highlighted in recent research and at the World Café Day and APG in Stormont in February - remain deeply concerning and underscore the urgent need for action to safeguard the workforce and the industry. We remain deeply grateful to Sian Mulholland MLA, Chair of the APG, and all members of the Group for their leadership and ongoing commitment.

As ever, our achievements this year sit alongside those ongoing and long-term challenges outlined above. Yet, despite these pressures, our artists and organisations continue to create extraordinary

work, build communities, and tell the stories that shape who we are. It really is time for our government to act to secure the future of the arts in Northern Ireland.

None of TDNI's work would be possible without the investment, trust and collaboration of our funders and partners. Thanks to the Arts Council of Northern Ireland, Belfast City Council, British Council NI, Future Screens NI, AE Harvey, DWF Trust, Arts & Business NI, D'Oyly Carte and Garrick Charitable Trusts, Foyle Foundation, Idlewild and Halifax Foundation who have supported our work.

Thank you again to our members, to our fabulous staff team, Board, and especially our deeply committed Chair, Louise Rossington. All have stepped up to the plate and helped shape the organisation that is Theatre and Dance NI.

It remains an honour to lead TDNI through such a vital period of growth and change. Thank you.

Niamh Flanagan
Executive Director, Theatre and Dance NI
November 2025

Reference and administrative details

Registered charity name	Theatre and Dance NI	
Charity registration number	NIC105810	
Company registration number	NI071673	
Principal office and registered office	The Crescent Arts Centre 2-4 University Road Belfast Co Antrim BT7 1NH Northern Ireland	
The directors		
	L Harley	(Resigned 2 December 2024)
	K Jeffrey	
	A Jones	(Appointed 21 May 2024)
	F Mellor	
	C Murray	(Resigned 9 April 2025)
	L Rossington	
	E Conway	(Appointed 31 July 2025)
	L Lamberton	(Appointed 31 July 2025)
	M Keane	(Appointed 31 July 2025)
Secretary	Niamh Flanagan	(Resigned 21 May 2024) (Appointed 31 July 2025)
	Gail McGarvey	(Served from 21 May 2024 to 31 July 2025)
Independent examiner	Paul Dolan FCA	

Structure, governance and management

Principal Activity
The principal activity of the Company, for the year ended 31 March 2025, was connecting the sector, supporting development, and advocating for theatre and dance in Northern Ireland. Theatre and Dance NI (TDNI) is the sole membership body and resource organisation for theatre and dance with the aim to help create a vibrant and healthy theatre and dance sector through supporting members' development, participation, connections and collaborations, leading and advocating with them. Members work across a range of contexts and disciplines. 273 individuals and organisations were members in 2024-25.

Legal Structure
Theatre & Dance NI is a Company Limited by Guarantee and does not have share capital. Theatre NI (TNI) was originally set up in 2009 as the 'Ulster Association of Youth Drama' (UAYD). The Company changed its name from UAYD to Theatre NI (TNI) on 20 April 2015 following a merger with the Northern Ireland Theatre Association (NITA). Theatre NI was recognised as a Charity by the Charity Commission for Northern Ireland on 2 March 2017 - Reference Number NIC105810.

Dance Resource Base was merged with TNI on 24th April 2020 to form Theatre & Dance NI.

Governance & Management
Theatre & Dance NI is governed by a Board of Directors. Directors are responsible for the Company's assets and liabilities, setting policies and strategic plans, and for overseeing and ensuring the appropriate implementation and monitoring of the Company's policies, aims and objectives. The day-to-day running of the Company is delegated to the Executive Director.

Staff & Team
Niamh Flanagan, Executive Director
Gail McGarvey, Deputy Director
Molly Rose Street, Project Development Officer
Sarah English, Communications and Engagement Officer

Associate Staff team
Hayley McBride, Finance Officer
Anita Murphy QUB Intern

Recruitment and Appointment of Directors
The following information relates to the recruitment and appointment of Directors for the organisation in the year ended 31 March 2025.

Following the merger between Theatre NI and Dance Resource Base, the Members ensured that 50% of the Board Members would have previously been involved with both DRB & Theatre NI. Unless otherwise determined by ordinary resolution, the number of Directors should not be more than 12 nor less than 3. At the first Annual General Meeting of the Company, and at every subsequent one, one-third of the Directors should retire from office, or if their number is not three or a multiple of three, then the number nearest one-third shall retire.

A director who has served three consecutive years shall retire from office. A director who retires in accordance with this Article, if willing to act, shall be eligible for reappointment at the annual general meeting for a further term of three years, subject to Article 41 and an internal review process. The maximum period a director can serve is six consecutive years.

The Memorandum and Articles of Association provided Directors with the power to co-opt new Directors for a period of up to 24 months. A co-opted director shall be eligible to be co-opted again,

subject to a recommendation from the directors on each occasion but shall not serve for a period of more than 24 months consecutively.

Induction & Training of New Directors
New Directors receive information outlining their roles & responsibilities, the Strategic Plan, Minutes from the last 3 meetings of the Directors, and the most recent accounting report.

During 2024/5, the Directors monitored the progress of the Company's activities against its aims and objectives, timescale, and budget.

Sub-committees meet as required to further individual areas of work. Sub committees report back their findings and recommendations to the full board.

During 2024/2025 the Directors met on the following dates:
Board Meetings
21st May 2024
13th August 2024
15th October 2024
2nd December 2024
6th February 2025
Board Review Strategy Review February 2025
Board Development Day 19th March 2025

Finance and Funding Sub Committee
21st May 2024
6th August 2024
15th October 2024
26th November 2024
22nd January 2025

Policy/HR/Risk Sub Committee Meeting
7th May 2024
1st August 2024
1st October 2024
19th November 2024
30th January 2025
The AGM of Theatre and Dance was held on 2nd December 2024.

Risk Management
The Directors are committed to meeting the highest standards of governance and best practice throughout the work of the Company. During the year risk, organisational, governance and HR policies were discussed in 'Sub-Committees' and under 'Governance' at board meetings, ensuring existing policies were still relevant and up to date and to establish whether the introduction of any new policies was required.

Objectives and activities

Objectives, Activities, Achievements and Performance
The mission and Vision of the Company are as follows:

Mission
To Champion, support and be the voice of Northern Irish theatre and dance in Northern Ireland and abroad.

Vision
Our vision is of a healthy, animated society, where people want to live, work and visit, thriving with excellent theatre and dance opportunities for all to participate in and experience, delivered professionally by artists and arts workers who are valued and supported to develop.

Summary of Activities
Theatre & Dance NI strategic objectives focus on supporting development, connecting, and advocating for the Northern Ireland theatre, dance and performing arts sector. TDNI achieves its aims through the delivery of information services, events and networking, professional skills development, training, and bursary programmes.

TDNI deliver major sector initiatives including INVEST (a professional development training, bursary & mentoring programme for individual artists) and the Spotlight on Theatre and Dance programme at the Edinburgh Festival Fringe and Belfast International Arts Festival (since 2024). At our core is dedicated support for our members through our Membership Assistance Programme, which provides essential confidential counselling and wellbeing support services.

Governance

- Build an excellent organisation which is effectively governed and delivers all aspects of its work to the highest standard.

TDNI continued to strengthen governance through robust board engagement, succession planning, policy development and staff training.

The Board and team reviewed the new strategy in February 2025 and a comprehensive succession plan (ongoing), was implemented with the support of B & G Partners LLP through the Blueprint programme (A&BNI). Induction materials for new members were updated and finalised, and additional governance training, board and staff development opportunities were provided through Achates, Arts & Business NI, NICVA and other training providers.

Our sub-committees met regularly to oversee policy, HR, risk, and finance, completing an extensive review of key policies and initiating updates to the Risk Register. The AGM in December approved annual accounts and reaffirmed commitments to strategic review and income diversification, and to ensure that TDNI remains transparent and accountable.

This year marked a significant step forward in strengthening staff development. With the support of VIABLE, our professional HR partner, we made steady progress across contract reviews, job descriptions, performance development frameworks, and the ongoing renewal of our policy suite. A refreshed Staff Handbook was presented in February 2025, consolidating updated organisational policies and procedures. Work continues job description alignment across roles.

Our commitment to continuous learning was demonstrated through a comprehensive programme of staff development and training, which included safeguarding, social value, strategic planning, finance and fundraising as well as sponsorship, leadership and business planning, and communications.

We were also pleased to support a staff member through the University College Dublin Diploma in PR, Communications & Marketing, and delighted to welcome an MA Cultural Management student (QUB), for an 18-week placement to support our advocacy work.

INFORMATION SERVICES

Theatre & Dance NI provides a comprehensive and proactive information service to the theatre and dance sector in Northern Ireland offering members and stakeholders timely, accurate, and relevant information on industry news, funding, job and other opportunities, policy updates, training, and sector events. Through our website, regular e-zines, social media updates, targeted communications, and one-to-one support, (face to face, email and by phone) TDNI ensures that artists, companies, venues, and organisations remain well-informed, and connected.

Our website attracted 17,905 users with 45,493 page views. The number of e-zines opens during this period was 10,577. Audience growth increased by 9.4% on Instagram.

Accessibility & Inclusion in the Arts

TDNI continued its provision of discounted captioning equipment hire, supporting members to deliver more inclusive performances and workshops for d/Deaf and hard of hearing audiences, as well as for people with English as a second language. This initiative enables organisations to embed accessible practice in their programmes and reach wider and more diverse audiences.

A new programme of captioning training (scheduled for delivery in 2025/26), was developed in partnership with Digital 4, to strengthen sector skills and reduce barriers to accessing live arts and culture.

Delivery of captioning using our equipment was provided for:

- 35 events, attended by 8,542 people.

CONNECT

- Goal 1.1 Lead and support a well-connected, collaborative theatre, dance and performing arts sector.
- Goal 1.2 Support the development of collaborations and partnerships through networking opportunities.
- Goal 1.3 Nurture and lead strong partnerships within the theatre and dance sector, with other national and international dance development agencies and across different agencies of all levels of government.
- Goal 1.4 Champion diverse means of engagement for all, whether as creators, participants, or audience members.

Throughout 2024/25, TDNI strengthened its role as a key connector within the theatre and dance sector, networking across Northern Ireland and expanding engagement beyond Belfast, across borders, and across the island. This work continues to strengthen collaboration locally, nationally and internationally.

Our staff and Board represented TDNI at key sector/member events, performances and festivals ensuring strong visibility, support and advocacy for theatre and dance in Northern Ireland. We also demonstrated our commitment to members by attending performances, celebrations and community gatherings throughout the year, including at festivals such at Belfast 2024, Incubate, Féile an Phobail, East Side Arts, Outburst, Pride, Belfast Trad and Bounce.

Throughout 24/25, TDNI staff attended over 60 sector events.

Our presence, and engagement at other key festivals including Belfast International Arts Festival, Dublin Theatre Festival, Dublin Fringe Festival and Edinburgh Festival Fringe, remained a key priority to ensure that Northern Irish artists and organisations were supported, platformed and represented at leading national and international events.

Direct member engagement remained at the heart of our work. Across the year, we delivered 25 events attracting over 1000 participants, provided over 250 1:1 member support sessions, and conducted sustained targeted outreach, resulting in increased membership and renewed engagement.

TDNI also contributed to sector development through presentations and capacity-building sessions with Ulster University, Queen's University, Bruiser Theatre Company Academy, and Maiden Voyage's GRAD lab, supporting the next generation of artists.

Deepened engagements with stakeholders including Culture Ireland, Theatre Green Book, Green Arts NI, UK Nations and International Showcase working groups, and British Councils broadened our collaborative reach, strengthened our environmental sustainability efforts, and laid foundations for further partnerships and collaborations for TDNI and our members.

Our work in partnership with Derry City & Strabane District Council, included strategic engagement and facilitation with the re-established Creative Arts Network and the "Theatre Making in the North West" roundtables and events, reinforced TDNI's commitment to regional connectivity, sector support and relationship building outside of Belfast.

Sectoral accessibility and inclusion were further improved through ongoing collaboration with University of Atypical, Open Arts, and participation in Equity Northern Ireland initiatives, including *EquityFest* (Derry), *Wear Red Day*, *Action on Access* with Equity Northern Ireland Deaf and Disabled Committee (DDMC).

Participation in these events continues to enhance our members' work and build valuable professional connections. Our sustained presence across industry festivals, policy and advocacy events at Stormont, sector celebrations, training sessions, and performances ensures Northern Ireland's theatre and dance ecosystem remains visible, connected, and inclusive.

Cross Border Connectivity
TDNI maintained strong cooperation with key organisations, partners and stakeholders in the Republic of Ireland, including British Council Ireland, Culture Ireland, Performing Arts Forum, Dance Ireland, Dublin Fringe and Dance Festivals and Irish Theatre Institute.

We co-delivered a new initiative, *PAF Connects,* during Belfast Children's Festival (March) and provided support for our INVEST participants and TDNI staff to attend the all-island conference - *The Gathering* in Sligo (May 24). Our ongoing collaboration with Performing Arts Forum has resulted in confirmation and planning for TDNI to co-host *The Gathering* in Belfast at the Lyric Theatre in 2026 - the first time this event will be held in the North since 2019. *The Gathering* is a key event in the island's performing arts calendar, strengthening networks and creating opportunities for our members to thrive.

Other activities to strengthen all-island and international connections, designed to create new opportunities for members, included hosting sessions between Northern Irish companies presenting at Dublin Fringe Festival and TDNI Fringe bursary participants with Culture Ireland, facilitating further and more extensive dialogue during the BIAF Showcase weekend, and convening the *Meet the South* event at *The Gathering* for our INVEST participants.

These efforts reinforce TDNI's commitment to nurturing opportunity, connectivity, and collaboration across the island, recognising the interdependent nature of its theatre and dance ecology and addressing the increasing challenges of cross-border working for our members.

Creating Safer Spaces
Since 2017, TDNI has championed a culture of safety, respect and support for health and wellbeing across the theatre and dance sector through our Creating Safer Spaces programme. This initiative drives sector-wide change, supports professional and sectoral development, and continues to be a cornerstone of our strategic priorities.

In 2024/5, our close partnership with Irish Theatre Institute's (ITI) *Safe to Create* project continued, including their support for our staff, members, and participants to engage in their training. Building on this work, the Executive Director collaborated with a consultant and trainer on *Safe to Create*, to resource and develop a pilot training, and education programme aimed at supporting those studying, accessing, and working in theatre and dance in Northern Ireland. The programme (to be rolled out in 2025/26) will empower young people aged 18–25 to play a leading role in advancing this agenda and strengthening their skills and capacity to drive meaningful change. Initial development in 2024/25 was supported by AE Harvey and the DWF Foundation.

We will continue to engage proactively and strategically with *Safe to Create* to develop a more shared-island approach to addressing systemic issues in our sector.

Creative Industries Independent Standards Authority (CIISA)
TDNI's Executive Director (ED) contributed significantly to UK-wide efforts led by the Creative Industries Independent Standards Authority (CIISA) including ongoing engagement with the CIISA leadership team and UK sector partners; participation in governance workstreams; and involvement in accreditation and licensing discussions and professional standards roundtables.

We were delighted to welcome CIISA CEO, Jen Smith to Belfast in September and later, publicly support UK theatre bodies in calling for the sector to unite behind CIISA's development. TDNI also facilitated wider external engagement, enabling our members to contribute to the creation of the CIISA Standards - a framework establishing minimum standards of behaviour across the UK's creative industries.

TDNI ED attended the launch of the Standards in February 2025 by CIISA's newly appointed Chair, Baroness Helena Kennedy, an internationally recognised advocate for gender equality and law reform, and a leading authority on violence against women and children.

We remain a principal supporter of CIISA and continue to collaborate with its leadership team and sector partners to explore training, accreditation pathways, and resources aligned with the industry-endorsed Standards Framework. TDNI's ED also now sits on the CIISA Council chaired by Dr Kienda Hoji.

INVEST - Creating Safer Spaces

A key achievement this year was supporting a dance/movement professional through our INVEST programme to pursue accreditation as an Intimacy Coordinator. With mentoring, signposting, and an INVEST bursary, the participant secured a place on the highly competitive Postgraduate Intimacy Coordination for TV & Film course at the National Film and Television School (NFTS), Leeds. Upon completion in November 2025, they will become a qualified, accredited, and BECTU-registered Intimacy Coordinator, addressing a critical skills gap in Northern Ireland and advancing TDNI's Creating Safer Spaces agenda.

Health & Wellbeing
TDNI's Member Assistance Programme (MAP) continues to provide essential professional support (through Spectrum Life) to individual members, smaller organisations, and their families. The programme, offers professional counselling both online and in person, ensuring confidential and accessible care. Members have free access to a 24-hour telephone support line, an online chat service, and up to six one-hour, face-to-face counselling sessions, tailored to their needs.

During 2024/5:
- 50 members accessed the service
- Issues for which help was sought included anxiety, low mood, stress and worry, relationship issues, complicated grief, and bullying and harassment.

The continued use of MAP by our members and their families demonstrates a clear need for accessible wellbeing and mental-health support for our members and the arts sector, particularly among freelancers, small organisations and those working in high-pressure, low-security and precarious roles. The uptake of this TDNI service highlights the value of having confidential, sector-appropriate support available, and reinforces the importance of TDNI's role in addressing wellbeing inequalities across the creative workforce.

Green Arts NI
Supporting environmental sustainability continued to be a priority, with TDNI taking a leadership role in driving sector-wide action. We worked closely with Theatre Green Book (TGB) team, Paddy Dillon (Renew Culture) and Green Arts Northern Ireland, to advance the dissemination of revised sustainability TGB guidelines. A key milestone in this work is the planning of a Spring 2025/26 TGB event in Belfast, bringing together government representatives, local authorities, and sector stakeholders. These initiatives underscore TDNI's commitment to promoting and embedding sustainable practice across theatre and dance in Northern Ireland and beyond

.
TDNI have included a commitment to supporting the development of Green Arts since 2019 including co-sponsoring the development of the Theatre Green Book. We remain a principal supporter of the TGB and will continue to connect our members to this free resource and guidance for sustainable theatre.

TDNI remained a member of the steering committee of Green Arts NI forum (arts sustainability network - 100 individuals and 50 cultural and creative organisations), established by Belfast City Council in 2023/24 who are working collectively to reduce our sectors environmental impact.

SUPPORTING DEVELOPMENT
- Develop professional standards and foster excellence by identifying and addressing the needs of the theatre, dance and performing arts sector.
- Nurture, encourage, support, and inspire those within the sector to strive for excellence.

TDNI delivered a series of training and professional development opportunities for artists and organisations which included delivery of a bursary and Business to the Arts programme; planning for an international Dance Intensive and delivery of our major development programmes INVEST & Spotlight on Theatre & Dance at the Edinburgh Fringe Festival. A significant expansion in this year was the addition of the Spotlight programme as part of the Belfast International Arts Festival.

Continued attention and a key element of the TDNI approach is to include and embed additional mental health and wellbeing support throughout our major development programmes recognising the heightened risks faced by performing arts workers due to precarious work, low pay, and challenging conditions.

Key outputs in 2024/5:
- 1,023 artists and organisations attended TDNI training and workshop events
- 16 artists/facilitators were employed to deliver this training

Training/Information sessions delivered:
- Theatre Tax Relief Training (April 24)
- Dublin Fringe Feedback Session (April 24)
- INVEST Residential (May 2024)
- Edinburgh Festival Fringe Information Session (July 24)
- INVEST Final Sharing (July 24)
- TDNI Information Session for Bruiser Summer School (July 24)
- Four Nations Event during Edinburgh Festival Fringe (August 24)
- Spotlight on Theatre and Dance from Northern Ireland at the Edinburgh Festival Fringe (August 24)
- Dublin Fringe Information Session with David Francis Moore (Festival Director) (September 24)
- TDNI Information Sessions for Ulster University (Derry Campus) (September 24)
- Theatre Making in the Northwest (September 24)
- INVEST Induction (October 24)
- INVEST Residential (October 24)
- Spotlight on Theatre and Dance from Northern Ireland at the Belfast International Arts Festival - Artist Pitch and Meet the Delegates Event (November 2024)
- TDNI Information Session for Maiden Voyage Gradlab (January 2025)
- Business to the Arts programme (January 25)
- CIISA Standards Consultation (January 25)
- Edinburgh Festival Fringe Information Session to support artists intending to take work in 2025 (February 25)
- PAF Connects and Meet the Delegates at the Belfast Children's Festival (March 25)

Bursaries Awarded
TDNI award small bursaries to enable our members to engage in training, research, networking and to 'go see' other national and international work. These exchanges support our artists' development through the sharing of expertise and knowledge as well as building connections and collaborations for future work.
- 5* Spotlight Artist bursaries for Edinburgh Festival Fringe
- 4* Fellowship Artist bursaries for Edinburgh Festival Fringe
- 3* Dublin Fringe Festival
- 2* Dublin Theatre Festival
- 3* Belfast International Arts Festival
- 5* INVEST Artist bursaries
- 2* INVEST Fellowship artist bursaries
- 1* Youth Theatre Ireland Symposium Bursary

TDNI bursaries in 2024/2025 totalled £37,197.70

INVEST Cohort 2 & 3

In 2024/25, TDNI's INVEST programme, supported by Belfast City Council, continued to provide holistic professional development for early- to mid-career artists. Combining bursary support, training, 1:1 mentoring from industry experts, guidance from TDNI's Project Development Officer and INVEST Project Consultant, industry trainers and peer mentors, INVEST equips participants with skills and knowledge in policy, leadership, career planning, business, production, audience engagement, and national and international networking. Participants from both cohorts also took part in a specialist

mental health and wellbeing intensive, to support building resilience and personal wellbeing.

INVEST continued its strong upward trajectory with participants, both past and present, contributing to significant sector initiatives, including Belfast 2024 projects such as Little Amal and ROOTS. Many have gone on to collaborate and produce new touring work together, while others secured freelance and full-time permanent positions within the cultural sector including appointments such as Executive Director of The Barn Theatre in Cirencester.

Cohort 2

Eight participants completed INVEST in July:
Natalie Murphy, Matthew Sharpe, Christopher Grant, Colm McCready, Sean O'Neill, Caoimhe McGee, Ruaidhri Maguire, and Soso Ní Cheallaigh. Industry mentors included Adura Onashile (Actor/Writer/Director), Mikel Murfi (Actor/Director/Producer, *Loco* and *Restless*), Bec Martin (Artistic Director, New Diorama Theatre/Former Programmer, VAULTS Festival), Tom Jackson Greeves (Movement/Associate Director, Theatre Royal Plymouth), Sharon Clark (Dramaturg, Akram Khan Company), Teunkie Van Der Sluijs (Head of Artistic Development, Young Vic).

Further development sessions included:
- Two-day residential and attendance at The Gathering in Sligo (May 2024)
- How to be an Ambassador for the Arts with TDNI
- Feel the Fear and Do It Anyway (Seón Simpson, SkelpieLimmer)
- Meet the South with Dance Ireland and Performing Arts Forum

Cohort 3

Cohort 3 (Sept 2024 concluding in July 25):
Five INVEST participants, Paula O'Reilly, Kate Guelke, Emma Copeland, Emily Foran, Karis Kelly, and two fellowship participants, Carley Magee and Nathan Martin, joined the programme. Industry mentors included Lucy Hind, (Movement Director, Choreographer and Intimacy Director with credits at Donmar Warehouse, Royal Court, Almeida Theatre, The Old Vic & National Theatre), Katie Mitchell, OBE, (Award winning Opera/Theatre Director), Erica Whyman, (former Deputy Artistic Director and Acting Artistic Director, Royal Shakespeare Company), Tom Creed, (Director, ROI), Pamela McQueen, (Creator and Dramaturg, Smock Alley) and Imogen Brodie, (Head of Creative Development, Sonia Friedman Productions).

- Additional Training Highlights
- *Identifying Your Goals and How to Achieve Them* - Liam McMullen, Soso Ní Cheallaigh & Steven Atkinson
- *Somatic Movement Workshop* - Sandy Cuthbert
- *How to get the best out of your mentor* - Sean O'Neill and Steven Atkinson
- *Building a Digital Portfolio* - Tierna Byrne Marketing
- *Alternative Models of Producing*; *Supporting Collaborative and Independent Production* - Cahal Clarke & Steven Atkinson
- *The Art of the Pitch* - Brona Whitaker, Arts & Business NI
- *Income Generation and Sponsorship* - Brona Whitaker, Arts & Business NI
- *Knowing Your Audience* - Fiona Bell, Thrive

Dance Intensive

Through our continued partnership with the MAC and investment from the D'Oyly Carte Charitable Trust, TDNI worked towards the delivery of a five-day dance intensive with the internationally renowned Irish choreographers, Michael Keegan Dolan (MKD) and Oona Doherty in April 2025. TDNI dance intensives provide a unique platform for our emerging and established artists to connect,

collaborate, develop, and hone their skills and contribute to the ongoing development of the vibrant contemporary dance sector.

Spotlight Programme 2024/25

In 2024, TDNI significantly expanded its Spotlight programme, to include Belfast International Arts Festival as well as the Edinburgh Fringe. The programme supports artists and companies presenting work through mentoring, tailored networking, industry introductions, and group support, helping develop sustainable touring and collaboration opportunities across national and global markets.

A core focus remained TDNI's leadership at the Edinburgh Festival Fringe, delivered with strategic support from the Arts Council of Northern Ireland, British Council NI, and British Council UK. More than 100 international delegates attended the dedicated Edinburgh Spotlight showcase, which featured six Northern Ireland companies and four Fellowship artists, with contributions from speakers including Siobhán Molloy (ACNI) and guest Ian McElhinney. British Council UK enabled the participation of 30 international delegates across the UK Nations showcases.

Work profiled through Spotlight at Edinburgh Fringe included:

- **Ante Beckett** - Joel Smith, directed by John Carty & Paddy McEneaney (Exit Does Theatre)
- **The Daughters of Róisín** - Aoibh Johnson, directed by Cahal Clarke (Wee Yarn Productions)
- **Float** - Kirby Thompson & Orla Graham, directed by Kirby Thompson & Caoimhe McGee (Crybaby Productions)
- **Lies Where It Falls** - Ruairi Conaghan, directed by Patrick O'Kane
- **Dean and the Devil** - Philip Orr, directed by Chris Darcy (Bright Umbrella Theatre Company)
- **A Farther Shore** - David Campton, directed by Trevor Gill (Bright Umbrella Theatre Company)

The Fellowship strand at the fringe continued to deliver tailored support for artists exploring future participation, offering mentoring, financial assistance, and access to high-level networking opportunities. This structured support enables artists to evaluate whether performing at Edinburgh aligns with their artistic ambitions and professional growth, mitigating financial and logistical risks while enabling informed decision-making.

Fellowship participants received personalised schedules that recommended key events, performances, and industry activities to attend, ensuring they could make the most of their time at the festival. They were invited to exclusive networking events, took part in one-to-one meetings with industry leaders, and engaged in peer-learning sessions. Participants were also supported to 'go see' other work across the festival to broaden their artistic and sector awareness.

In addition, they had the opportunity to pitch their work to international delegates as part of the Spotlight event, further enhancing their professional visibility and potential for future touring and commissioning opportunities.

Artists supported under the Fellowship programme in 2024/25 included:

- Itch - Chris McAuley (Circus)
- Bird About Town - Amanda Doherty (Theatre Maker, created with Jessie Doyle)
- An Féileacán agus an Rí - Clara Kerr (Choreographer, Seen Dance Company)
- GUTTER - Eileen McClory (Choreographer)

TDN's collaboration with Belfast International Arts Festival (BIAF) to deliver an inaugural Belfast showcase weekend from 31st October to 2nd November, supported by Culture Ireland, Belfast City Council, and British Council NI was exceptional. The programme included an informal Meet the Delegates networking event at the Lyric Theatre and welcomed visitors from across the UK, Ireland, North America, Asia, Latin America, and the Middle East. TDNI and Culture Ireland worked closely

with presenting artists to prepare their work for presentation.

Artists featured included:

- *This Sh*t Happens All the Time* - Amanda Verlaque, directed by Rhiann Jeffrey
- *Ham Sandwiches and Discipline* - Choreographer Nóra Ní Anluain Fay
- *Dublin Jack* - Conor Mitchell, presented by The Belfast Ensemble
- *The Scorched Earth Trilogy* - Brian Irvine & Dumbworld, with Music Director Fergus Sheil, Irish National Opera
- *Anthem for Dissatisfaction* - Gina Donnelly, directed by Tony Devlin and Gina Donnelly
- *How to Bury a Dead Mule* - Richard Clements, directed by Matthew McElhinney

Spotlight's programme in 2024/25 also included five bursaries for TDNI members to engage with Dublin Fringe and Theatre Festivals, further strengthening cross-border engagement and professional development.

The Spotlight programme provides Northern Irish artists with international visibility, industry connections, and onward touring opportunities, strengthening the region's cultural presence and enabling informed, sustainable approaches to global market engagement. Several artists supported through the programme in the past have toured internationally, including to Colombia, Australia and the USA as well as closer to home in the Dublin Theatre, Dance & Fringe festivals, building networks that sustain ongoing opportunities and further extending the reach and impact of Northern Irish theatre and dance on the national and global stages.

The initiative is supported by a working group comprising representatives from Arts Council of Northern Ireland, British Council NI, and Belfast International Arts Festival.

ADVOCATE

- Goal 3.1 Be the voice for the membership and wider sector to promote their value and impact.
- Goal 3.2 Increase awareness of the benefits of theatre, dance and performing arts to policymakers and funders.

Advocacy remained a core priority for TDNI throughout 2024/25. As the sole membership organisation for theatre and dance in Northern Ireland, TDNI worked to ensure that the priorities and perspectives of our members continued to shape policy development, funding discussions, and strategic planning across government and arm's-length bodies.

Through this sustained advocacy, TDNI ensured that members' voices were embedded within strategic frameworks and heard consistently by policymakers. Regular engagement with the Department for Communities (DfC), the Arts Council of Northern Ireland (ACNI), and other public bodies strengthened relationships and reinforced the sector's position in policy conversations.

Building on previous contributions to the Investing in Creative Delivery report (2023), TDNI continued to meet departmental officials, provide written submissions, and coordinate sector input to support future cultural policy development.

In July 2024, the Minister for Communities announced the new Heritage, Culture and Creativity programme. TDNI disseminated this announcement to members and continued to engage closely with DfC and ACNI to ensure theatre and dance priorities inform the programme's development and implementation.

TDNI maintained strong sector representation at key policy forums and consultations, including:

- **ACNI Grant System Review (June):** TDNI contributed to a review of the ACNI grant system.
- **Spotlight at Edinburgh (August):** attended by John Ball, Head of Culture, DfC

- **Mental Health Programme Networking (November):** supporting discussion on artist wellbeing.
- **Programme for Government Consultation (November):** TDNI submitted a formal response, now published on our website.
- **Direct DfC Engagement:** TDNI met with senior officials including Iain Greenaway (December) and follow-up staff meeting with Greenaway and John Ball (January).
- **ACNI Collaboration:** support for research on working and living conditions of artists; and selection of TDNI's Edinburgh programme for a Social Return on Investment case study in partnership with ACNI policy team, TFCC and Simetrica Jacobs.

We hope through these engagements that government have a better understanding of the needs and potential of the sector and the need for sustainable investment and improved working conditions for our sector.

All-Party Group on the Arts (APG)
TDNI continued to serve as Secretariat for the All-Party Group on the Arts, enhancing the visibility of the sector within the Assembly and facilitating dialogue between MLAs, practitioners, and cultural stakeholders.

At the APG AGM in June, Sian Mulholland MLA was re-elected as Chair, reaffirming ongoing political commitment to the arts. Throughout the year:

- The APG Chair and members raised a series of Assembly questions on cultural policy, funding, and equality of access. These exchanges confirmed that the Investing in Creative Delivery Taskforce report will inform future arts policy development.
- Minister Lyons hosted a sector roundtable at the Lyric Theatre in September following APG engagement.

TDNI also worked closely with the APG to plan a major advocacy sector event following the Community Committee's World Café Day at Stormont (February 2025), which brought together approximately 80 sector representatives to engage with MLAs and policy makers at the heart of government in Northern Ireland.

Ongoing Commitment to Sector Advocacy

Across the year, TDNI amplified member concerns through:

- sharing Ministerial statements and policy updates
- contributing to ACNI policy development
- supporting campaigns on artist working conditions
- participating in national and cross-border cultural policy forums

This work strengthened the sector's collective voice and ensured that the value and needs of theatre and dance continue to be recognised at the highest levels. TDNI will continue to advocate for investment and funding, improved working conditions, and equality of access for our sector and continue our engagement with policy makers and ensure members remain informed and enabled to participate in policy discussions.

Strategic report

The following sections for achievements and performance and financial review form the strategic report of the charity.

Financial review

Financial Performance
The Financial performance was in line with the Board of Director's expectations. The charitable company remains in a sound financial position at the year end. The results for the year are set out in details on pages 21-35. Net income for the year was £38,605 (2024: Net Expenditure of £15,123). The transition from a net expenditure of £15,123 position in 2023/24 to a net income of £38,605 in the current year reflects the combined impact of diversified income streams, and careful cost management.

At 31 March 2025, the total funds of the charity amounted to £146,078 (2024: £107,473) comprising restricted funds of £45,378 (2024: £32,011), unrestricted fund of £100,700 (2024: £75,462) and designated funds of £nil (2024: £nil). The free unrestricted reserves are £94,729, within the reserves policy the Trustees aim to have 3-6 months overall expenditure held in unrestricted funds which for the year ended 31st March 2025 would be between £63,681 - £127,362.

Principle sources of funding and how this has supported the key of the charitable company are disclosed to the notes in the Financial Statements.

Reserves Policy
Reserves are needed to bridge the timing gap between spending and receiving of income and to cover unplanned temporary shortfalls in income should they arise. Holding adequate reserves safeguards the provision of our services in the event of unexpected significant financial pressures and bad times. The trustees consider that the ideal level of reserves would be three to six months overall expenditure plus total liabilities at year end.

Reserves play an important part in building resilience to cope with unexpected events, including sudden loss of funding or the unforeseen closure of the TDNI. Therefore, the reserve level should also include designated funds to cover redundancy costs, legal fees, running costs during the closure period etc.

Reserves should not be relied upon for the long-term sustainability of TDNI.

Reserves can also be used by Theatre and Dance NI to meet another programme's deficit.

It is the long-term aim of the Board to maintain a minimum level to be commensurate with three to six months' running costs for the organisation. The reserve policy is reviewed on an annual basis as the Directors note the continued difficult operating environment for arts organisations in NI.

TDNI may transfer up to 30% from unrestricted reserves to a designated fund in order to comply with its reserves policy. This will be reviewed on an annual basis.

Directors
The directors in the year are the same directors as listed on page 4.

Taxation status
The charitable company is recognised as a charity by HM Revenue & Customs. Accordingly, the charitable company has availed of the exemptions contained in chapter 3 part 11 Corporation Taxes Act 2010 and Section 256 taxation of Chargeable Gains Act 1992.

Statement of Directors' Responsibilities

Company law requires the Directors to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the Company and of the surplus or deficit of the Company for that year. In preparing these financial statements the directors are required to:

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

The directors are responsible for keeping proper 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.

Finegan Gibson was appointed in April 2024, for the years 2024 - 26 following an open tendering process.

The directors' annual report and the strategic report were approved on 1 December 2025 and signed on behalf of the board of trustees by:



L Rossington
Chairperson

Theatre and Dance NI

Company Limited by Guarantee

Independent Examiner's Report to the Directors of Theatre and Dance NI

Year ended 31 March 2025

I report on the financial statements for the year ended 31 March 2025, which comprise the statement of financial activities (including income and expenditure account), statement of financial position and the related notes.

Respective responsibilities of directors and examiner

The charity's directors (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006. Having satisfied myself that the charity is not subject to audit under company law, and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 65 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

I have examined your charity accounts as required under section 65 of the Charities Act and my examination was carried out in accordance with the general Directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act. The examination included a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also included consideration of any unusual items or disclosures in the accounts, and seeking explanations from the directors concerning any such matters.

My role is to state whether any material matters have come to my attention giving me cause to believe:

1. That accounting records were not kept in accordance with section 386 of the Companies Act 2006
2. That the accounts do not accord with those accounting records
3. That the accounts do not comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the 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.
4. That there is further information needed for a proper understanding of the accounts to be reached.

Independent examiner's statement

I have completed my examination and have no concerns in respect of the matters (1) to (4) listed above and, in connection with following the Directions of the Charity Commission for Northern Ireland, I have found no matters that require drawing to your attention.



Paul Dolan FCA
Independent Examiner

9 James Street South
Causeway Tower
BT2 8DN

Date:
1st December 2025

Theatre and Dance NI

Company Limited by Guarantee

Statement of Financial Activities (including income and expenditure account)

Year ended 31 March 2025

	Note	2025 Unrestricted funds £	2025 Restricted funds £	2025 Total funds £	2024 Total funds £
Income and endowments					
Donations and legacies	5	14,000	259,603	273,603	236,062
Other trading activities	6	7,867	–	7,867	6,065
Investment income	7	66	–	66	62
Other income	8	11,794	–	11,794	8,176
Total income		33,727	259,603	293,330	250,365
Expenditure					
Expenditure on charitable activities	9,10	(47,363)	(207,362)	(254,725)	(265,488)
Total expenditure		(47,363)	(207,362)	(254,725)	(265,488)
Net income/(expenditure)		(13,636)	52,241	38,605	(15,123)
Transfers between funds		38,874	(38,874)	–	–
Net movement in funds		25,238	13,367	38,605	(15,123)
Reconciliation of funds					
Total funds brought forward		75,462	32,011	107,473	122,596
Total funds carried forward		100,700	45,378	146,078	107,473

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

The notes on pages 23 to 35 form part of these financial statements.

Theatre and Dance NI

Company Limited by Guarantee

Statement of Financial Position

31 March 2025

	Note	2025 £	2024 £
Fixed assets			
Tangible fixed assets	**17**	5,971	5,404
Current assets			
Debtors	**18**	22,734	23,449
Cash at bank and in hand		137,814	114,107
		160,548	137,556
Creditors: amounts falling due within one year	**19**	(20,441)	(35,487)
Net current assets		140,107	102,069
Total assets less current liabilities		146,078	107,473
Net assets		146,078	107,473
Funds of the charity			
Restricted funds		45,378	32,011
Unrestricted funds		100,700	75,462
Total charity funds	**22**	146,078	107,473

For the year ending 31 March 2025 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

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

These financial statements were approved by the board of trustees and authorised for issue on 1 December 2025, and are signed on behalf of the board by:

L Rossington
Chairperson

The notes on pages 23 to 35 form part of these financial statements.

1. General information

The charity is a public benefit entity and a private company limited by guarantee, registered in Northern Ireland and a registered charity in Northern Ireland. The address of the registered office is The Crescent Arts Centre, 2-4 University Road, Belfast, Co Antrim, BT7 1NH, Northern Ireland.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', the 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) (Charities SORP (FRS 102)) and the Companies Act 2006.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Going concern

There are no material uncertainties about the charity's ability to continue.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the directors for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal and fall into one of two sub-classes: restricted income funds or endowment funds.

3. **Accounting policies** *(continued)*

Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

3. **Accounting policies** *(continued)*

Intangible assets

Intangible assets are initially recorded at cost and are subsequently stated at cost less any accumulated amortisation and impairment losses. Any intangible assets carried at revalued amounts, are recorded at the fair value at the date of revaluation, as determined by reference to an active market, less any subsequent accumulated amortisation and subsequent accumulated impairment losses.

Intangible assets acquired as part of a business combination are only recognised separately from goodwill when they arise from contractual or other legal rights, are separable, the expected future economic benefits are probable, and the cost or value can be measured reliably.

Amortisation

Amortisation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful life of that asset as follows:

Software	-	20% straight line

If there is an indication that there has been a significant change in amortisation rate, useful life or residual value of an intangible asset, the amortisation is revised prospectively to reflect the new estimates.

Tangible assets

Tangible assets are initially recorded at cost and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

IT Equipment	-	20% straight line

3. **Accounting policies** *(continued)*

Impairment of fixed assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

Financial instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost.

Where investments in shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in income and expenditure. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in the statement of financial activities, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised under the appropriate heading in the statement of financial activities in which the initial gain was recognised.

3. Accounting policies *(continued)*

Financial instruments *(continued)*

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

Defined contribution plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided. Prepaid contributions are recognised as an asset to the extent that the prepayment will lead to a reduction in future payments or a cash refund.

When contributions are not expected to be settled wholly within 12 months of the end of the reporting date in which the employees render the related service, the liability is measured on a discounted present value basis. The unwinding of the discount is recognised as an expense in the period in which it arises.

4. Limited by guarantee

Theatre and Dance NI is a company limited by guarantee governed by its Memorandum and Articles of Association dated. Theatre and Dance NI is a registered charity with the Charity Commission for Northern Ireland.

5. Donations and legacies

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2025 £**
Donations			
Donations	13,000	–	13,000
Donations in Kind	1,000	–	1,000

5. Donations and legacies *(continued)*

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2025 £**
Grants			
Arts Council NI - AFP Funding	–	136,388	136,388
Arts Council NI - Capital Award	–	3,682	3,682
Arts Council NI - Other grants	–	3,000	3,000
Future Screens	–	21,038	21,038
Halifax Foundation	–	20,000	20,000
British Council	–	31,000	31,000
Belfast City Council INVEST	–	30,000	30,000
Belfast City Council Small grants	–	2,995	2,995
Idlewild Trust Foundation	–	–	–
D'Oyly Carte	–	4,000	4,000
Garrick Trust Foundation	–	4,500	4,500
DWF	–	3,000	3,000
	14,000	259,603	273,603

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Donations			
Donations	–	–	–
Donations in Kind	6,160	–	6,160
Grants			
Arts Council NI - AFP Funding	–	143,063	143,063
Arts Council NI - Capital Award	–	1,176	1,176
Arts Council NI - Other grants	–	4,391	4,391
Future Screens	–	21,272	21,272
Halifax Foundation	–	–	–
British Council	–	25,000	25,000
Belfast City Council INVEST	–	30,000	30,000
Belfast City Council Small grants	–	–	–
Idlewild Trust Foundation	–	5,000	5,000
D'Oyly Carte	–	–	–
Garrick Trust Foundation	–	–	–
DWF	–	–	–
	6,160	229,902	236,062

6. Other trading activities

	Unrestricted Funds £	**Total Funds 2025 £**	Unrestricted Funds £	Total Funds 2024 £
Membership Fees	7,867	7,867	6,065	6,065

7. Investment income

	Unrestricted Funds £	**Total Funds 2025 £**	Unrestricted Funds £	Total Funds 2024 £
Bank interest Received	66	66	62	62

8. Other income

	Unrestricted Funds £	**Total Funds 2025 £**	Unrestricted Funds £	Total Funds 2024 £
Earned income	11,794	11,794	8,176	8,176

9. Expenditure on charitable activities by fund type

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2025 £**
Charitable Activity	33,302	189,481	222,783
Support costs	14,061	17,881	31,942
	47,363	207,362	254,725

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Charitable Activity	40,854	194,079	234,933
Support costs	13,297	17,258	30,555
	54,151	211,337	265,488

10. Expenditure on charitable activities by activity type

	Activities undertaken directly £	Support costs £	**Total funds 2025 £**	Total fund 2024 £
Charitable Activity	222,783	29,355	252,138	261,944
Governance costs	–	2,587	2,587	3,544
	222,783	31,942	254,725	265,488

11. Analysis of support costs

	Analysis of support costs	**Total 2025**	Total 2024
	£	**£**	£
Staff costs	11,488	11,488	10,763
Premises	358	358	340
Communications and IT	4,860	4,860	2,168
General office	1,007	1,007	1,537
Finance costs	11,642	11,642	12,203
Governance costs	2,587	2,587	3,544
	31,942	31,942	30,555

12. Net income/(expenditure)

Net income/(expenditure) is stated after charging/(crediting):

	2025	2024
	£	£
Depreciation of tangible fixed assets	2,672	6,649

13. Independent examination fees

	2025	2024
	£	£
Fees payable to the independent examiner for:		
Independent examination of the financial statements	1,838	1,750

14. Staff costs

The total staff costs and employee benefits for the reporting period are analysed as follows:

	2025	2024
	£	£
Wages and salaries	132,174	124,359
Social security costs	8,219	7,184
Employer contributions to pension plans	3,197	2,984
	143,590	134,527

The average head count of employees during the year was 4 (2024: 4).

No employee received employee benefits of more than £60,000 during the year (2024: Nil).

Key Management Personnel

Key management personnel include all persons that have authority and responsibility for planning, directing and controlling the activities of the charity. The total compensation paid to key management personnel for services provided to the charity was £93,116 (2024: £88,638).

15. Trustee remuneration and expenses

The Trustees received nor waived any remuneration or any other benefits during the year, expenses of £548(2024: £741) were reimbursed to Trustees.

16. Intangible assets

	Software £
Cost	
At 1 April 2024 and 31 March 2025	6,376
Amortisation	
At 1 April 2024 and 31 March 2025	6,376
Carrying amount	
At 31 March 2025	–
At 31 March 2024	–

17. Tangible fixed assets

	Equipment £
Cost	
At 1 April 2024	33,939
Additions	3,239
At 31 March 2025	37,178
Depreciation	
At 1 April 2024	28,535
Charge for the year	2,672
At 31 March 2025	31,207
Carrying amount	
At 31 March 2025	5,971
At 31 March 2024	5,404

18. Debtors

	2025 £	2024 £
Trade debtors	22,734	23,449

19. Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	15,757	20,805
Accruals and deferred income	1,838	11,750
Social security and other taxes	2,846	2,932
	20,441	35,487

20. Deferred income

	2025	2024
	£	£
At 1 April 2024	10,000	–
Amount released to income	(10,000)	–
Amount deferred in year	–	10,000
At 31 March 2025	–	10,000

21. Pensions and other post-retirement benefits

Defined contribution plans

The amount recognised in income or expenditure as an expense in relation to defined contribution plans was £3,197 (2024: £2,984).

22. Analysis of charitable funds

Unrestricted funds

	At 1 April 2024	Income	Expenditure	Transfers	At 31 March 2025
	£	£	£	£	£
General funds	75,462	33,727	(47,363)	38,874	100,700
Designated Fund	–	–	–	–	–
	75,462	33,727	(47,363)	38,874	100,700

	At 1 April 2023	Income	Expenditure	Transfers	At 31 March 2024
	£	£	£	£	£
General funds	23,703	20,463	(54,151)	85,447	75,462
Designated Fund	35,000	–	–	(35,000)	–
	58,703	20,463	(54,151)	50,447	75,462

22. Analysis of charitable funds *(continued)*

Restricted funds

	At 1 April 2024 £	Income £	Expenditure £	Transfers £	At 31 March 2025 £
Arts Council NI	–	136,388	(105,089)	(31,299)	–
Arts Council NI - Equipment	–	3,682	(443)	(3,239)	–
Arts Council NI - Other	–	3,000	–	–	3,000
Belfast City Council - Equipment	–	–	–	–	–
Belfast City Council - INVEST	–	30,000	(30,000)	–	–
Belfast City Council - Other	–	2,995	(2,995)	–	–
Arts and Business	16,254	–	(6,218)	(8,631)	1,405
British Council	–	31,000	(34,295)	4,295	1,000
Foyle Foundation	–	–	–	–	–
Future Screens	15,757	21,038	(23,822)	–	12,973
Halifax Foundation	–	20,000	–	–	20,000
Idlewild Trust	–	–	–	–	–
DWF	–	3,000	–	–	3,000
Garrick Trust Foundation	–	4,500	(4,500)	–	–
D'Oyly Carte	–	4,000	–	–	4,000
	32,011	259,603	(207,362)	(38,874)	45,378

22. Analysis of charitable funds *(continued)*

	At 1 April 2023 £	Income £	Expenditure £	Transfers £	At 31 March 2024 £
Arts Council NI	–	143,062	(113,875)	(29,187)	–
Arts Council NI - Equipment	6,300	5,567	(4,768)	(7,099)	–
Arts Council NI - Other	–	–	–	–	–
Belfast City Council - Equipment	6,036	–	–	(6,036)	–
Belfast City Council - INVEST	–	30,000	(30,000)	–	–
Belfast City Council - Other	–	–	–	–	–
Arts and Business	21,745	–	(5,220)	(271)	16,254
British Council	–	25,000	(17,146)	(7,854)	–
Foyle Foundation	14,518	–	(14,518)	–	–
Future Screens	15,294	21,273	(20,810)	–	15,757
Halifax Foundation	–	–	–	–	–
Idlewild Trust	–	5,000	(5,000)	–	–
DWF	–	–	–	–	–
Garrick Trust Foundation	–	–	–	–	–
D'Oyly Carte	–	–	–	–	–
	63,893	229,902	(211,337)	(50,447)	32,011

A Transfer has also taken place in the year to reclassify management fee income to Unrestricted Funds as the funds are available for any use, no restrictions are in place for the usage of this income.

23. Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2025 £**
Tangible fixed assets	5,971	–	5,971
Current assets	115,170	45,378	160,548
Creditors less than 1 year	(20,441)	–	(20,441)
Net assets	100,700	45,378	146,078

	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Tangible fixed assets	5,404	–	5,404
Current assets	95,545	42,011	137,556
Creditors less than 1 year	(35,487)	–	(35,487)
Net assets	65,462	42,011	107,473

24. Contingent liabilities

A contingent liability exists to repay grants received should certain conditions not be fulfilled by the charity. In the opinion of the Trustees, the terms of the Letters of Offer have been, or will be, complied with and no liability is expected.

25. Corporation taxation

The Company is a registered charity, and as such is entitled to tax exemptions on income and profits in furtherance of the charity's primary objectives.

Theatre and Dance N I

Northern Ireland - Charity number 105810

Accounts

COMPANY REGISTRATION NUMBER: NI071673
CHARITY REGISTRATION NUMBER: NIC105810

Theatre and Dance NI

Company Limited by Guarantee

Unaudited Financial Statements

31 March 2024

Finegan Gibson Ltd
Chartered accountants
Causeway Tower
9 James Street South
Belfast
BT2 8DN

Theatre and Dance NI

Company Limited by Guarantee

Financial Statements

Year ended 31 March 2024

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Theatre and Dance NI

Company Limited by Guarantee

Directors' Annual Report (Incorporating the Director's Report)

Year ended 31 March 2024

The directors, who are also the directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2024.

Chair's report

On behalf of Theatre & Dance NI, it is my pleasure to present to you our Annual Report. Our primary objectives during the year were:

- to continue to connect, support development, represent and champion the theatre dance and performing arts sectors
- to support and champion all our members, and
- to work with our partners to advocate for a thriving theatre, dance and performing arts ecology in NI and beyond.

As a key stakeholder in one of Northern Ireland's vital industries, it is our job to not only consolidate the work we have already achieved but also to strategically develop our role both within the arts sector and beyond the wider ecology of Northern Ireland, Great Britain, Ireland and internationally. Despite the sector being in an increasingly fragile position due to the precarious funding environment, our priority through the year was to continue to support all our members, but particularly, our freelance and independent artists who continue to need our voice and support, as they continue to navigate the challenging and uncertain environment. Theatre and Dance NI have continued to consult with and listen to the sector to ensure we can serve theatre and dance at a strategic level. We have collectively championed the outstanding work of Northern Ireland's dance and theatre community, both here at home and internationally. We have continued our work with others in the broader arts sector as part of the Culture, Arts and Heritage Recovery Taskforce, and to advocate for policy development and increased public investment in the arts at a time when the sector and wider populus continued to suffer from the lasting effects of the pandemic and cost of living crisis. I am particularly proud of our involvement in the development of the new Creative Industries Independent Standards Authority (CIISA) whose services will go live later in 2024. The success stories that can be seen through our expanded programme of activities show what can be achieved when the arts sector works to build stronger relationships with individuals, other organisations and key government departments. This is further testament to the absolute dedication and hard work of our Executive Director, Niamh Flanagan, and the entire staff team that have supported her through the year.

Thanks, must also go to my fellow Board Members for their support and guidance throughout 2023/24 and I look forward to working with you all in 24/25 to further develop and strengthen the Board as we implement our new strategy. I would also like to acknowledge the support we receive from our principal funders the Arts Council of Northern Ireland and Belfast City Council as well as the British Council NI, Future Screens NI, Idlewild Trust Foundation, Arts & Business NI through the Blueprint programme and key trusts and foundations, all of whom understand that a vibrant and risk-taking sector needs enduring support. Finally, thanks to our members for your continued engagement and the work that you do. We are extremely proud to work on yours and our industry's behalf.

Louise Rossington **Chair TDNI**

Introduction by the Executive Director

I am delighted to reflect on the work of Theatre and Dance NI (TDNI) outlined in this report for 2023/24 and proud of what our Board, team and partners have delivered together for our members and the sector.

Our 2023 programme highlights included delivery of the second iteration of INVEST, our professional development and mentoring programme; our annual Spotlight on Theatre and Dance NI at the Edinburgh Festival Fringe and Dance Intensive with Michael Keegan Dolan. Continuing to deliver these high-level industry programmes is a key commitment for TDNI and ongoing evaluations and review of our work is showing us that we are delivering a deeper, longer-lasting impact through our suite of events, essential training, and professional artists development and platforming programmes.

Following engagement in the feasibility study for a new all-island dance company commissioned by Arts Council of Ireland/ An Chomhairle, we were thrilled with the announcement of the new national dance company Luail. Congratulations to our members, Maiden Voyage Dance; and to Liz Roche Company, the Irish World Academy of Music and Dance, and University of Limerick, who we supported in their bid. Together, they bring a wealth of knowledge and expertise in dance, both nationally and internationally. We wish them every success and look forward to engaging meaningfully with them. This significant investment by Arts Council Ireland has the potential to truly transform the landscape for dance across the island.

Given the current environment our sector and workers continue to operate in, TDNI worked to embed more sustainable environmental practice and to increase the mental health and wellbeing support across all our programmes.

As part of our broader Creating Safer Spaces initiative, we continued to support our members and their families through our Member Assistance Programme (MAP) while also engaging with industry stakeholders in the creation of the proposed new body, CIISA - Creative Industries Independent Standards Authority. The new body aims to launch in late Autumn 2024 and will work towards improving standards of behaviour across the creative industries.

Following the development of our new strategy supported by Strategy Consultant, Olwen Dawe, I am very grateful to the Board and the teams at NICVA and Arts & Business NI for their critical support in maintaining our high standards of governance.

Thanks also to all our members, as well as those who engaged and contributed to the Taskforce focus groups and submissions; for sharing their expertise, experiences and insights which informed the final report delivered to the Permanent Secretary, DFC, in July 2023. As a member of the CAH Taskforce, this was a key milestone in the Taskforce's advisory role to support the Department for Communities in developing the draft vision and strategy for the Culture Arts & Heritage sectors.

We are also grateful to all those engaged in and informed the development of the Arts Council of Northern Irelands strategy, and to the establishment of a Freelancers Deliberative Forum for theatre and dance.

We remain committed to advocating for our members and the broader sector, to increase the support across government in achieving our sectors and societal wider ambitions and goals.

Finally, we are incredibly grateful to our principal funder ACNI for all their support, and to Belfast City Council Culture Unit, British Council NI, Future Screens NI, Idlewild Trust Foundation and to Arts & Business NI for your investment and support.

Niamh Flanagan **Executive Director**, November 2024

Reference and administrative details

Registered charity name	Theatre and Dance NI	
Charity registration number	NIC105810	
Company registration number	NI071673	
Principal office and registered office	The Crescent Arts Centre 2-4 University Road Belfast Co Antrim BT7 1NH Northern Ireland	
The directors		
	A Knight	(Resigned 6 July 2023)
	R Lavery	(Resigned 6 July 2023)
	L Harley	
	K Jeffrey	
	A Jones	(Appointed 21 May 2024)
	F Mellor	
	C Murray	
	L Rossington	
Secretary	N Flanagan	(Resigned 21 May 2024)
	G McGarvey	(Appointed 21 May 2024)
Independent examiner	Finegan Gibson Ltd Causeway Tower 9 James Street South Belfast BT2 8DN	

Structure, governance and management

Legal Structure
Theatre and Dance NI is a Company Limited by Guarantee and does not have a share capital. Theatre NI (TNI) was originally set up in 2009 as the 'Ulster Association of Youth Drama' (UAYD). The Company changed its name from UAYD to TNI on 20 April 2015 following a merger with the Northern Ireland Theatre Association (NITA). It is governed by the Memorandum and Articles of Association. Theatre NI was recognised as a charity by the Charity Commission for Northern Ireland on 2 March 2017 - Reference Number NIC105810. Dance Resource Base was merged with TNI on 24th April 2020 to form Theatre & Dance NI.

Governance & Management
Theatre & Dance NI is governed by a Board of Directors. Directors are responsible for the Company's assets and liabilities, setting policies and strategic plans, and for overseeing and ensuring the appropriate implementation and monitoring of the Company's policies, aims and objectives. The day-to-day running of the Company is delegated to the Executive Director.

Staff & Team
Niamh Flanagan, Executive Director
Gail McGarvey, Deputy Director
Molly Rose Street, Project Development Officer
Sarah English, Communications and Engagement Officer

Associate Staff team
Hayley McBride, Finance Officer

Recruitment and Appointment of Directors
The following information relates to the recruitment and appointment of Directors for the organisation in the year ended 31 March 2024.

Following the merger between Theatre NI and Dance Resource Base, the Members ensured that 50% of the Board Members would have previously been involved with both DRB & Theatre NI. Unless otherwise determined by ordinary resolution, the number of Directors should not be more than 12 nor less than 3. At the first Annual General Meeting of the Company, and at every subsequent one, one-third of the Directors should retire from office, or if their number is not three or a multiple of three, then the number nearest one-third shall retire.

A director who has served three consecutive years shall retire from office. A director who retires in accordance with this Article, if willing to act, shall be eligible for reappointment at the annual general meeting for a further term of three years, subject to Article 41 and an internal review process. The maximum period a director can serve is six consecutive years.

The Memorandum and Articles of Association provided Directors with the power to co-opt new Directors for a period of up to 24 months. A co-opted director shall be eligible to be co-opted again, subject to a recommendation from the Directors on each occasion but shall not serve for a period of more than 24 months consecutively.

Induction & Training of New Directors
New Directors receive information outlining their roles & responsibilities, the Strategic Plan, Minutes from the last 3 meetings of the Directors, and the most recent accounting report. During 2023/24, the Directors monitored the progress of the Company's activities against its aims and objectives, timescale, and budget. Sub-committees meet as required to further individual areas of work. Sub committees report back their findings and recommendations to the full board.

During 2023/2024 the Directors met on the following dates:

Board Meetings
6th July 2023
14th August 2023
16th October 2023
4th December 2023
31st January 2024
19th March 2024

Finance and Funding Sub Committee
11th May 2023
14th August 2023
9th October 2023
27th November 2023
22nd January 2024
12th March 2024

Policy/HR/Risk Sub Committee Meeting
5th June 2023
2nd October 2023
1st December 2023
22nd January 2024
15th March 2024
The 2022/23 AGM of Theatre and Dance NI was held on 4th December 2023.

Risk Management
The Directors are committed to meeting the highest standards of governance and best practice throughout the work of the Company. During the year risk, organisational, governance and HR policies were discussed in 'Sub-Committees' and under 'Governance' at board meetings, ensuring existing policies were still relevant and up to date and to establish whether the introduction of any new policies was required.

Governance and Management
Theatre and Dance NI is governed by a Board of Directors. Directors are responsible for the Company's assets and liabilities, setting policies and strategic plans, and for overseeing and ensuring the appropriate implementation and monitoring of the Company's policies, aims and objectives. The day-to-day running of the Company is delegated to the Executive Director.

Structure, governance and management *(continued)*

Objectives and activities

Objectives, Activities, Achievements and Performance
The mission, Vision and Values of the Company are as follows:

Mission
To Champion, support and be the voice of Northern Irish theatre and dance in Northern Ireland and abroad.

Vision
Our vision is of a healthy, animated society, where people want to live, work and visit, thriving with excellent theatre and dance opportunities for all to participate in and experience, delivered professionally by artists and arts workers who are valued and supported to develop.

Summary of Activities
Theatre & Dance NI strategic objectives focus on supporting development, connecting, and advocating for the Northern Ireland theatre, dance and performing arts sector. TDNI achieves its aims through the delivery of information services, events and networking, professional skills development, training, and bursary programmes.

TDNI deliver major sector initiatives including INVEST (a professional development training, bursary & mentoring programme for individual artists) and the Northern Ireland Spotlight on Theatre and Dance at the Edinburgh Festival Fringe (platforming works from Northern Ireland at the world's biggest marketplace for UK, Irish & international touring which supports artists to have more sustainable incomes & careers). At our core is dedicated support for our members through our Membership Assistance Programme, which provides essential confidential counselling and wellbeing support services.

Governance

- Build an excellent organisation which is effectively governed and delivers all aspects of its work to the highest standard.

TDNI maintained a focus and a commitment to high standards of governance. Through direct engagement, support and ongoing training with both NICVA and the Arts and Business NI Blueprint programme, TDNI received support on succession planning, managing risk, developing financial resilience, and diversifying income. As part of this process, Denise Copeland, Governance & Chairty Advice Manager, NICVA, supported TDNI to review Board membership post-merger, supported us through a skills and motivation audit and a review and update of the Memorandum and Articles. Following further training on succession planning (January) with the B&G Consultancy group, through Blueprint, the Chair and Executive Director accessed further training in managing risk to support growth, continued working on succession planning and leadership transition for the Board and organisation.

Policies were reviewed by Viable Corporate Services, to ensure compliance with the relevant laws, regulations, and voluntary codes.

A 3-year strategy for the organisation was completed for the period 2024-27 with our Board, stakeholders, and members. Development sessions were facilitated by Strategy & Policy Consultant, Olwen Dawe.

INFORMATION SERVICES

We continued to provide timely, relevant, sector specific information and resources to members and the wider sector through our website, social media channels and through the dissemination of a monthly e-zine. Our website attracted 16,204 users with 37,756 page views. The number of e-zines opens during across April 2022 - March 2023 was 9544. Audience growth was up by 19% on Instagram, 2.7% on Facebook, 1% on Twitter. Accessibility & Inclusion in the Arts through discounted hire of our captioning equipment units and provision of training, TDNI members were supported to deliver access to theatre and performances for d/Deaf and hard of hearing audiences to enjoy the theatre, as well as those with English as their second language. We worked with Open Arts to support their Embrace the Inclusive Spirit 'Marketplace' and seminar, in February 2024 and with University of Atypical and Arts and Disability Ireland (ADI), to explore how to best support and increase accessibility and inclusion across the island of Ireland, including promoting better use and access to captioning/other equipment. We managed and organised the provision of Captioning across the sector:

- 3 * Belfast International Arts Festival (BIAF) events, with 213 attendees
- 19 * organisations/venues across Northern Ireland
- Training with Digital 4 for 15 * non-technical & technical freelancers and employees

CONNECT

- Goal 1.1 Lead and support a well-connected, collaborative theatre, dance and performing arts sector.
- Goal 1.2 Support the development of collaborations and partnerships through networking opportunities.
- Goal 1.3 Nurture and lead strong partnerships within the theatre and dance sector, with other national and international dance development agencies and across different agencies of all levels of government.
- Goal 1.4 Champion diverse means of engagement for all, whether as creators, participants, or audience members.

Activities to support these goals included:

- Holding 23 events with 669 participants.
- Supporting over 118 one-to-one support meetings with practitioners and companies.
- Supporting member engagement with the Department for Communities and Arts Council of Northen Ireland strategy development with freelancers, venues, and production companies, facilitated by Kathy Hanna, Lowry Grace Consultancy and Olwen Dawe.
- Engaging directly with member venue Grand Opera House and VAULT to support developments regarding use of space, hire & support for emerging artists & local production companies.
- Engaging with our ROI partners, events and work including the feasibility study with key stakeholders and dance members regarding the Arts Council of Irelands proposed All Island Dance Company.
- Engaging in monthly network meetings with our colleagues in the UK Theatre and National Dance Network & Steering groups.
- Working with Derry City & Strabane District Council in the re-established Creative Arts Network, aimed at supporting connecting creatives from the arts and film session in Derry/Northwest.
- Delivering industry presentations for our members Bruiser Theatre and Brian Friel Summer Schools.
- Supporting our artists, companies, and venues through attendance at theatre and dance opening nights, conferences, and training.

Cross Border

Recognising the interdependent nature of the theatre and dance ecology on the island as well as the increasing challenges in working across the border for us and our members, TDNI maintained our partnerships and collaborations with key organisations in the Republic of Ireland. With Theatre Forum (TF), our partner organisation since 2010; we hosted and jointly curated a one-day, all-Ireland event for resource organisations in Dundalk in June 2023. Facilitated by Ali Fitzgibbon, QUB, attendees focused on addressing practical and pragmatic actions and concerns in relation to artist mobility and exchange, which have been disrupted and destabilised due to Brexit (Regulatory changes for people, goods, and services since the UK's exit from the EU). We also discussed the increasing divergence in policies; widening arts funding disparities North: South, and between NI and the rest of the UK. Theatre Forum and Dance Ireland supported and hosted the delivery of our INVEST residential in Dublin, and we collaborated on the delivery of training with Irish Theatre Institute (ITI) and Arts and Disability Ireland. Members of the Board and the Executive Director attended The Gathering conference in May. Both Executive Directors of TDNI and Theatre Forum contributed to the Accommodating National Identities dialogue event at The Abbey Theatre in October 2023 with over 300 other political, civic society and cultural representatives from across Ireland. Participant dialogue and major themes raised will help inform further development of the Government's Shared Island initiative. Convened as part of the Irish Governments Shared Dialogue series, Tánaiste Micheál Martin TD delivered the keynote address. One of the key outcomes of this cross-border work and maintaining relationships included a commitment from Dublin Fringe Festival to work more closely with TDNI to develop further opportunities for NI artists at the theatre festival.

All Island Dance Company
Following the FEI feasibility study for An Chomhairle Ealaíon/Arts Council Ireland and our member and organisational engagement in this process, the new all-island National Dance Company, Luail was announced in March 2024. We were delighted to have supported the exciting bid by our member, Maiden Voyage Dance in Belfast, Liz Roche Company and the Irish World Academy of Music and Dance at the University of Limerick. We look forward to a meaningful engagement with them as they build island-wide and international opportunities for supporting dance artists and companies creating, performing, developing, and touring dance, and fostering engagement with audiences at home and abroad. Creating Safer Spaces TDNI has maintained a consistent focus on promoting Creating Safer Spaces in the theatre and dance community, through the delivery of a range of professional development opportunities, workshops, and panel discussions since 2017. Continuation of this area of work was identified as continued key priority during the development of our new strategy. We maintained our close collaboration with the Irish Theatre Institute's (ITI) Safe to Create project, who delivered their Active Bystander training in Belfast, 18th May 2023 and engaged in ongoing discussions with them to plan in the longer term for a partnership to address the issues in our sector on a shared island basis. To this end, the Executive Director began working with a consultant/trainer from ITI on the development of an empowerment, training, and education programme for those studying, accessing, and working in theatre and dance in Northern Ireland. The proposal will include a range of capacity building interventions with a key objective to support and empower young people (18 -25 Y/O) to fully participate in advancing this agenda. Creative Industries Independent Standards Authority (CIISA) TDNI began engaging with Jen Smith, Interim CEO, and other industry stakeholders on the proposed new organisation - CIISA (Creative Industries Independent Standards Authority) which aims to uphold and improve standards of behaviour across the creative industries. During the year, the organisation moved into a phase of co-creation with industry professionals from across Film, TV, Theatre and Music. TDNI Executive Director worked collectively with the group to help inform and shape the final design of CIISA's governance model. TDNI remain a principal supporter of CIISA, and the new organisation aims to go live with services from late 2024 which will include: advice and assessment, early dispute resolution, mediation, support navigating the criminal justice system, influence and best practice, data, and insight.

Health & Wellbeing
TDNI's Member Assistance Programme (MAP) enables our individual and smaller organisational members and their families to access professional counselling across the island. The service provided includes free access to a 24-hour telephone support line, an online chat feature and up to six one-hour, face-to-face confidential counselling sessions if required. During the year, we carried out a review of the service and conducted a survey with members. Feedback led to an upgrade to the MAP website page, to ensure members can access this essential service quickly and easily.

A total of 20 members accessed the service (delivered by Spectrum Life) during 2023/24.

Green Arts NI
TDNI have included a commitment to Green Arts since 2019 with Theatre Forum (ROI), and with Theatre Trust (UK) since 2020 to support developments in the sector including the Theatre Green Book. TDNI remains a principal supporter of the Theatre Green Book and will continue to work to connect our members to this free resource and guidance for sustainable theatre. We are grateful to our colleagues and partners from the UK Theatre Network, including Theatres Trust, ABBT and Paddy Dillon for the opportunity they provided to ensure that NI's voice is included as this resource continues to develop. We are now a member of Green Arts NI forum which was established by our Vice Chair and Belfast City Council during 2023/24. Green Arts NI is a sustainability network made up of over 100 individuals and almost 50 cultural and creative organisations across Northern Ireland who are working collectively to reduce our environmental impact including using creativity to inspire action against climate change. Through regular meetings and the establishment of a resource portal, the group is working to problem solve and share knowledge/resources with one another.

SUPPORTING DEVELOPMENT

- Develop professional standards and foster excellence by identifying and addressing the needs of the theatre, dance and performing arts sector.
- Nurture, encourage, support, and inspire those within the sector to strive for excellence.

TDNI delivered a series of training and professional development opportunities for artists which included delivery of a Masterclass series, bursary programme, an international Dance Intensive and our major development programmes INVEST & Spotlight on Theatre & Dance at the Edinburgh Fringe.

- 104 freelance artists attended TDNI training and workshop events in 2023/24.
- TDNI employed 47 artists during this time.

Masterclass series

- Dialogue session in partnership with Belfast International Arts Festival (BIAF) Nicholas McCarthy on Leadership & The Key to Success, 19th October.
- IP & Copyright Training, with Independent Theatre Council (ITC), 10th November.
- People & Conflict Management, with Independent Theatre Council (ITC), 10th November.
- Identifying your Goals, and How to Achieve Them, facilitated by Liam McMullen, Contracts Manager at the National Theatre, London and former INVEST participant, and INVEST mentor, Steven Atkinson, 24th March.
- Producing Hub Models - supporting collaborative and independent production, facilitated by Liam McMullen, Contracts Manager at the National Theatre, London and former INVEST participant, TDNI Executive Director, Niamh Flanagan and Steven Atkinson, 24th March.
- The Art of the Pitch, facilitated by Brona Whitaker, Head of Arts, Arts and Business NI, 25th March.
- The Role of Audiences, facilitated by Fiona Bell, CEO, Thrive, 25th March.

Bursaries Awarded

TDNI award small bursaries to enable our members to engage in training, research and to 'go see' other national and international work. These exchanges support our artists' development through the sharing of expertise and knowledge as well as building connections and collaborations for future work.

- Archa Divadlo, Prague * 1 awarded for Documentary Theatre Summer Intensive, Prague.
- Michael Keegan Dolan Dance Intensive * 10
- TDNI INVEST programme * 7 Cohort 1
- TDNI INVEST programme * 8 Cohort 2

TDNI supported bursaries in 2023/2024 totalling £32,952 investment in freelance and individual artists.

Dance Intensive

Thanks to investment from the Idlewild Trust Foundation and a partnership with the MAC, we delivered a five-day dance intensive with the internationally renowned Irish choreographer, Michael Keegan Dolan (MKD). Through a series of intensive workshops and collaborative sessions, selected dance artists from across Ireland, UK, Europe, North America, and Asia had the chance to learn from MKD's vast repertoire, engage in a rigorous and immersive training programme, while exploring new creative possibilities and connections. The intensive alongside a series of events; provided a platform for emerging and established artists to connect, collaborate, develop, and hone their skills and contribute to the ongoing development of the vibrant dance sector across the island of Ireland, while strengthening its position on the international stage. Public engagement during the intensive included a bi-lingual English/Irish 'In Conversation' event on 9th February, with MKD. Facilitated by Irish News journalist, Robert McMillan, in partnership with the Irish Language Arts Centre, An Droichead, the event included a screening of Pat Collins' film, The Dance.

INVEST
Cohort 1
Between April- June, the first cohort of INVEST worked with TDNI team members and Consultant Steven Atkinson, and their industry mentors on their development plans and participated in a two-day residential hosted in Dance Base (Dance Ireland), and with Theatre Forum in Dublin, (7th- 8th June). Artists explored:

- What would an Artists Led Creative Hub in NI look like?
- How to Internationalise Your Practice
- Alternative Producing Models
- Funding models and commercial investment

Key industry presenters included:

- Lucy Medlycott (Director, Irish Street Arts, Circus and Spectacle Network)
- Lynette Moran (Founder/Festival Director, Live Collision)
- Anna Walsh (Director, Theatre Forum)
- Shelia Creevy (Chief Executive, Dance Ireland)
- Ruth McGowan (Literacy and New Work Director, The Abbey Theatre)
- Pádraig Cusack (Theatre Producer)
- Judith Dimant (Founder/Producer, Wayward)
- Ciaran Walsh (Associate Director, Culture Ireland)
- Charlie Bunker (Co-director, imPOSSIBLE)
- David Byrne (Artistic Director, Royal Court)

The final event at the Lyric Theatre (26th June) saw artists present their final plans, learning, and achievements on INVEST and engage in a final professional development session with the Executive Producer and Head of Development and Marketing at the Lyric Theatre and Arts & Business NI.

Cohort 2
Recruitment commenced in September 2023. 8 participants were selected following a competitive recruitment process, were awarded a £3,000 bursary, and engaged in their mentoring sessions with the Project Consultant, TDNI staff and industry mentors who included:

- Alastair Coomer (Head of Casting, National Theatre)
- Barry Coyle (Casting Director, Abby Theatre)
- Peter Quanz (Resident Choreographer, Harbin Ballet China/Artistic Director, Q DANCE Festival Canada)
- Adura Onashile (Actor/Writer/Director)
- Mikel Murfi (Actor/Director/Producer, Loco and Restless)
- Bec Martin (Artistic Director, New Diorama Theatre/Former Programmer, VAULTS Festival)
- Tom Jackson Greeves (Movement/Associate Director, Theatre Royal Plymouth)
- Sharon Clark (Dramaturg, Akram Khan Company)
- Teunkie Van Der Sluijs (Head of Artistic Development, Young Vic)

Participants engaged in a two-day residential in Belfast in March 2024, exploring their personal development through peer mentoring, collaboration, and dialogue sessions with industry experts.
Sandy Cuthbert delivered a Somatic Practice & Movement session exploring the benefits of grounding, centring, and inclusive attention. Outdoor group sessions provided participants with the space and opportunity to rejuvenate and consider their professional development informally. Development sessions included:

- Producing Hub Models - Supporting Collaborative & Independent Production with Liam McMullen (Contracts Manager, National Theatre/former INVEST participant) and Steven Atkinson.
- Policy development & the Arts Council of Northern Ireland (ACNI) Strategy Consultation with Olwen Dawe, (Equality, Policy, & Strategy Expert) - a response was submitted to ACNI.
- The Art of the Pitch with Brona Whitaker.
- The Role of Audiences with Fiona Bell (CEO, Thrive).
- Identifying your Goals and How to Achieve Them with Liam McMullan.

Continued attention and a key element of the TDNI approach is to include and embed additional mental health and wellbeing support throughout our major development programmes. There is a bank of research evidence showing that those working across the entertainment and performing arts industries are more likely to experience poor mental health due to a range of contributing factors including the harmful impacts of precarious work, low pay, and poor working conditions. Cohort 1 & 2 participants both took part in the mental health & wellbeing intensive in February 2024. This was curated in partnership with Patrick O'Reilly (Artistic Director, Tinderbox) who provided specialist artist training using creative therapy techniques to create a stronger and healthier foundation for balance, restoration, and personal resilience. Spotlight on Theatre & Dance from Northern Ireland at Edinburgh Fringe Theatre & Dance NI continued to lead on the delivery of the Spotlight on Theatre & Dance from Northern Ireland at the Edinburgh Festival Fringe in August 2023 to increase the profile of theatre and dance from Northern Ireland at the largest global industry marketplace. The Spotlight programme not only champions Northern Irish artists at the Edinburgh Festival Fringe but provides ongoing support and mentoring, a financial contribution, platforming, and networking opportunities (both individually and as a group) for artists and companies performing at the Fringe to engage with industry delegates and pursue onward touring and collaborations in national and international markets.

The work of TDNI on this initiative is supported by a working group made up of representatives from Arts Council of Northern Ireland, British Council NI, and Belfast International Arts Festival. Work from Northern Ireland profiled as part of the Spotlight programme at the Fringe in 23/24 included:

- The Half Moon, by Alice Malseed
- Scaredy Fat, by Colm McCready
- Lie Low, by Ciara Elizabeth Smyth
- Whisk(e)y Wars, by Joyce Greenaway
- The Four Worst Things I've Ever Done, by Ewan McGowan-Gregg
- How to Bury a Dead Mule, by Richard Clements
- Expecting, by Charis McRoberts

The Spotlight Fellowship strand was added to the programme following internal evaluation as well as feedback from the sector. It was designed specifically to support artists with a demonstrable interest in taking work to the Edinburgh Festivals in the future. Given the financial and other risks associated with attending and performing at the Fringe; by providing artists with the opportunity to explore and assess if Edinburgh is the 'right fit', the Fellowship programme enables them to make informed decisions about whether such an investment aligns with their artistic goals and professional growth.

Fellowship participants also received mentoring, financial support, invitations to high-level networking events, the ability to 'go see' work, personalised one-on-one meetings with industry leaders at the festivals, and peer networking / group exchanges and learning sessions. Artists supported under the programme:

- Liam McMullan - Freelance Theatre Producer
- Chris Grant - Actor and Theatre Maker
- Orla Graham - Writer: 'Float' & 'Occupied' & Actor
- Tony Devlin - Brassneck Theatre Company; Actor, Writer, and Director
- Matthew Sharpe - Actor and Writer
- Flora Herberich - Circus Artist, Independent Producer, and Head of Programmes. Circusful
- Alice McCullough - Poet

ADVOCATE

3.1 Be the voice for the membership and wider sector to promote their value and impact.

3.2 Increase awareness of the benefits of theatre, dance and performing arts to policymakers and funders.

As the representative voice for theatre and dance in Northern Ireland, TDNI plays a key role in advocating for their members, and the wider arts ecosystem. Activities to support this goal included:

Department for Communities (DFC) Taskforce

Along with other stakeholders from across the Culture Arts and Heritage (CAH) sector, TDNI"s Executive Director continued to engage in the reconvened taskforce to support the creation of a new co-designed CAH strategy for Northern Ireland. In the previous year, TDNI had supported major member engagement, convened member focus groups, and delivered written submissions which directly informed the final document Investing in Creative Delivery - a report from the Culture, Arts and Heritage Strategy Taskforce. The report was submitted to the Permanent Secretary, DFC, Colum Boyle in July 2023 for the completion of a strategy and action plan which could be brought forward for wider public consultation. With a total of 36 recommendations and conclusions, the Taskforce calls for the NI Executive to invest in and collectively champion the CAH sectors, remove the barriers which inhibits their outcomes and recommends a 'whole of government' and partnership approach led by the Department for Communities which would realise the ambitions, potential, impact and reach of our undervalued sectors.

Arts Council of Northern Ireland Engaging:

- The establishment of the Freelancer Theatre & Dance Deliberative Forum
- On and delivery of focus groups and written submission to support and inform the development of the Arts Council of Northern Ireland's 10-year strategy.
- ACNI, Strategy, Policy, and Communications team to support where we could work collaboratively with Arts Collaboration Network (ACN), October 2023.
- On the delivery of a two-island Green Arts symposium with Creative Carbon Scotland.
- Reception for Department for Communities Minister on the 28th of March as part of a gala evening to celebrate the achievements of the Good Friday Agreement (GFA). TDNI's Executive Director worked with the Lyric Theatre, ACNI, and the Ministers Private Office to deliver a reception to welcome the recently appointed Minister Gordon Lyons prior to a performance of The Agreement. Due to unforeseen circumstances, the Minister was unable to attend, and a group made of arts and business groups, the Chair of of the APGA, Sian Mullholland, the ACNI CEO, Róisín McDonough, and representatives from the DFC met with Junior Ministers Pam Cameron and Aisling O'Reilly.

All-Party Group on Arts

Reestablished and reconstituted in July 2022 by invitation of Mike Nesbitt, MLA, TDNI continued as the Secretariat for the All-Party Group on the Arts. The Chair, (Mike Nesbitt) and members of the sector had met with Colum Boyle, Permanent Secretary, DFC and Jayne Brady, head of the Northern Ireland Civil Service in the early months of 2023.This was to continue to keep the Arts on the agenda, maintain and build relationships at the highest levels of government and to advocate for a cross-cutting framework and delivery infrastructure on how arts, culture and creativity could support delivery of Our Giant Ambition, People. Planet. Prosperity. Sian Mullholland, MLA, was elected chair of the group at the AGM in June 2023 and the first APG took place on 30th November with presentations from:

- John Ball, Head of Arts and Creativity Branch, who attended on behalf of the Permanent Secretary, and Karly Greene, Director of Strategic Development and Partnerships, Arts Council of Northern Ireland. A further APG took place at Stormont in March 2024 with presentations from:
- Alice Lemon, National Official for NI, Equity and Stephen Beggs, Director, Writer, Facilitator and Producer, Theatre and Performing Arts.

- Sam Dunkley, Acting Regional Organiser, Musicians Union & Katie Richardson, Composer & Freelance artist).
- Emma Drury, Director, Seacourt Print Workshop.
- Karly Greene, Director of Strategic Development and Partnerships.
- Actions from these APG meetings included the Chair writing to the new Minister for Communities,

Gordon Lyons, regarding the implementation of the recommendations included in the CAH Taskforce Report - Investing in Creative Delivery.
Sian Mulholland, Chair lead the discussion on the main action points and recommendations coming from the CAH Taskforce Report. The Chair wrote to the new Minister for Communities, regarding implementation of the recommendations and she and other member MLAs asked oral questions in the newly mandated Assembly. Further advocacy work included engagement with a wide range of stakeholders including:

- Equity's 'Resist the Cuts' campaign
- Celebration of NI Culture' event hosted by Prime Minister, Rishi Sunak, at 10 Downing Street, London, November 2023.
- Celebration of the Good Friday Agreement, Abbey Theatre, Dublin with An Taoiseach, Secretary of State for Northern Ireland, MLAs, and TDs from across the island.
- Speaker Alex Maskey, (MLA) event at Stormont with US Economic Envoy, Joseph Kennedy
- Executive Office (TEO) on the planned strategic framework for Ending Violence Against Women and Girls (EVAWG).
- Creative Policy and Evidence Centre roundtable discussions, with DFC exploring next steps for advancing good work in the Creative Industries and informing the development of the PEC's future research programme.
- Launch of joint research, Dance Counts and Dance Conversations report with Dance Ireland, August 2023
- Launch and first meeting of Green Arts Forum, October 2023.
- ED presentation to the Constitution, Europe, External Affairs and Culture Committee, of the Scottish Government on the impact of Brexit on the theatre and dance sector with ACNI, Tourism NI, A&BNI, Centre for Cross Border Studies, and British Council NI, November 2023.
- ED contribution to Belfast Telegraph article by journalist, Andrew Madden entitled: The arts give colour to the world but cuts pushing NI sector to crisis point, November 2023.
- Attendance at ACNI Strategy update online, November 2023.
- Dissemination of information and support for the BBC initiative and campaign, Bring on the Drama
- TDNI provided letter of support to Maiden Voyage (MV), Liz Roche (LR), and University of Limerick dance bid for the new all-island dance company.

Strategic report

The following sections for achievements and performance and financial review form the strategic report of the charity.

Financial review

Financial Performance
The Financial performance was in line with the Board of Director's expectations. The charitable company remains in a sound financial position at the year end. The results for the year are set out in details on pages 20-34. Income for the year totalled £250,365, with expenditure of £265,488 leading an overall net expenditure position for the year of £15,123. This is made up of net incoming resources of £16,759 within unrestricted funds and net expenditure of £31,332 within restricted funds. (2023 - net incoming resources of £46,639).

At 31 March 2024, the total funds of the charity amounted to £107,473 (2023: £122,596) comprising restricted funds of £32,011 (2023: £63,893), unrestricted fund of £75,462 (2023: £23,703) and designated funds of £nil (2023: £35,000). This represents free reserves of £70,058 which is greater than 3 months of unrestricted expenditure of £13,538 in line with the organisations reserves policy (2023: £23,207- 3 months).

Principle sources of funding and how this has supported the key activities of the charitable company are disclosed to the notes in the Financial Statements.

Reserves Policy
Reserves are needed to bridge the timing gap between spending and receiving of income and to cover unplanned temporary shortfalls in income should they arise. Holding adequate reserves safeguards the provision of our services in the event of unexpected significant financial pressures and bad times. The trustees consider that the ideal level of reserves would be three months expenditure plus total liabilities at year end.

Reserves play an important part in building resilience to cope with unexpected events, including sudden loss of funding or the unforeseen closure of the TDNI. Therefore, the reserve level should also include designated funds to cover redundancy costs, legal fees, running costs during the closure period etc.

Reserves should not be relied upon for the long-term sustainability of TDNI.

Reserves can also be used Theatre and Dance NI to meet another programme's deficit.

It is the long-term aim of the Board to maintain a minimum level to be commensurate with three to six months' running costs for the organisation. The reserve policy is reviewed on an annual basis. TDNI may transfer up to 30% from unrestricted reserves to a designated fund in order to comply with its reserves policy. This will be reviewed on an annual basis.

Directors
The directors in the year are the same directors as listed on page 2.

Taxation status
The charitable company is recognised as a charity by HM Revenue & Customs. Accordingly, the charitable company has availed of the exemptions contained in chapter 3, part 11 Corporation Taxes Act 2010 and Section 256 taxation of Chargeable Gains Act 1992.

The directors' annual report and the strategic report were approved on 2 December 2024 and signed on behalf of the board of trustees by:



L Rossington
Chair

Theatre and Dance NI

Company Limited by Guarantee

Independent Examiner's Report to the Directors of Theatre and Dance NI

Year ended 31 March 2024

I report on the financial statements for the year ended 31 March 2024, which comprise the statement of financial activities (including income and expenditure account), statement of financial position and the related notes.

Respective responsibilities of directors and examiner

The charity's directors (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006. Having satisfied myself that the charity is not subject to audit under company law, and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 65 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

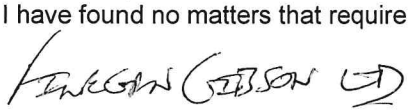
I have examined your charity accounts as required under section 65 of the Charities Act and my examination was carried out in accordance with the general Directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act. The examination included a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also included consideration of any unusual items or disclosures in the accounts, and seeking explanations from the directors concerning any such matters.

My role is to state whether any material matters have come to my attention giving me cause to believe:

1. That accounting records were not kept in accordance with section 386 of the Companies Act 2006
2. That the accounts do not accord with those accounting records
3. That the accounts do not comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the 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.
4. That there is further information needed for a proper understanding of the accounts to be reached.

Independent examiner's statement

I have completed my examination and have no concerns in respect of the matters (1) to (4) listed above and, in connection with following the Directions of the Charity Commission for Northern Ireland, I have found no matters that require drawing to your attention.



Finegan Gibson Ltd
Independent Examiner

Causeway Tower
9 James Street South
Belfast
BT2 8DN

Theatre and Dance NI

Company Limited by Guarantee

Statement of Financial Activities (including income and expenditure account)

Year ended 31 March 2024

	Note	2024 Unrestricted funds £	2024 Restricted funds £	2024 Total funds £	2023 Total funds £
Income and endowments					
Donations and legacies	5	6,160	229,902	236,062	250,225
Other trading activities	6	6,065	–	6,065	5,947
Investment income	7	62	–	62	19
Other income	8	8,176	–	8,176	11,647
Total income		20,463	229,902	250,365	267,838
Expenditure					
Expenditure on charitable activities	9,10	(54,151)	(211,337)	(265,488)	(221,199)
Total expenditure		(54,151)	(211,337)	(265,488)	(221,199)
Net (expenditure)/income		(33,688)	18,565	(15,123)	46,639
Transfers between funds		50,447	(50,447)	–	–
Net movement in funds		16,759	(31,882)	(15,123)	46,639
Reconciliation of funds					
Total funds brought forward		58,703	63,893	122,596	75,957
Total funds carried forward		75,462	32,011	107,473	122,596

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

The notes on pages 21 to 32 form part of these financial statements.

Theatre and Dance NI

Company Limited by Guarantee

Statement of Financial Position

31 March 2024

	Note	2024 £	2023 £
Fixed assets			
Tangible fixed assets	**17**	5,404	11,254
Current assets			
Debtors	**18**	23,449	19,682
Cash at bank and in hand		114,107	111,681
		137,556	131,363
Creditors: amounts falling due within one year	**19**	(35,487)	(20,021)
Net current assets		102,069	111,342
Total assets less current liabilities		107,473	122,596
Net assets		107,473	122,596
Funds of the charity			
Restricted funds		32,011	63,893
Unrestricted funds		75,462	58,703
Total charity funds	**22**	107,473	122,596

For the year ending 31 March 2024 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

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

These financial statements were approved by the board of trustees and authorised for issue on 2 December 2024, and are signed on behalf of the board by:

L Rossington
Chair

The notes on pages 21 to 32 form part of these financial statements.

1. General information

The charity is a public benefit entity and a private company limited by guarantee, registered in Northern Ireland and a registered charity in Northern Ireland. The address of the registered office is The Crescent Arts Centre, 2-4 University Road, Belfast, Co Antrim, BT7 1NH, Northern Ireland.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', the 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) (Charities SORP (FRS 102)) and the Companies Act 2006.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Going concern

There are no material uncertainties about the charity's ability to continue.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the directors for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

3. **Accounting policies** *(continued)*

Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

3. **Accounting policies** *(continued)*

Intangible assets

Intangible assets are initially recorded at cost, and are subsequently stated at cost less any accumulated amortisation and impairment losses. Any intangible assets carried at revalued amounts, are recorded at the fair value at the date of revaluation, as determined by reference to an active market, less any subsequent accumulated amortisation and subsequent accumulated impairment losses.

Intangible assets acquired as part of a business combination are only recognised separately from goodwill when they arise from contractual or other legal rights, are separable, the expected future economic benefits are probable and the cost or value can be measured reliably.

Amortisation

Amortisation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful life of that asset as follows:

Software	-	20% straight line

If there is an indication that there has been a significant change in amortisation rate, useful life or residual value of an intangible asset, the amortisation is revised prospectively to reflect the new estimates.

Tangible assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

IT Equipment	-	20% straight line

3. **Accounting policies** *(continued)*

Impairment of fixed assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

Financial instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost.

Where investments in shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in income and expenditure. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in the statement of financial activities, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised under the appropriate heading in the statement of financial activities in which the initial gain was recognised.

3. Accounting policies *(continued)*

Financial instruments *(continued)*

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

Defined contribution plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided. Prepaid contributions are recognised as an asset to the extent that the prepayment will lead to a reduction in future payments or a cash refund.

When contributions are not expected to be settled wholly within 12 months of the end of the reporting date in which the employees render the related service, the liability is measured on a discounted present value basis. The unwinding of the discount is recognised as an expense in the period in which it arises.

4. Limited by guarantee

Theatre and Dance NI is a company limited by guarantee governed by its Memorandum and Articles of Association dated. Theatre and Dance NI is a registered charity with the Charity Commission for Northern Ireland.

5. Donations and legacies

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Donations			
Donations	–	–	–
Donations in Kind	6,160	–	6,160

5. Donations and legacies *(continued)*

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Grants			
Arts Council NI - AFP Funding	–	143,063	143,063
Arts Council NI - Capital Award	–	1,176	1,176
Arts Council NI - Other grants	–	4,391	4,391
Arts and Business	–	–	–
Foyle Foundation	–	–	–
Future Screens	–	21,272	21,272
Halifax Foundation	–	–	–
British Council	–	25,000	25,000
Belfast City Council INVEST	–	30,000	30,000
Belfast City Council IETM	–	–	–
Belfast City Council Small grants	–	–	–
Idlewild Trust Foundation	–	5,000	5,000
	6,160	229,902	236,062

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Donations			
Donations	–	500	500
Donations in Kind	–	–	–
Grants			
Arts Council NI - AFP Funding	84,781	51,607	136,388
Arts Council NI - Capital Award	–	2,897	2,897
Arts Council NI - Other grants	–	1,830	1,830
Arts and Business	–	22,800	22,800
Foyle Foundation	–	20,000	20,000
Future Screens	–	21,919	21,919
Halifax Foundation	–	500	500
British Council	–	6,459	6,459
Belfast City Council INVEST	–	30,000	30,000
Belfast City Council IETM	–	2,000	2,000
Belfast City Council Small grants	–	4,932	4,932
Idlewild Trust Foundation	–	–	–
	84,781	165,444	250,225

6. Other trading activities

	Unrestricted Funds £	**Total Funds 2024 £**	Unrestricted Funds £	Total Funds 2023 £
Membership Fees	6,065	6,065	5,947	5,947

7. Investment income

	Unrestricted Funds £	**Total Funds 2024 £**	Unrestricted Funds £	Total Funds 2023 £
Bank interest Received	62	62	19	19

8. Other income

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Earned income	8,176	–	8,176

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Earned income	3,450	8,197	11,647

9. Expenditure on charitable activities by fund type

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Charitable Activity	40,854	194,079	234,933
Support costs	13,297	17,258	30,555
	54,151	211,337	265,488

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Charitable Activity	43,902	129,911	173,813
Support costs	47,386	–	47,386
	91,288	129,911	221,199

10. Expenditure on charitable activities by activity type

	Activities undertaken directly £	Support costs £	**Total funds 2024 £**	Total fund 2023 £
Charitable Activity	234,933	27,011	261,944	218,520
Governance costs	–	3,544	3,544	2,679
	234,933	30,555	265,488	221,199

11. Analysis of support costs

	Analysis of support costs £	**Total 2024 £**	Total 2023 £
Staff costs	10,763	10,763	–
Premises	340	340	6,542
Communications and IT	2,168	2,168	–
General office	1,537	1,537	16,457
Finance costs	12,203	12,203	5,672
Governance costs	3,544	3,544	2,679
Travel	–	–	16,036
	30,555	30,555	47,386

12. Net (expenditure)/income

Net (expenditure)/income is stated after charging/(crediting):

	2024 £	2023 £
Depreciation of tangible fixed assets	6,649	6,542

13. Independent examination fees

	2024 £	2023 £
Fees payable to the independent examiner for:		
Independent examination of the financial statements	1,750	1,525

14. Staff costs

The total staff costs and employee benefits for the reporting period are analysed as follows:

	2024 £	2023 £
Wages and salaries	124,359	103,597
Social security costs	7,184	5,425
Employer contributions to pension plans	2,984	2,436
	134,527	111,458

The average head count of employees during the year was 4 (2023: 4).

No employee received employee benefits of more than £60,000 during the year (2023: Nil).

Key Management Personnel

Key management personnel include all persons that have authority and responsibility for planning, directing and controlling the activities of the charity. The total compensation paid to key management personnel for services provided to the charity was £88,638 (2023:£72,575).

15. Trustee remuneration and expenses

The Trustees received nor waived any remuneration or any other benefits during the year, expenses of £741(2023:Nil) were reimbursed to Trustees.

16. Intangible assets

	Intangible asset £
Cost	
At 1 April 2023 and 31 March 2024	6,376
Amortisation	
At 1 April 2023 and 31 March 2024	6,376
Carrying amount	
At 31 March 2024	–
At 31 March 2023	–

17. Tangible fixed assets

	Equipment £
Cost	
At 1 April 2023	33,140
Additions	799
At 31 March 2024	33,939
Depreciation	
At 1 April 2023	21,886
Charge for the year	6,649
At 31 March 2024	28,535
Carrying amount	
At 31 March 2024	5,404
At 31 March 2023	11,254

18. Debtors

	2024 £	2023 £
Trade debtors	23,449	19,682

19. Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	20,805	16,115
Accruals and deferred income	11,750	1,531
Social security and other taxes	2,932	2,375
	35,487	20,021

20. Deferred income

	2024	2023
	£	£
Amount deferred in year	10,000	–

21. Pensions and other post retirement benefits

Defined contribution plans

The amount recognised in income or expenditure as an expense in relation to defined contribution plans was £2,984 (2023: £2,436).

22. Analysis of charitable funds

Unrestricted funds

	At 1 April 2023	Income	Expenditure	Transfers	At 31 March 2024
	£	£	£	£	£
General funds	23,703	20,463	(54,151)	85,447	75,462
Designated Fund	35,000	–	–	(35,000)	–
	58,703	20,463	(54,151)	50,447	75,462

	At 1 April 2022	Income	Expenditure	Transfers	At 31 March 2023
	£	£	£	£	£
General funds	34,906	94,197	(91,288)	(14,112)	23,703
Designated Fund	–	–	–	35,000	35,000
	34,906	94,197	(91,288)	20,888	58,703

22. Analysis of charitable funds *(continued)*

Restricted funds

	At 1 April 2023 £	Income £	Expenditure £	Transfers £	At 31 March 2024 £
Arts Council NI	–	143,062	(113,875)	(29,187)	–
Arts Council NI - Equipment	6,300	5,567	(4,768)	(7,099)	–
Arts Council NI - Other	–	–	–	–	–
Belfast City Council - Equipment	6,036	–	–	(6,036)	–
Belfast City Council - INVEST	–	30,000	(30,000)	–	–
Belfast City Council - IETM	–	–	–	–	–
Belfast City Council - Other	–	–	–	–	–
Arts and Business	21,745	–	(5,220)	(271)	16,254
British Council	–	25,000	(17,146)	(7,854)	–
Foyle Foundation	14,518	–	(14,518)	–	–
Future Screens	15,294	21,273	(20,810)	–	15,757
Halifax Foundation	–	–	–	–	–
Leche Trust	–	–	–	–	–
Earned Income	–	–	–	–	–
Other	–	–	–	–	–
Idlewild Trust	–	5,000	(5,000)	–	–
	63,893	229,902	(211,337)	(50,447)	32,011

	At 1 April 2022 £	Income £	Expenditure £	Transfers £	At 31 March 2023 £
Arts Council NI	16,516	51,607	(51,607)	(16,516)	–
Arts Council NI - Equipment	5,778	2,897	(2,375)	–	6,300
Arts Council NI - Other	–	1,830	(1,830)	–	–
Belfast City Council - Equipment	10,040	–	(4,004)	–	6,036
Belfast City Council - INVEST	–	30,000	(30,000)	–	–
Belfast City Council - IETM	–	2,000	(2,000)	–	–
Belfast City Council - Other	–	4,932	(4,932)	–	–
Arts and Business	–	22,800	(1,055)	–	21,745
British Council	–	6,459	(6,459)	–	–
Foyle Foundation	–	20,000	(5,482)	–	14,518
Future Screens	–	21,919	(6,625)	–	15,294
Halifax Foundation	2,844	500	(4,336)	992	–
Leche Trust	3,000	–	(3,000)	–	–
Earned Income	2,873	8,197	(5,706)	(5,364)	–
Other	–	500	(500)	–	–
Idlewild Trust	–	–	–	–	–
	41,051	173,641	(129,911)	(20,888)	63,893

22. Analysis of charitable funds *(continued)*

A Transfer has also taken place in the year to reclassify management fee income to Unrestricted Funds as the funds are available for any use, no restrictions are in place for the usage of this income. Further explanation is contained within the reserves policy on page 4.

23. Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Tangible fixed assets	5,404	–	5,404
Current assets	95,545	42,011	137,556
Creditors less than 1 year	(35,487)	–	(35,487)
Net assets	65,462	42,011	107,473

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Tangible fixed assets	496	10,758	11,254
Current assets	64,026	67,337	131,363
Creditors less than 1 year	(5,819)	(14,202)	(20,021)
Net assets	58,703	63,893	122,596

24. Contingent liabilities

A contingent liability exists to repay grants received should certain conditions not be fulfilled by the charity. In the opinion of the Trustees, the terms of the Letters of Offer have been, or will be, complied with and no liability is expected.

25. Corporation taxation

The Company is a registered charity, and as such is entitled to tax exemptions on income and profits in furtherance of the charity's primary objectives.

The following pages do not form part of the financial statements.

Theatre and Dance NI

Company Limited by Guarantee

Detailed Statement of Financial Activities

Year ended 31 March 2024

	2024 £	2023 £
Income and endowments		
Donations and legacies		
Donations	–	500
Donations in Kind	6,160	–
Arts Council NI - AFP Funding	143,063	136,388
Arts Council NI - Capital Award	1,176	2,897
Arts Council NI - Other grants	4,391	1,830
Arts and Business	–	22,800
Foyle Foundation	–	20,000
Future Screens	21,272	21,919
Halifax Foundation	–	500
British Council	25,000	6,459
Belfast City Council INVEST	30,000	30,000
Belfast City Council IETM	–	2,000
Belfast City Council Small grants	–	4,932
Idlewild Trust Foundation	5,000	–
	236,062	250,225
Other trading activities		
Membership Fees	6,065	5,947
Investment income		
Bank interest Received	62	19
Other income		
Earned income	8,176	11,647
Total income	250,365	267,838

Theatre and Dance NI

Company Limited by Guarantee

Notes to the Detailed Statement of Financial Activities

Year ended 31 March 2024

	2024 £	2023 £
Expenditure on charitable activities		
Charitable Activity		
Activities undertaken directly		
Wages and Salaries	(114,410)	(103,597)
Employers NIC	(6,609)	(5,425)
Pension costs	(2,745)	(2,436)
Rent	(3,908)	(4,248)
Bursaries	(32,952)	(36,837)
Marketing and Publicity	(2,817)	(3,424)
Insurance	(1,594)	(1,249)
Printing, Stationary and Postage	(950)	(1,141)
Research and Evaluation	(2,400)	–
Travel costs	(14,124)	(2,923)
Consultancy and Professional Fees	–	(806)
Telephone	(792)	(838)
General Running Costs	(2,056)	(956)
Depreciation	(6,649)	–
Stripe Fees	(90)	–
Equipment and Materials	(508)	(2,507)
Artist Costs	(35,146)	(20,018)
Training Costs	(240)	–
Computer and Software	–	(1,700)
Bank fees	(276)	–
Memberships	(3,667)	(2,899)
Recruitment Expenses	–	(72)
Venue Hire	(3,000)	–
Office Costs reallocation	–	17,263
	(234,933)	(173,813)
Support costs		
Wages and Salaries	(9,949)	–
Employer's NIC	(575)	–
Pension costs	(239)	–
Rent	(340)	–
Travel costs	–	(16,036)
Carried forward	(11,103)	(16,036)

Notes to the Detailed Statement of Financial Activities *(continued)*

Year ended 31 March 2024

	2024 £	2023 £
Brought forward	(11,103)	(16,036)
Legal and Professional Fees	–	(5,307)
Depreciation	–	(6,542)
Bank Interest	–	(365)
Computers and Software	(2,168)	–
Consultancy costs	(12,203)	–
General expenses	(1,537)	–
Office costs reallocation	–	(16,457)
	(27,011)	(44,707)
Governance costs		
Accountancy fees	(2,194)	(1,873)
Legal and Professional	(1,350)	–
Office costs	–	(806)
	(3,544)	(2,679)
Expenditure on charitable activities	(265,488)	(221,199)
Net (expenditure)/income	(15,123)	46,639

Theatre and Dance N I

Northern Ireland - Charity number 105810

Annual report

COMPANY REGISTRATION NUMBER: NI071673
CHARITY REGISTRATION NUMBER: NIC105810

Theatre and Dance NI

Company Limited by Guarantee

Unaudited Financial Statements

31 March 2024

Finegan Gibson Ltd
Chartered accountants
Causeway Tower
9 James Street South
Belfast
BT2 8DN

Theatre and Dance NI

Company Limited by Guarantee

Financial Statements

Year ended 31 March 2024

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Theatre and Dance NI

Company Limited by Guarantee

Directors' Annual Report (Incorporating the Director's Report)

Year ended 31 March 2024

The directors, who are also the directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2024.

Chair's report

On behalf of Theatre & Dance NI, it is my pleasure to present to you our Annual Report. Our primary objectives during the year were:

- to continue to connect, support development, represent and champion the theatre dance and performing arts sectors
- to support and champion all our members, and
- to work with our partners to advocate for a thriving theatre, dance and performing arts ecology in NI and beyond.

As a key stakeholder in one of Northern Ireland's vital industries, it is our job to not only consolidate the work we have already achieved but also to strategically develop our role both within the arts sector and beyond the wider ecology of Northern Ireland, Great Britain, Ireland and internationally. Despite the sector being in an increasingly fragile position due to the precarious funding environment, our priority through the year was to continue to support all our members, but particularly, our freelance and independent artists who continue to need our voice and support, as they continue to navigate the challenging and uncertain environment. Theatre and Dance NI have continued to consult with and listen to the sector to ensure we can serve theatre and dance at a strategic level. We have collectively championed the outstanding work of Northern Ireland's dance and theatre community, both here at home and internationally. We have continued our work with others in the broader arts sector as part of the Culture, Arts and Heritage Recovery Taskforce, and to advocate for policy development and increased public investment in the arts at a time when the sector and wider populus continued to suffer from the lasting effects of the pandemic and cost of living crisis. I am particularly proud of our involvement in the development of the new Creative Industries Independent Standards Authority (CIISA) whose services will go live later in 2024. The success stories that can be seen through our expanded programme of activities show what can be achieved when the arts sector works to build stronger relationships with individuals, other organisations and key government departments. This is further testament to the absolute dedication and hard work of our Executive Director, Niamh Flanagan, and the entire staff team that have supported her through the year.

Thanks, must also go to my fellow Board Members for their support and guidance throughout 2023/24 and I look forward to working with you all in 24/25 to further develop and strengthen the Board as we implement our new strategy. I would also like to acknowledge the support we receive from our principal funders the Arts Council of Northern Ireland and Belfast City Council as well as the British Council NI, Future Screens NI, Idlewild Trust Foundation, Arts & Business NI through the Blueprint programme and key trusts and foundations, all of whom understand that a vibrant and risk-taking sector needs enduring support. Finally, thanks to our members for your continued engagement and the work that you do. We are extremely proud to work on yours and our industry's behalf.

Louise Rossington **Chair TDNI**

Introduction by the Executive Director

I am delighted to reflect on the work of Theatre and Dance NI (TDNI) outlined in this report for 2023/24 and proud of what our Board, team and partners have delivered together for our members and the sector.

Our 2023 programme highlights included delivery of the second iteration of INVEST, our professional development and mentoring programme; our annual Spotlight on Theatre and Dance NI at the Edinburgh Festival Fringe and Dance Intensive with Michael Keegan Dolan. Continuing to deliver these high-level industry programmes is a key commitment for TDNI and ongoing evaluations and review of our work is showing us that we are delivering a deeper, longer-lasting impact through our suite of events, essential training, and professional artists development and platforming programmes.

Following engagement in the feasibility study for a new all-island dance company commissioned by Arts Council of Ireland/ An Chomhairle, we were thrilled with the announcement of the new national dance company Luail. Congratulations to our members, Maiden Voyage Dance; and to Liz Roche Company, the Irish World Academy of Music and Dance, and University of Limerick, who we supported in their bid. Together, they bring a wealth of knowledge and expertise in dance, both nationally and internationally. We wish them every success and look forward to engaging meaningfully with them. This significant investment by Arts Council Ireland has the potential to truly transform the landscape for dance across the island.

Given the current environment our sector and workers continue to operate in, TDNI worked to embed more sustainable environmental practice and to increase the mental health and wellbeing support across all our programmes.

As part of our broader Creating Safer Spaces initiative, we continued to support our members and their families through our Member Assistance Programme (MAP) while also engaging with industry stakeholders in the creation of the proposed new body, CIISA - Creative Industries Independent Standards Authority. The new body aims to launch in late Autumn 2024 and will work towards improving standards of behaviour across the creative industries.

Following the development of our new strategy supported by Strategy Consultant, Olwen Dawe, I am very grateful to the Board and the teams at NICVA and Arts & Business NI for their critical support in maintaining our high standards of governance.

Thanks also to all our members, as well as those who engaged and contributed to the Taskforce focus groups and submissions; for sharing their expertise, experiences and insights which informed the final report delivered to the Permanent Secretary, DFC, in July 2023. As a member of the CAH Taskforce, this was a key milestone in the Taskforce's advisory role to support the Department for Communities in developing the draft vision and strategy for the Culture Arts & Heritage sectors.

We are also grateful to all those engaged in and informed the development of the Arts Council of Northern Irelands strategy, and to the establishment of a Freelancers Deliberative Forum for theatre and dance.

We remain committed to advocating for our members and the broader sector, to increase the support across government in achieving our sectors and societal wider ambitions and goals.

Finally, we are incredibly grateful to our principal funder ACNI for all their support, and to Belfast City Council Culture Unit, British Council NI, Future Screens NI, Idlewild Trust Foundation and to Arts & Business NI for your investment and support.

Niamh Flanagan **Executive Director**, November 2024

Reference and administrative details

Registered charity name	Theatre and Dance NI	
Charity registration number	NIC105810	
Company registration number	NI071673	
Principal office and registered office	The Crescent Arts Centre 2-4 University Road Belfast Co Antrim BT7 1NH Northern Ireland	
The directors		
	A Knight	(Resigned 6 July 2023)
	R Lavery	(Resigned 6 July 2023)
	L Harley	
	K Jeffrey	
	A Jones	(Appointed 21 May 2024)
	F Mellor	
	C Murray	
	L Rossington	
Secretary	N Flanagan	(Resigned 21 May 2024)
	G McGarvey	(Appointed 21 May 2024)
Independent examiner	Finegan Gibson Ltd Causeway Tower 9 James Street South Belfast BT2 8DN	

Structure, governance and management

Legal Structure
Theatre and Dance NI is a Company Limited by Guarantee and does not have a share capital. Theatre NI (TNI) was originally set up in 2009 as the 'Ulster Association of Youth Drama' (UAYD). The Company changed its name from UAYD to TNI on 20 April 2015 following a merger with the Northern Ireland Theatre Association (NITA). It is governed by the Memorandum and Articles of Association. Theatre NI was recognised as a charity by the Charity Commission for Northern Ireland on 2 March 2017 - Reference Number NIC105810. Dance Resource Base was merged with TNI on 24th April 2020 to form Theatre & Dance NI.

Governance & Management
Theatre & Dance NI is governed by a Board of Directors. Directors are responsible for the Company's assets and liabilities, setting policies and strategic plans, and for overseeing and ensuring the appropriate implementation and monitoring of the Company's policies, aims and objectives. The day-to-day running of the Company is delegated to the Executive Director.

Staff & Team
Niamh Flanagan, Executive Director
Gail McGarvey, Deputy Director
Molly Rose Street, Project Development Officer
Sarah English, Communications and Engagement Officer

Associate Staff team
Hayley McBride, Finance Officer

Recruitment and Appointment of Directors
The following information relates to the recruitment and appointment of Directors for the organisation in the year ended 31 March 2024.

Following the merger between Theatre NI and Dance Resource Base, the Members ensured that 50% of the Board Members would have previously been involved with both DRB & Theatre NI. Unless otherwise determined by ordinary resolution, the number of Directors should not be more than 12 nor less than 3. At the first Annual General Meeting of the Company, and at every subsequent one, one-third of the Directors should retire from office, or if their number is not three or a multiple of three, then the number nearest one-third shall retire.

A director who has served three consecutive years shall retire from office. A director who retires in accordance with this Article, if willing to act, shall be eligible for reappointment at the annual general meeting for a further term of three years, subject to Article 41 and an internal review process. The maximum period a director can serve is six consecutive years.

The Memorandum and Articles of Association provided Directors with the power to co-opt new Directors for a period of up to 24 months. A co-opted director shall be eligible to be co-opted again, subject to a recommendation from the Directors on each occasion but shall not serve for a period of more than 24 months consecutively.

Induction & Training of New Directors
New Directors receive information outlining their roles & responsibilities, the Strategic Plan, Minutes from the last 3 meetings of the Directors, and the most recent accounting report. During 2023/24, the Directors monitored the progress of the Company's activities against its aims and objectives, timescale, and budget. Sub-committees meet as required to further individual areas of work. Sub committees report back their findings and recommendations to the full board.

During 2023/2024 the Directors met on the following dates:

Board Meetings
6th July 2023
14th August 2023
16th October 2023
4th December 2023
31st January 2024
19th March 2024

Finance and Funding Sub Committee
11th May 2023
14th August 2023
9th October 2023
27th November 2023
22nd January 2024
12th March 2024

Policy/HR/Risk Sub Committee Meeting
5th June 2023
2nd October 2023
1st December 2023
22nd January 2024
15th March 2024
The 2022/23 AGM of Theatre and Dance NI was held on 4th December 2023.

Risk Management
The Directors are committed to meeting the highest standards of governance and best practice throughout the work of the Company. During the year risk, organisational, governance and HR policies were discussed in 'Sub-Committees' and under 'Governance' at board meetings, ensuring existing policies were still relevant and up to date and to establish whether the introduction of any new policies was required.

Governance and Management
Theatre and Dance NI is governed by a Board of Directors. Directors are responsible for the Company's assets and liabilities, setting policies and strategic plans, and for overseeing and ensuring the appropriate implementation and monitoring of the Company's policies, aims and objectives. The day-to-day running of the Company is delegated to the Executive Director.

Structure, governance and management *(continued)*

Objectives and activities

Objectives, Activities, Achievements and Performance
The mission, Vision and Values of the Company are as follows:

Mission
To Champion, support and be the voice of Northern Irish theatre and dance in Northern Ireland and abroad.

Vision
Our vision is of a healthy, animated society, where people want to live, work and visit, thriving with excellent theatre and dance opportunities for all to participate in and experience, delivered professionally by artists and arts workers who are valued and supported to develop.

Summary of Activities
Theatre & Dance NI strategic objectives focus on supporting development, connecting, and advocating for the Northern Ireland theatre, dance and performing arts sector. TDNI achieves its aims through the delivery of information services, events and networking, professional skills development, training, and bursary programmes.

TDNI deliver major sector initiatives including INVEST (a professional development training, bursary & mentoring programme for individual artists) and the Northern Ireland Spotlight on Theatre and Dance at the Edinburgh Festival Fringe (platforming works from Northern Ireland at the world's biggest marketplace for UK, Irish & international touring which supports artists to have more sustainable incomes & careers). At our core is dedicated support for our members through our Membership Assistance Programme, which provides essential confidential counselling and wellbeing support services.

Governance

- Build an excellent organisation which is effectively governed and delivers all aspects of its work to the highest standard.

TDNI maintained a focus and a commitment to high standards of governance. Through direct engagement, support and ongoing training with both NICVA and the Arts and Business NI Blueprint programme, TDNI received support on succession planning, managing risk, developing financial resilience, and diversifying income. As part of this process, Denise Copeland, Governance & Chairty Advice Manager, NICVA, supported TDNI to review Board membership post-merger, supported us through a skills and motivation audit and a review and update of the Memorandum and Articles. Following further training on succession planning (January) with the B&G Consultancy group, through Blueprint, the Chair and Executive Director accessed further training in managing risk to support growth, continued working on succession planning and leadership transition for the Board and organisation.

Policies were reviewed by Viable Corporate Services, to ensure compliance with the relevant laws, regulations, and voluntary codes.

A 3-year strategy for the organisation was completed for the period 2024-27 with our Board, stakeholders, and members. Development sessions were facilitated by Strategy & Policy Consultant, Olwen Dawe.

INFORMATION SERVICES

We continued to provide timely, relevant, sector specific information and resources to members and the wider sector through our website, social media channels and through the dissemination of a monthly e-zine. Our website attracted 16,204 users with 37,756 page views. The number of e-zines opens during across April 2022 - March 2023 was 9544. Audience growth was up by 19% on Instagram, 2.7% on Facebook, 1% on Twitter. Accessibility & Inclusion in the Arts through discounted hire of our captioning equipment units and provision of training, TDNI members were supported to deliver access to theatre and performances for d/Deaf and hard of hearing audiences to enjoy the theatre, as well as those with English as their second language. We worked with Open Arts to support their Embrace the Inclusive Spirit 'Marketplace' and seminar, in February 2024 and with University of Atypical and Arts and Disability Ireland (ADI), to explore how to best support and increase accessibility and inclusion across the island of Ireland, including promoting better use and access to captioning/other equipment. We managed and organised the provision of Captioning across the sector:

- 3 * Belfast International Arts Festival (BIAF) events, with 213 attendees
- 19 * organisations/venues across Northern Ireland
- Training with Digital 4 for 15 * non-technical & technical freelancers and employees

CONNECT

- Goal 1.1 Lead and support a well-connected, collaborative theatre, dance and performing arts sector.
- Goal 1.2 Support the development of collaborations and partnerships through networking opportunities.
- Goal 1.3 Nurture and lead strong partnerships within the theatre and dance sector, with other national and international dance development agencies and across different agencies of all levels of government.
- Goal 1.4 Champion diverse means of engagement for all, whether as creators, participants, or audience members.

Activities to support these goals included:

- Holding 23 events with 669 participants.
- Supporting over 118 one-to-one support meetings with practitioners and companies.
- Supporting member engagement with the Department for Communities and Arts Council of Northen Ireland strategy development with freelancers, venues, and production companies, facilitated by Kathy Hanna, Lowry Grace Consultancy and Olwen Dawe.
- Engaging directly with member venue Grand Opera House and VAULT to support developments regarding use of space, hire & support for emerging artists & local production companies.
- Engaging with our ROI partners, events and work including the feasibility study with key stakeholders and dance members regarding the Arts Council of Irelands proposed All Island Dance Company.
- Engaging in monthly network meetings with our colleagues in the UK Theatre and National Dance Network & Steering groups.
- Working with Derry City & Strabane District Council in the re-established Creative Arts Network, aimed at supporting connecting creatives from the arts and film session in Derry/Northwest.
- Delivering industry presentations for our members Bruiser Theatre and Brian Friel Summer Schools.
- Supporting our artists, companies, and venues through attendance at theatre and dance opening nights, conferences, and training.

Cross Border

Recognising the interdependent nature of the theatre and dance ecology on the island as well as the increasing challenges in working across the border for us and our members, TDNI maintained our partnerships and collaborations with key organisations in the Republic of Ireland. With Theatre Forum (TF), our partner organisation since 2010; we hosted and jointly curated a one-day, all-Ireland event for resource organisations in Dundalk in June 2023. Facilitated by Ali Fitzgibbon, QUB, attendees focused on addressing practical and pragmatic actions and concerns in relation to artist mobility and exchange, which have been disrupted and destabilised due to Brexit (Regulatory changes for people, goods, and services since the UK's exit from the EU). We also discussed the increasing divergence in policies; widening arts funding disparities North: South, and between NI and the rest of the UK. Theatre Forum and Dance Ireland supported and hosted the delivery of our INVEST residential in Dublin, and we collaborated on the delivery of training with Irish Theatre Institute (ITI) and Arts and Disability Ireland. Members of the Board and the Executive Director attended The Gathering conference in May. Both Executive Directors of TDNI and Theatre Forum contributed to the Accommodating National Identities dialogue event at The Abbey Theatre in October 2023 with over 300 other political, civic society and cultural representatives from across Ireland. Participant dialogue and major themes raised will help inform further development of the Government's Shared Island initiative. Convened as part of the Irish Governments Shared Dialogue series, Tánaiste Micheál Martin TD delivered the keynote address. One of the key outcomes of this cross-border work and maintaining relationships included a commitment from Dublin Fringe Festival to work more closely with TDNI to develop further opportunities for NI artists at the theatre festival.

All Island Dance Company
Following the FEI feasibility study for An Chomhairle Ealaíon/Arts Council Ireland and our member and organisational engagement in this process, the new all-island National Dance Company, Luail was announced in March 2024. We were delighted to have supported the exciting bid by our member, Maiden Voyage Dance in Belfast, Liz Roche Company and the Irish World Academy of Music and Dance at the University of Limerick. We look forward to a meaningful engagement with them as they build island-wide and international opportunities for supporting dance artists and companies creating, performing, developing, and touring dance, and fostering engagement with audiences at home and abroad. Creating Safer Spaces TDNI has maintained a consistent focus on promoting Creating Safer Spaces in the theatre and dance community, through the delivery of a range of professional development opportunities, workshops, and panel discussions since 2017. Continuation of this area of work was identified as continued key priority during the development of our new strategy. We maintained our close collaboration with the Irish Theatre Institute's (ITI) Safe to Create project, who delivered their Active Bystander training in Belfast, 18th May 2023 and engaged in ongoing discussions with them to plan in the longer term for a partnership to address the issues in our sector on a shared island basis. To this end, the Executive Director began working with a consultant/trainer from ITI on the development of an empowerment, training, and education programme for those studying, accessing, and working in theatre and dance in Northern Ireland. The proposal will include a range of capacity building interventions with a key objective to support and empower young people (18 -25 Y/O) to fully participate in advancing this agenda. Creative Industries Independent Standards Authority (CIISA) TDNI began engaging with Jen Smith, Interim CEO, and other industry stakeholders on the proposed new organisation - CIISA (Creative Industries Independent Standards Authority) which aims to uphold and improve standards of behaviour across the creative industries. During the year, the organisation moved into a phase of co-creation with industry professionals from across Film, TV, Theatre and Music. TDNI Executive Director worked collectively with the group to help inform and shape the final design of CIISA's governance model. TDNI remain a principal supporter of CIISA, and the new organisation aims to go live with services from late 2024 which will include: advice and assessment, early dispute resolution, mediation, support navigating the criminal justice system, influence and best practice, data, and insight.

Health & Wellbeing
TDNI's Member Assistance Programme (MAP) enables our individual and smaller organisational members and their families to access professional counselling across the island. The service provided includes free access to a 24-hour telephone support line, an online chat feature and up to six one-hour, face-to-face confidential counselling sessions if required. During the year, we carried out a review of the service and conducted a survey with members. Feedback led to an upgrade to the MAP website page, to ensure members can access this essential service quickly and easily.

A total of 20 members accessed the service (delivered by Spectrum Life) during 2023/24.

Green Arts NI
TDNI have included a commitment to Green Arts since 2019 with Theatre Forum (ROI), and with Theatre Trust (UK) since 2020 to support developments in the sector including the Theatre Green Book. TDNI remains a principal supporter of the Theatre Green Book and will continue to work to connect our members to this free resource and guidance for sustainable theatre. We are grateful to our colleagues and partners from the UK Theatre Network, including Theatres Trust, ABBT and Paddy Dillon for the opportunity they provided to ensure that NI's voice is included as this resource continues to develop. We are now a member of Green Arts NI forum which was established by our Vice Chair and Belfast City Council during 2023/24. Green Arts NI is a sustainability network made up of over 100 individuals and almost 50 cultural and creative organisations across Northern Ireland who are working collectively to reduce our environmental impact including using creativity to inspire action against climate change. Through regular meetings and the establishment of a resource portal, the group is working to problem solve and share knowledge/resources with one another.

SUPPORTING DEVELOPMENT

- Develop professional standards and foster excellence by identifying and addressing the needs of the theatre, dance and performing arts sector.
- Nurture, encourage, support, and inspire those within the sector to strive for excellence.

TDNI delivered a series of training and professional development opportunities for artists which included delivery of a Masterclass series, bursary programme, an international Dance Intensive and our major development programmes INVEST & Spotlight on Theatre & Dance at the Edinburgh Fringe.

- 104 freelance artists attended TDNI training and workshop events in 2023/24.
- TDNI employed 47 artists during this time.

Masterclass series

- Dialogue session in partnership with Belfast International Arts Festival (BIAF) Nicholas McCarthy on Leadership & The Key to Success, 19th October.
- IP & Copyright Training, with Independent Theatre Council (ITC), 10th November.
- People & Conflict Management, with Independent Theatre Council (ITC), 10th November.
- Identifying your Goals, and How to Achieve Them, facilitated by Liam McMullen, Contracts Manager at the National Theatre, London and former INVEST participant, and INVEST mentor, Steven Atkinson, 24th March.
- Producing Hub Models - supporting collaborative and independent production, facilitated by Liam McMullen, Contracts Manager at the National Theatre, London and former INVEST participant, TDNI Executive Director, Niamh Flanagan and Steven Atkinson, 24th March.
- The Art of the Pitch, facilitated by Brona Whitaker, Head of Arts, Arts and Business NI, 25th March.
- The Role of Audiences, facilitated by Fiona Bell, CEO, Thrive, 25th March.

Bursaries Awarded

TDNI award small bursaries to enable our members to engage in training, research and to 'go see' other national and international work. These exchanges support our artists' development through the sharing of expertise and knowledge as well as building connections and collaborations for future work.

- Archa Divadlo, Prague * 1 awarded for Documentary Theatre Summer Intensive, Prague.
- Michael Keegan Dolan Dance Intensive * 10
- TDNI INVEST programme * 7 Cohort 1
- TDNI INVEST programme * 8 Cohort 2

TDNI supported bursaries in 2023/2024 totalling £32,952 investment in freelance and individual artists.

Dance Intensive

Thanks to investment from the Idlewild Trust Foundation and a partnership with the MAC, we delivered a five-day dance intensive with the internationally renowned Irish choreographer, Michael Keegan Dolan (MKD). Through a series of intensive workshops and collaborative sessions, selected dance artists from across Ireland, UK, Europe, North America, and Asia had the chance to learn from MKD's vast repertoire, engage in a rigorous and immersive training programme, while exploring new creative possibilities and connections. The intensive alongside a series of events; provided a platform for emerging and established artists to connect, collaborate, develop, and hone their skills and contribute to the ongoing development of the vibrant dance sector across the island of Ireland, while strengthening its position on the international stage. Public engagement during the intensive included a bi-lingual English/Irish 'In Conversation' event on 9th February, with MKD. Facilitated by Irish News journalist, Robert McMillan, in partnership with the Irish Language Arts Centre, An Droichead, the event included a screening of Pat Collins' film, The Dance.

INVEST
Cohort 1
Between April- June, the first cohort of INVEST worked with TDNI team members and Consultant Steven Atkinson, and their industry mentors on their development plans and participated in a two-day residential hosted in Dance Base (Dance Ireland), and with Theatre Forum in Dublin, (7th- 8th June). Artists explored:

- What would an Artists Led Creative Hub in NI look like?
- How to Internationalise Your Practice
- Alternative Producing Models
- Funding models and commercial investment

Key industry presenters included:

- Lucy Medlycott (Director, Irish Street Arts, Circus and Spectacle Network)
- Lynette Moran (Founder/Festival Director, Live Collision)
- Anna Walsh (Director, Theatre Forum)
- Shelia Creevy (Chief Executive, Dance Ireland)
- Ruth McGowan (Literacy and New Work Director, The Abbey Theatre)
- Pádraig Cusack (Theatre Producer)
- Judith Dimant (Founder/Producer, Wayward)
- Ciaran Walsh (Associate Director, Culture Ireland)
- Charlie Bunker (Co-director, imPOSSIBLE)
- David Byrne (Artistic Director, Royal Court)

The final event at the Lyric Theatre (26th June) saw artists present their final plans, learning, and achievements on INVEST and engage in a final professional development session with the Executive Producer and Head of Development and Marketing at the Lyric Theatre and Arts & Business NI.

Cohort 2
Recruitment commenced in September 2023. 8 participants were selected following a competitive recruitment process, were awarded a £3,000 bursary, and engaged in their mentoring sessions with the Project Consultant, TDNI staff and industry mentors who included:

- Alastair Coomer (Head of Casting, National Theatre)
- Barry Coyle (Casting Director, Abby Theatre)
- Peter Quanz (Resident Choreographer, Harbin Ballet China/Artistic Director, Q DANCE Festival Canada)
- Adura Onashile (Actor/Writer/Director)
- Mikel Murfi (Actor/Director/Producer, Loco and Restless)
- Bec Martin (Artistic Director, New Diorama Theatre/Former Programmer, VAULTS Festival)
- Tom Jackson Greeves (Movement/Associate Director, Theatre Royal Plymouth)
- Sharon Clark (Dramaturg, Akram Khan Company)
- Teunkie Van Der Sluijs (Head of Artistic Development, Young Vic)

Participants engaged in a two-day residential in Belfast in March 2024, exploring their personal development through peer mentoring, collaboration, and dialogue sessions with industry experts.
Sandy Cuthbert delivered a Somatic Practice & Movement session exploring the benefits of grounding, centring, and inclusive attention. Outdoor group sessions provided participants with the space and opportunity to rejuvenate and consider their professional development informally. Development sessions included:

- Producing Hub Models - Supporting Collaborative & Independent Production with Liam McMullen (Contracts Manager, National Theatre/former INVEST participant) and Steven Atkinson.
- Policy development & the Arts Council of Northern Ireland (ACNI) Strategy Consultation with Olwen Dawe, (Equality, Policy, & Strategy Expert) - a response was submitted to ACNI.
- The Art of the Pitch with Brona Whitaker.
- The Role of Audiences with Fiona Bell (CEO, Thrive).
- Identifying your Goals and How to Achieve Them with Liam McMullan.

Continued attention and a key element of the TDNI approach is to include and embed additional mental health and wellbeing support throughout our major development programmes. There is a bank of research evidence showing that those working across the entertainment and performing arts industries are more likely to experience poor mental health due to a range of contributing factors including the harmful impacts of precarious work, low pay, and poor working conditions. Cohort 1 & 2 participants both took part in the mental health & wellbeing intensive in February 2024. This was curated in partnership with Patrick O'Reilly (Artistic Director, Tinderbox) who provided specialist artist training using creative therapy techniques to create a stronger and healthier foundation for balance, restoration, and personal resilience. Spotlight on Theatre & Dance from Northern Ireland at Edinburgh Fringe Theatre & Dance NI continued to lead on the delivery of the Spotlight on Theatre & Dance from Northern Ireland at the Edinburgh Festival Fringe in August 2023 to increase the profile of theatre and dance from Northern Ireland at the largest global industry marketplace. The Spotlight programme not only champions Northern Irish artists at the Edinburgh Festival Fringe but provides ongoing support and mentoring, a financial contribution, platforming, and networking opportunities (both individually and as a group) for artists and companies performing at the Fringe to engage with industry delegates and pursue onward touring and collaborations in national and international markets.

The work of TDNI on this initiative is supported by a working group made up of representatives from Arts Council of Northern Ireland, British Council NI, and Belfast International Arts Festival. Work from Northern Ireland profiled as part of the Spotlight programme at the Fringe in 23/24 included:

- The Half Moon, by Alice Malseed
- Scaredy Fat, by Colm McCready
- Lie Low, by Ciara Elizabeth Smyth
- Whisk(e)y Wars, by Joyce Greenaway
- The Four Worst Things I've Ever Done, by Ewan McGowan-Gregg
- How to Bury a Dead Mule, by Richard Clements
- Expecting, by Charis McRoberts

The Spotlight Fellowship strand was added to the programme following internal evaluation as well as feedback from the sector. It was designed specifically to support artists with a demonstrable interest in taking work to the Edinburgh Festivals in the future. Given the financial and other risks associated with attending and performing at the Fringe; by providing artists with the opportunity to explore and assess if Edinburgh is the 'right fit', the Fellowship programme enables them to make informed decisions about whether such an investment aligns with their artistic goals and professional growth.

Fellowship participants also received mentoring, financial support, invitations to high-level networking events, the ability to 'go see' work, personalised one-on-one meetings with industry leaders at the festivals, and peer networking / group exchanges and learning sessions. Artists supported under the programme:

- Liam McMullan - Freelance Theatre Producer
- Chris Grant - Actor and Theatre Maker
- Orla Graham - Writer: 'Float' & 'Occupied' & Actor
- Tony Devlin - Brassneck Theatre Company; Actor, Writer, and Director
- Matthew Sharpe - Actor and Writer
- Flora Herberich - Circus Artist, Independent Producer, and Head of Programmes. Circusful
- Alice McCullough - Poet

ADVOCATE

3.1 Be the voice for the membership and wider sector to promote their value and impact.

3.2 Increase awareness of the benefits of theatre, dance and performing arts to policymakers and funders.

As the representative voice for theatre and dance in Northern Ireland, TDNI plays a key role in advocating for their members, and the wider arts ecosystem. Activities to support this goal included:

Department for Communities (DFC) Taskforce

Along with other stakeholders from across the Culture Arts and Heritage (CAH) sector, TDNI"s Executive Director continued to engage in the reconvened taskforce to support the creation of a new co-designed CAH strategy for Northern Ireland. In the previous year, TDNI had supported major member engagement, convened member focus groups, and delivered written submissions which directly informed the final document Investing in Creative Delivery - a report from the Culture, Arts and Heritage Strategy Taskforce. The report was submitted to the Permanent Secretary, DFC, Colum Boyle in July 2023 for the completion of a strategy and action plan which could be brought forward for wider public consultation. With a total of 36 recommendations and conclusions, the Taskforce calls for the NI Executive to invest in and collectively champion the CAH sectors, remove the barriers which inhibits their outcomes and recommends a 'whole of government' and partnership approach led by the Department for Communities which would realise the ambitions, potential, impact and reach of our undervalued sectors.

Arts Council of Northern Ireland Engaging:

- The establishment of the Freelancer Theatre & Dance Deliberative Forum
- On and delivery of focus groups and written submission to support and inform the development of the Arts Council of Northern Ireland's 10-year strategy.
- ACNI, Strategy, Policy, and Communications team to support where we could work collaboratively with Arts Collaboration Network (ACN), October 2023.
- On the delivery of a two-island Green Arts symposium with Creative Carbon Scotland.
- Reception for Department for Communities Minister on the 28th of March as part of a gala evening to celebrate the achievements of the Good Friday Agreement (GFA). TDNI's Executive Director worked with the Lyric Theatre, ACNI, and the Ministers Private Office to deliver a reception to welcome the recently appointed Minister Gordon Lyons prior to a performance of The Agreement. Due to unforeseen circumstances, the Minister was unable to attend, and a group made of arts and business groups, the Chair of of the APGA, Sian Mullholland, the ACNI CEO, Róisín McDonough, and representatives from the DFC met with Junior Ministers Pam Cameron and Aisling O'Reilly.

All-Party Group on Arts

Reestablished and reconstituted in July 2022 by invitation of Mike Nesbitt, MLA, TDNI continued as the Secretariat for the All-Party Group on the Arts. The Chair, (Mike Nesbitt) and members of the sector had met with Colum Boyle, Permanent Secretary, DFC and Jayne Brady, head of the Northern Ireland Civil Service in the early months of 2023.This was to continue to keep the Arts on the agenda, maintain and build relationships at the highest levels of government and to advocate for a cross-cutting framework and delivery infrastructure on how arts, culture and creativity could support delivery of Our Giant Ambition, People. Planet. Prosperity. Sian Mullholland, MLA, was elected chair of the group at the AGM in June 2023 and the first APG took place on 30th November with presentations from:

- John Ball, Head of Arts and Creativity Branch, who attended on behalf of the Permanent Secretary, and Karly Greene, Director of Strategic Development and Partnerships, Arts Council of Northern Ireland. A further APG took place at Stormont in March 2024 with presentations from:
- Alice Lemon, National Official for NI, Equity and Stephen Beggs, Director, Writer, Facilitator and Producer, Theatre and Performing Arts.

- Sam Dunkley, Acting Regional Organiser, Musicians Union & Katie Richardson, Composer & Freelance artist).
- Emma Drury, Director, Seacourt Print Workshop.
- Karly Greene, Director of Strategic Development and Partnerships.
- Actions from these APG meetings included the Chair writing to the new Minister for Communities,

Gordon Lyons, regarding the implementation of the recommendations included in the CAH Taskforce Report - Investing in Creative Delivery.
Sian Mulholland, Chair lead the discussion on the main action points and recommendations coming from the CAH Taskforce Report. The Chair wrote to the new Minister for Communities, regarding implementation of the recommendations and she and other member MLAs asked oral questions in the newly mandated Assembly. Further advocacy work included engagement with a wide range of stakeholders including:

- Equity's 'Resist the Cuts' campaign
- Celebration of NI Culture' event hosted by Prime Minister, Rishi Sunak, at 10 Downing Street, London, November 2023.
- Celebration of the Good Friday Agreement, Abbey Theatre, Dublin with An Taoiseach, Secretary of State for Northern Ireland, MLAs, and TDs from across the island.
- Speaker Alex Maskey, (MLA) event at Stormont with US Economic Envoy, Joseph Kennedy
- Executive Office (TEO) on the planned strategic framework for Ending Violence Against Women and Girls (EVAWG).
- Creative Policy and Evidence Centre roundtable discussions, with DFC exploring next steps for advancing good work in the Creative Industries and informing the development of the PEC's future research programme.
- Launch of joint research, Dance Counts and Dance Conversations report with Dance Ireland, August 2023
- Launch and first meeting of Green Arts Forum, October 2023.
- ED presentation to the Constitution, Europe, External Affairs and Culture Committee, of the Scottish Government on the impact of Brexit on the theatre and dance sector with ACNI, Tourism NI, A&BNI, Centre for Cross Border Studies, and British Council NI, November 2023.
- ED contribution to Belfast Telegraph article by journalist, Andrew Madden entitled: The arts give colour to the world but cuts pushing NI sector to crisis point, November 2023.
- Attendance at ACNI Strategy update online, November 2023.
- Dissemination of information and support for the BBC initiative and campaign, Bring on the Drama
- TDNI provided letter of support to Maiden Voyage (MV), Liz Roche (LR), and University of Limerick dance bid for the new all-island dance company.

Strategic report

The following sections for achievements and performance and financial review form the strategic report of the charity.

Financial review

Financial Performance
The Financial performance was in line with the Board of Director's expectations. The charitable company remains in a sound financial position at the year end. The results for the year are set out in details on pages 20-34. Income for the year totalled £250,365, with expenditure of £265,488 leading an overall net expenditure position for the year of £15,123. This is made up of net incoming resources of £16,759 within unrestricted funds and net expenditure of £31,332 within restricted funds. (2023 - net incoming resources of £46,639).

At 31 March 2024, the total funds of the charity amounted to £107,473 (2023: £122,596) comprising restricted funds of £32,011 (2023: £63,893), unrestricted fund of £75,462 (2023: £23,703) and designated funds of £nil (2023: £35,000). This represents free reserves of £70,058 which is greater than 3 months of unrestricted expenditure of £13,538 in line with the organisations reserves policy (2023: £23,207- 3 months).

Principle sources of funding and how this has supported the key activities of the charitable company are disclosed to the notes in the Financial Statements.

Reserves Policy
Reserves are needed to bridge the timing gap between spending and receiving of income and to cover unplanned temporary shortfalls in income should they arise. Holding adequate reserves safeguards the provision of our services in the event of unexpected significant financial pressures and bad times. The trustees consider that the ideal level of reserves would be three months expenditure plus total liabilities at year end.

Reserves play an important part in building resilience to cope with unexpected events, including sudden loss of funding or the unforeseen closure of the TDNI. Therefore, the reserve level should also include designated funds to cover redundancy costs, legal fees, running costs during the closure period etc.

Reserves should not be relied upon for the long-term sustainability of TDNI.

Reserves can also be used Theatre and Dance NI to meet another programme's deficit.

It is the long-term aim of the Board to maintain a minimum level to be commensurate with three to six months' running costs for the organisation. The reserve policy is reviewed on an annual basis. TDNI may transfer up to 30% from unrestricted reserves to a designated fund in order to comply with its reserves policy. This will be reviewed on an annual basis.

Directors
The directors in the year are the same directors as listed on page 2.

Taxation status
The charitable company is recognised as a charity by HM Revenue & Customs. Accordingly, the charitable company has availed of the exemptions contained in chapter 3, part 11 Corporation Taxes Act 2010 and Section 256 taxation of Chargeable Gains Act 1992.

The directors' annual report and the strategic report were approved on 2 December 2024 and signed on behalf of the board of trustees by:



L Rossington
Chair

Theatre and Dance NI

Company Limited by Guarantee

Independent Examiner's Report to the Directors of Theatre and Dance NI

Year ended 31 March 2024

I report on the financial statements for the year ended 31 March 2024, which comprise the statement of financial activities (including income and expenditure account), statement of financial position and the related notes.

Respective responsibilities of directors and examiner

The charity's directors (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006. Having satisfied myself that the charity is not subject to audit under company law, and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 65 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

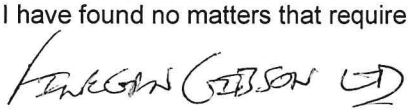
I have examined your charity accounts as required under section 65 of the Charities Act and my examination was carried out in accordance with the general Directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act. The examination included a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also included consideration of any unusual items or disclosures in the accounts, and seeking explanations from the directors concerning any such matters.

My role is to state whether any material matters have come to my attention giving me cause to believe:

1. That accounting records were not kept in accordance with section 386 of the Companies Act 2006
2. That the accounts do not accord with those accounting records
3. That the accounts do not comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the 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.
4. That there is further information needed for a proper understanding of the accounts to be reached.

Independent examiner's statement

I have completed my examination and have no concerns in respect of the matters (1) to (4) listed above and, in connection with following the Directions of the Charity Commission for Northern Ireland, I have found no matters that require drawing to your attention.



Finegan Gibson Ltd
Independent Examiner

Causeway Tower
9 James Street South
Belfast
BT2 8DN

Theatre and Dance NI

Company Limited by Guarantee

Statement of Financial Activities (including income and expenditure account)

Year ended 31 March 2024

	Note	2024 Unrestricted funds £	2024 Restricted funds £	2024 Total funds £	2023 Total funds £
Income and endowments					
Donations and legacies	5	6,160	229,902	236,062	250,225
Other trading activities	6	6,065	–	6,065	5,947
Investment income	7	62	–	62	19
Other income	8	8,176	–	8,176	11,647
Total income		20,463	229,902	250,365	267,838
Expenditure					
Expenditure on charitable activities	9,10	(54,151)	(211,337)	(265,488)	(221,199)
Total expenditure		(54,151)	(211,337)	(265,488)	(221,199)
Net (expenditure)/income		(33,688)	18,565	(15,123)	46,639
Transfers between funds		50,447	(50,447)	–	–
Net movement in funds		16,759	(31,882)	(15,123)	46,639
Reconciliation of funds					
Total funds brought forward		58,703	63,893	122,596	75,957
Total funds carried forward		75,462	32,011	107,473	122,596

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

The notes on pages 21 to 32 form part of these financial statements.

Theatre and Dance NI

Company Limited by Guarantee

Statement of Financial Position

31 March 2024

	Note	2024 £	2023 £
Fixed assets			
Tangible fixed assets	**17**	5,404	11,254
Current assets			
Debtors	**18**	23,449	19,682
Cash at bank and in hand		114,107	111,681
		137,556	131,363
Creditors: amounts falling due within one year	**19**	(35,487)	(20,021)
Net current assets		102,069	111,342
Total assets less current liabilities		107,473	122,596
Net assets		107,473	122,596
Funds of the charity			
Restricted funds		32,011	63,893
Unrestricted funds		75,462	58,703
Total charity funds	**22**	107,473	122,596

For the year ending 31 March 2024 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

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

These financial statements were approved by the board of trustees and authorised for issue on 2 December 2024, and are signed on behalf of the board by:

L Rossington
Chair

The notes on pages 21 to 32 form part of these financial statements.

1. General information

The charity is a public benefit entity and a private company limited by guarantee, registered in Northern Ireland and a registered charity in Northern Ireland. The address of the registered office is The Crescent Arts Centre, 2-4 University Road, Belfast, Co Antrim, BT7 1NH, Northern Ireland.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', the 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) (Charities SORP (FRS 102)) and the Companies Act 2006.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Going concern

There are no material uncertainties about the charity's ability to continue.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the directors for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

3. **Accounting policies** *(continued)*

Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

3. **Accounting policies** *(continued)*

Intangible assets

Intangible assets are initially recorded at cost, and are subsequently stated at cost less any accumulated amortisation and impairment losses. Any intangible assets carried at revalued amounts, are recorded at the fair value at the date of revaluation, as determined by reference to an active market, less any subsequent accumulated amortisation and subsequent accumulated impairment losses.

Intangible assets acquired as part of a business combination are only recognised separately from goodwill when they arise from contractual or other legal rights, are separable, the expected future economic benefits are probable and the cost or value can be measured reliably.

Amortisation

Amortisation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful life of that asset as follows:

Software	-	20% straight line

If there is an indication that there has been a significant change in amortisation rate, useful life or residual value of an intangible asset, the amortisation is revised prospectively to reflect the new estimates.

Tangible assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

IT Equipment	-	20% straight line

3. **Accounting policies** *(continued)*

Impairment of fixed assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

Financial instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost.

Where investments in shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in income and expenditure. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in the statement of financial activities, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised under the appropriate heading in the statement of financial activities in which the initial gain was recognised.

3. Accounting policies *(continued)*

Financial instruments *(continued)*

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

Defined contribution plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided. Prepaid contributions are recognised as an asset to the extent that the prepayment will lead to a reduction in future payments or a cash refund.

When contributions are not expected to be settled wholly within 12 months of the end of the reporting date in which the employees render the related service, the liability is measured on a discounted present value basis. The unwinding of the discount is recognised as an expense in the period in which it arises.

4. Limited by guarantee

Theatre and Dance NI is a company limited by guarantee governed by its Memorandum and Articles of Association dated. Theatre and Dance NI is a registered charity with the Charity Commission for Northern Ireland.

5. Donations and legacies

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Donations			
Donations	–	–	–
Donations in Kind	6,160	–	6,160

5. Donations and legacies *(continued)*

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Grants			
Arts Council NI - AFP Funding	–	143,063	143,063
Arts Council NI - Capital Award	–	1,176	1,176
Arts Council NI - Other grants	–	4,391	4,391
Arts and Business	–	–	–
Foyle Foundation	–	–	–
Future Screens	–	21,272	21,272
Halifax Foundation	–	–	–
British Council	–	25,000	25,000
Belfast City Council INVEST	–	30,000	30,000
Belfast City Council IETM	–	–	–
Belfast City Council Small grants	–	–	–
Idlewild Trust Foundation	–	5,000	5,000
	6,160	229,902	236,062

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Donations			
Donations	–	500	500
Donations in Kind	–	–	–
Grants			
Arts Council NI - AFP Funding	84,781	51,607	136,388
Arts Council NI - Capital Award	–	2,897	2,897
Arts Council NI - Other grants	–	1,830	1,830
Arts and Business	–	22,800	22,800
Foyle Foundation	–	20,000	20,000
Future Screens	–	21,919	21,919
Halifax Foundation	–	500	500
British Council	–	6,459	6,459
Belfast City Council INVEST	–	30,000	30,000
Belfast City Council IETM	–	2,000	2,000
Belfast City Council Small grants	–	4,932	4,932
Idlewild Trust Foundation	–	–	–
	84,781	165,444	250,225

6. Other trading activities

	Unrestricted Funds £	**Total Funds 2024 £**	Unrestricted Funds £	Total Funds 2023 £
Membership Fees	6,065	6,065	5,947	5,947

7. Investment income

	Unrestricted Funds £	**Total Funds 2024 £**	Unrestricted Funds £	Total Funds 2023 £
Bank interest Received	62	62	19	19

8. Other income

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Earned income	8,176	–	8,176

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Earned income	3,450	8,197	11,647

9. Expenditure on charitable activities by fund type

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Charitable Activity	40,854	194,079	234,933
Support costs	13,297	17,258	30,555
	54,151	211,337	265,488

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Charitable Activity	43,902	129,911	173,813
Support costs	47,386	–	47,386
	91,288	129,911	221,199

10. Expenditure on charitable activities by activity type

	Activities undertaken directly £	Support costs £	**Total funds 2024 £**	Total fund 2023 £
Charitable Activity	234,933	27,011	261,944	218,520
Governance costs	–	3,544	3,544	2,679
	234,933	30,555	265,488	221,199

11. Analysis of support costs

	Analysis of support costs £	**Total 2024 £**	Total 2023 £
Staff costs	10,763	10,763	–
Premises	340	340	6,542
Communications and IT	2,168	2,168	–
General office	1,537	1,537	16,457
Finance costs	12,203	12,203	5,672
Governance costs	3,544	3,544	2,679
Travel	–	–	16,036
	30,555	30,555	47,386

12. Net (expenditure)/income

Net (expenditure)/income is stated after charging/(crediting):

	2024 £	2023 £
Depreciation of tangible fixed assets	6,649	6,542

13. Independent examination fees

	2024 £	2023 £
Fees payable to the independent examiner for:		
Independent examination of the financial statements	1,750	1,525

14. Staff costs

The total staff costs and employee benefits for the reporting period are analysed as follows:

	2024 £	2023 £
Wages and salaries	124,359	103,597
Social security costs	7,184	5,425
Employer contributions to pension plans	2,984	2,436
	134,527	111,458

The average head count of employees during the year was 4 (2023: 4).

No employee received employee benefits of more than £60,000 during the year (2023: Nil).

Key Management Personnel

Key management personnel include all persons that have authority and responsibility for planning, directing and controlling the activities of the charity. The total compensation paid to key management personnel for services provided to the charity was £88,638 (2023:£72,575).

15. Trustee remuneration and expenses

The Trustees received nor waived any remuneration or any other benefits during the year, expenses of £741(2023:Nil) were reimbursed to Trustees.

16. Intangible assets

	Intangible asset £
Cost	
At 1 April 2023 and 31 March 2024	6,376
Amortisation	
At 1 April 2023 and 31 March 2024	6,376
Carrying amount	
At 31 March 2024	–
At 31 March 2023	–

17. Tangible fixed assets

	Equipment £
Cost	
At 1 April 2023	33,140
Additions	799
At 31 March 2024	33,939
Depreciation	
At 1 April 2023	21,886
Charge for the year	6,649
At 31 March 2024	28,535
Carrying amount	
At 31 March 2024	5,404
At 31 March 2023	11,254

18. Debtors

	2024 £	2023 £
Trade debtors	23,449	19,682

19. Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	20,805	16,115
Accruals and deferred income	11,750	1,531
Social security and other taxes	2,932	2,375
	35,487	20,021

20. Deferred income

	2024	2023
	£	£
Amount deferred in year	10,000	–

21. Pensions and other post retirement benefits

Defined contribution plans

The amount recognised in income or expenditure as an expense in relation to defined contribution plans was £2,984 (2023: £2,436).

22. Analysis of charitable funds

Unrestricted funds

	At 1 April 2023	Income	Expenditure	Transfers	At 31 March 2024
	£	£	£	£	£
General funds	23,703	20,463	(54,151)	85,447	75,462
Designated Fund	35,000	–	–	(35,000)	–
	58,703	20,463	(54,151)	50,447	75,462

	At 1 April 2022	Income	Expenditure	Transfers	At 31 March 2023
	£	£	£	£	£
General funds	34,906	94,197	(91,288)	(14,112)	23,703
Designated Fund	–	–	–	35,000	35,000
	34,906	94,197	(91,288)	20,888	58,703

22. Analysis of charitable funds *(continued)*

Restricted funds

	At 1 April 2023 £	Income £	Expenditure £	Transfers £	At 31 March 2024 £
Arts Council NI	–	143,062	(113,875)	(29,187)	–
Arts Council NI - Equipment	6,300	5,567	(4,768)	(7,099)	–
Arts Council NI - Other	–	–	–	–	–
Belfast City Council - Equipment	6,036	–	–	(6,036)	–
Belfast City Council - INVEST	–	30,000	(30,000)	–	–
Belfast City Council - IETM	–	–	–	–	–
Belfast City Council - Other	–	–	–	–	–
Arts and Business	21,745	–	(5,220)	(271)	16,254
British Council	–	25,000	(17,146)	(7,854)	–
Foyle Foundation	14,518	–	(14,518)	–	–
Future Screens	15,294	21,273	(20,810)	–	15,757
Halifax Foundation	–	–	–	–	–
Leche Trust	–	–	–	–	–
Earned Income	–	–	–	–	–
Other	–	–	–	–	–
Idlewild Trust	–	5,000	(5,000)	–	–
	63,893	229,902	(211,337)	(50,447)	32,011

	At 1 April 2022 £	Income £	Expenditure £	Transfers £	At 31 March 2023 £
Arts Council NI	16,516	51,607	(51,607)	(16,516)	–
Arts Council NI - Equipment	5,778	2,897	(2,375)	–	6,300
Arts Council NI - Other	–	1,830	(1,830)	–	–
Belfast City Council - Equipment	10,040	–	(4,004)	–	6,036
Belfast City Council - INVEST	–	30,000	(30,000)	–	–
Belfast City Council - IETM	–	2,000	(2,000)	–	–
Belfast City Council - Other	–	4,932	(4,932)	–	–
Arts and Business	–	22,800	(1,055)	–	21,745
British Council	–	6,459	(6,459)	–	–
Foyle Foundation	–	20,000	(5,482)	–	14,518
Future Screens	–	21,919	(6,625)	–	15,294
Halifax Foundation	2,844	500	(4,336)	992	–
Leche Trust	3,000	–	(3,000)	–	–
Earned Income	2,873	8,197	(5,706)	(5,364)	–
Other	–	500	(500)	–	–
Idlewild Trust	–	–	–	–	–
	41,051	173,641	(129,911)	(20,888)	63,893

22. Analysis of charitable funds *(continued)*

A Transfer has also taken place in the year to reclassify management fee income to Unrestricted Funds as the funds are available for any use, no restrictions are in place for the usage of this income. Further explanation is contained within the reserves policy on page 4.

23. Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Tangible fixed assets	5,404	–	5,404
Current assets	95,545	42,011	137,556
Creditors less than 1 year	(35,487)	–	(35,487)
Net assets	65,462	42,011	107,473

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Tangible fixed assets	496	10,758	11,254
Current assets	64,026	67,337	131,363
Creditors less than 1 year	(5,819)	(14,202)	(20,021)
Net assets	58,703	63,893	122,596

24. Contingent liabilities

A contingent liability exists to repay grants received should certain conditions not be fulfilled by the charity. In the opinion of the Trustees, the terms of the Letters of Offer have been, or will be, complied with and no liability is expected.

25. Corporation taxation

The Company is a registered charity, and as such is entitled to tax exemptions on income and profits in furtherance of the charity's primary objectives.

The following pages do not form part of the financial statements.

Theatre and Dance NI

Company Limited by Guarantee

Detailed Statement of Financial Activities

Year ended 31 March 2024

	2024 £	2023 £
Income and endowments		
Donations and legacies		
Donations	–	500
Donations in Kind	6,160	–
Arts Council NI - AFP Funding	143,063	136,388
Arts Council NI - Capital Award	1,176	2,897
Arts Council NI - Other grants	4,391	1,830
Arts and Business	–	22,800
Foyle Foundation	–	20,000
Future Screens	21,272	21,919
Halifax Foundation	–	500
British Council	25,000	6,459
Belfast City Council INVEST	30,000	30,000
Belfast City Council IETM	–	2,000
Belfast City Council Small grants	–	4,932
Idlewild Trust Foundation	5,000	–
	236,062	250,225
Other trading activities		
Membership Fees	6,065	5,947
Investment income		
Bank interest Received	62	19
Other income		
Earned income	8,176	11,647
Total income	250,365	267,838

Theatre and Dance NI

Company Limited by Guarantee

Notes to the Detailed Statement of Financial Activities

Year ended 31 March 2024

	2024 £	2023 £
Expenditure on charitable activities		
Charitable Activity		
Activities undertaken directly		
Wages and Salaries	(114,410)	(103,597)
Employers NIC	(6,609)	(5,425)
Pension costs	(2,745)	(2,436)
Rent	(3,908)	(4,248)
Bursaries	(32,952)	(36,837)
Marketing and Publicity	(2,817)	(3,424)
Insurance	(1,594)	(1,249)
Printing, Stationary and Postage	(950)	(1,141)
Research and Evaluation	(2,400)	–
Travel costs	(14,124)	(2,923)
Consultancy and Professional Fees	–	(806)
Telephone	(792)	(838)
General Running Costs	(2,056)	(956)
Depreciation	(6,649)	–
Stripe Fees	(90)	–
Equipment and Materials	(508)	(2,507)
Artist Costs	(35,146)	(20,018)
Training Costs	(240)	–
Computer and Software	–	(1,700)
Bank fees	(276)	–
Memberships	(3,667)	(2,899)
Recruitment Expenses	–	(72)
Venue Hire	(3,000)	–
Office Costs reallocation	–	17,263
	(234,933)	(173,813)
Support costs		
Wages and Salaries	(9,949)	–
Employer's NIC	(575)	–
Pension costs	(239)	–
Rent	(340)	–
Travel costs	–	(16,036)
Carried forward	(11,103)	(16,036)

Notes to the Detailed Statement of Financial Activities *(continued)*

Year ended 31 March 2024

	2024 £	2023 £
Brought forward	(11,103)	(16,036)
Legal and Professional Fees	–	(5,307)
Depreciation	–	(6,542)
Bank Interest	–	(365)
Computers and Software	(2,168)	–
Consultancy costs	(12,203)	–
General expenses	(1,537)	–
Office costs reallocation	–	(16,457)
	(27,011)	(44,707)
Governance costs		
Accountancy fees	(2,194)	(1,873)
Legal and Professional	(1,350)	–
Office costs	–	(806)
	(3,544)	(2,679)
Expenditure on charitable activities	(265,488)	(221,199)
Net (expenditure)/income	(15,123)	46,639

Theatre and Dance N I

Northern Ireland - Charity number 105810

Annual return

COMPANY REGISTRATION NUMBER: NI071673
CHARITY REGISTRATION NUMBER: NIC105810

Theatre and Dance NI

Company Limited by Guarantee

Unaudited Financial Statements

31 March 2024

Finegan Gibson Ltd
Chartered accountants
Causeway Tower
9 James Street South
Belfast
BT2 8DN

Theatre and Dance NI

Company Limited by Guarantee

Financial Statements

Year ended 31 March 2024

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Theatre and Dance NI

Company Limited by Guarantee

Directors' Annual Report (Incorporating the Director's Report)

Year ended 31 March 2024

The directors, who are also the directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2024.

Chair's report

On behalf of Theatre & Dance NI, it is my pleasure to present to you our Annual Report. Our primary objectives during the year were:

- to continue to connect, support development, represent and champion the theatre dance and performing arts sectors
- to support and champion all our members, and
- to work with our partners to advocate for a thriving theatre, dance and performing arts ecology in NI and beyond.

As a key stakeholder in one of Northern Ireland's vital industries, it is our job to not only consolidate the work we have already achieved but also to strategically develop our role both within the arts sector and beyond the wider ecology of Northern Ireland, Great Britain, Ireland and internationally. Despite the sector being in an increasingly fragile position due to the precarious funding environment, our priority through the year was to continue to support all our members, but particularly, our freelance and independent artists who continue to need our voice and support, as they continue to navigate the challenging and uncertain environment. Theatre and Dance NI have continued to consult with and listen to the sector to ensure we can serve theatre and dance at a strategic level. We have collectively championed the outstanding work of Northern Ireland's dance and theatre community, both here at home and internationally. We have continued our work with others in the broader arts sector as part of the Culture, Arts and Heritage Recovery Taskforce, and to advocate for policy development and increased public investment in the arts at a time when the sector and wider populus continued to suffer from the lasting effects of the pandemic and cost of living crisis. I am particularly proud of our involvement in the development of the new Creative Industries Independent Standards Authority (CIISA) whose services will go live later in 2024. The success stories that can be seen through our expanded programme of activities show what can be achieved when the arts sector works to build stronger relationships with individuals, other organisations and key government departments. This is further testament to the absolute dedication and hard work of our Executive Director, Niamh Flanagan, and the entire staff team that have supported her through the year.

Thanks, must also go to my fellow Board Members for their support and guidance throughout 2023/24 and I look forward to working with you all in 24/25 to further develop and strengthen the Board as we implement our new strategy. I would also like to acknowledge the support we receive from our principal funders the Arts Council of Northern Ireland and Belfast City Council as well as the British Council NI, Future Screens NI, Idlewild Trust Foundation, Arts & Business NI through the Blueprint programme and key trusts and foundations, all of whom understand that a vibrant and risk-taking sector needs enduring support. Finally, thanks to our members for your continued engagement and the work that you do. We are extremely proud to work on yours and our industry's behalf.

Louise Rossington **Chair TDNI**

Introduction by the Executive Director

I am delighted to reflect on the work of Theatre and Dance NI (TDNI) outlined in this report for 2023/24 and proud of what our Board, team and partners have delivered together for our members and the sector.

Our 2023 programme highlights included delivery of the second iteration of INVEST, our professional development and mentoring programme; our annual Spotlight on Theatre and Dance NI at the Edinburgh Festival Fringe and Dance Intensive with Michael Keegan Dolan. Continuing to deliver these high-level industry programmes is a key commitment for TDNI and ongoing evaluations and review of our work is showing us that we are delivering a deeper, longer-lasting impact through our suite of events, essential training, and professional artists development and platforming programmes.

Following engagement in the feasibility study for a new all-island dance company commissioned by Arts Council of Ireland/ An Chomhairle, we were thrilled with the announcement of the new national dance company Luail. Congratulations to our members, Maiden Voyage Dance; and to Liz Roche Company, the Irish World Academy of Music and Dance, and University of Limerick, who we supported in their bid. Together, they bring a wealth of knowledge and expertise in dance, both nationally and internationally. We wish them every success and look forward to engaging meaningfully with them. This significant investment by Arts Council Ireland has the potential to truly transform the landscape for dance across the island.

Given the current environment our sector and workers continue to operate in, TDNI worked to embed more sustainable environmental practice and to increase the mental health and wellbeing support across all our programmes.

As part of our broader Creating Safer Spaces initiative, we continued to support our members and their families through our Member Assistance Programme (MAP) while also engaging with industry stakeholders in the creation of the proposed new body, CIISA - Creative Industries Independent Standards Authority. The new body aims to launch in late Autumn 2024 and will work towards improving standards of behaviour across the creative industries.

Following the development of our new strategy supported by Strategy Consultant, Olwen Dawe, I am very grateful to the Board and the teams at NICVA and Arts & Business NI for their critical support in maintaining our high standards of governance.

Thanks also to all our members, as well as those who engaged and contributed to the Taskforce focus groups and submissions; for sharing their expertise, experiences and insights which informed the final report delivered to the Permanent Secretary, DFC, in July 2023. As a member of the CAH Taskforce, this was a key milestone in the Taskforce's advisory role to support the Department for Communities in developing the draft vision and strategy for the Culture Arts & Heritage sectors.

We are also grateful to all those engaged in and informed the development of the Arts Council of Northern Irelands strategy, and to the establishment of a Freelancers Deliberative Forum for theatre and dance.

We remain committed to advocating for our members and the broader sector, to increase the support across government in achieving our sectors and societal wider ambitions and goals.

Finally, we are incredibly grateful to our principal funder ACNI for all their support, and to Belfast City Council Culture Unit, British Council NI, Future Screens NI, Idlewild Trust Foundation and to Arts & Business NI for your investment and support.

Niamh Flanagan **Executive Director**, November 2024

Reference and administrative details

Registered charity name	Theatre and Dance NI	
Charity registration number	NIC105810	
Company registration number	NI071673	
Principal office and registered office	The Crescent Arts Centre 2-4 University Road Belfast Co Antrim BT7 1NH Northern Ireland	
The directors		
	A Knight	(Resigned 6 July 2023)
	R Lavery	(Resigned 6 July 2023)
	L Harley	
	K Jeffrey	
	A Jones	(Appointed 21 May 2024)
	F Mellor	
	C Murray	
	L Rossington	
Secretary	N Flanagan	(Resigned 21 May 2024)
	G McGarvey	(Appointed 21 May 2024)
Independent examiner	Finegan Gibson Ltd Causeway Tower 9 James Street South Belfast BT2 8DN	

Structure, governance and management

Legal Structure
Theatre and Dance NI is a Company Limited by Guarantee and does not have a share capital. Theatre NI (TNI) was originally set up in 2009 as the 'Ulster Association of Youth Drama' (UAYD). The Company changed its name from UAYD to TNI on 20 April 2015 following a merger with the Northern Ireland Theatre Association (NITA). It is governed by the Memorandum and Articles of Association. Theatre NI was recognised as a charity by the Charity Commission for Northern Ireland on 2 March 2017 - Reference Number NIC105810. Dance Resource Base was merged with TNI on 24th April 2020 to form Theatre & Dance NI.

Governance & Management
Theatre & Dance NI is governed by a Board of Directors. Directors are responsible for the Company's assets and liabilities, setting policies and strategic plans, and for overseeing and ensuring the appropriate implementation and monitoring of the Company's policies, aims and objectives. The day-to-day running of the Company is delegated to the Executive Director.

Staff & Team
Niamh Flanagan, Executive Director
Gail McGarvey, Deputy Director
Molly Rose Street, Project Development Officer
Sarah English, Communications and Engagement Officer

Associate Staff team
Hayley McBride, Finance Officer

Recruitment and Appointment of Directors
The following information relates to the recruitment and appointment of Directors for the organisation in the year ended 31 March 2024.

Following the merger between Theatre NI and Dance Resource Base, the Members ensured that 50% of the Board Members would have previously been involved with both DRB & Theatre NI. Unless otherwise determined by ordinary resolution, the number of Directors should not be more than 12 nor less than 3. At the first Annual General Meeting of the Company, and at every subsequent one, one-third of the Directors should retire from office, or if their number is not three or a multiple of three, then the number nearest one-third shall retire.

A director who has served three consecutive years shall retire from office. A director who retires in accordance with this Article, if willing to act, shall be eligible for reappointment at the annual general meeting for a further term of three years, subject to Article 41 and an internal review process. The maximum period a director can serve is six consecutive years.

The Memorandum and Articles of Association provided Directors with the power to co-opt new Directors for a period of up to 24 months. A co-opted director shall be eligible to be co-opted again, subject to a recommendation from the Directors on each occasion but shall not serve for a period of more than 24 months consecutively.

Induction & Training of New Directors
New Directors receive information outlining their roles & responsibilities, the Strategic Plan, Minutes from the last 3 meetings of the Directors, and the most recent accounting report. During 2023/24, the Directors monitored the progress of the Company's activities against its aims and objectives, timescale, and budget. Sub-committees meet as required to further individual areas of work. Sub committees report back their findings and recommendations to the full board.

During 2023/2024 the Directors met on the following dates:

Board Meetings
6th July 2023
14th August 2023
16th October 2023
4th December 2023
31st January 2024
19th March 2024

Finance and Funding Sub Committee
11th May 2023
14th August 2023
9th October 2023
27th November 2023
22nd January 2024
12th March 2024

Policy/HR/Risk Sub Committee Meeting
5th June 2023
2nd October 2023
1st December 2023
22nd January 2024
15th March 2024
The 2022/23 AGM of Theatre and Dance NI was held on 4th December 2023.

Risk Management
The Directors are committed to meeting the highest standards of governance and best practice throughout the work of the Company. During the year risk, organisational, governance and HR policies were discussed in 'Sub-Committees' and under 'Governance' at board meetings, ensuring existing policies were still relevant and up to date and to establish whether the introduction of any new policies was required.

Governance and Management
Theatre and Dance NI is governed by a Board of Directors. Directors are responsible for the Company's assets and liabilities, setting policies and strategic plans, and for overseeing and ensuring the appropriate implementation and monitoring of the Company's policies, aims and objectives. The day-to-day running of the Company is delegated to the Executive Director.

Structure, governance and management *(continued)*

Objectives and activities

Objectives, Activities, Achievements and Performance
The mission, Vision and Values of the Company are as follows:

Mission
To Champion, support and be the voice of Northern Irish theatre and dance in Northern Ireland and abroad.

Vision
Our vision is of a healthy, animated society, where people want to live, work and visit, thriving with excellent theatre and dance opportunities for all to participate in and experience, delivered professionally by artists and arts workers who are valued and supported to develop.

Summary of Activities
Theatre & Dance NI strategic objectives focus on supporting development, connecting, and advocating for the Northern Ireland theatre, dance and performing arts sector. TDNI achieves its aims through the delivery of information services, events and networking, professional skills development, training, and bursary programmes.

TDNI deliver major sector initiatives including INVEST (a professional development training, bursary & mentoring programme for individual artists) and the Northern Ireland Spotlight on Theatre and Dance at the Edinburgh Festival Fringe (platforming works from Northern Ireland at the world's biggest marketplace for UK, Irish & international touring which supports artists to have more sustainable incomes & careers). At our core is dedicated support for our members through our Membership Assistance Programme, which provides essential confidential counselling and wellbeing support services.

Governance

- Build an excellent organisation which is effectively governed and delivers all aspects of its work to the highest standard.

TDNI maintained a focus and a commitment to high standards of governance. Through direct engagement, support and ongoing training with both NICVA and the Arts and Business NI Blueprint programme, TDNI received support on succession planning, managing risk, developing financial resilience, and diversifying income. As part of this process, Denise Copeland, Governance & Chairty Advice Manager, NICVA, supported TDNI to review Board membership post-merger, supported us through a skills and motivation audit and a review and update of the Memorandum and Articles. Following further training on succession planning (January) with the B&G Consultancy group, through Blueprint, the Chair and Executive Director accessed further training in managing risk to support growth, continued working on succession planning and leadership transition for the Board and organisation.

Policies were reviewed by Viable Corporate Services, to ensure compliance with the relevant laws, regulations, and voluntary codes.

A 3-year strategy for the organisation was completed for the period 2024-27 with our Board, stakeholders, and members. Development sessions were facilitated by Strategy & Policy Consultant, Olwen Dawe.

INFORMATION SERVICES

We continued to provide timely, relevant, sector specific information and resources to members and the wider sector through our website, social media channels and through the dissemination of a monthly e-zine. Our website attracted 16,204 users with 37,756 page views. The number of e-zines opens during across April 2022 - March 2023 was 9544. Audience growth was up by 19% on Instagram, 2.7% on Facebook, 1% on Twitter. Accessibility & Inclusion in the Arts through discounted hire of our captioning equipment units and provision of training, TDNI members were supported to deliver access to theatre and performances for d/Deaf and hard of hearing audiences to enjoy the theatre, as well as those with English as their second language. We worked with Open Arts to support their Embrace the Inclusive Spirit 'Marketplace' and seminar, in February 2024 and with University of Atypical and Arts and Disability Ireland (ADI), to explore how to best support and increase accessibility and inclusion across the island of Ireland, including promoting better use and access to captioning/other equipment. We managed and organised the provision of Captioning across the sector:

- 3 * Belfast International Arts Festival (BIAF) events, with 213 attendees
- 19 * organisations/venues across Northern Ireland
- Training with Digital 4 for 15 * non-technical & technical freelancers and employees

CONNECT

- Goal 1.1 Lead and support a well-connected, collaborative theatre, dance and performing arts sector.
- Goal 1.2 Support the development of collaborations and partnerships through networking opportunities.
- Goal 1.3 Nurture and lead strong partnerships within the theatre and dance sector, with other national and international dance development agencies and across different agencies of all levels of government.
- Goal 1.4 Champion diverse means of engagement for all, whether as creators, participants, or audience members.

Activities to support these goals included:

- Holding 23 events with 669 participants.
- Supporting over 118 one-to-one support meetings with practitioners and companies.
- Supporting member engagement with the Department for Communities and Arts Council of Northen Ireland strategy development with freelancers, venues, and production companies, facilitated by Kathy Hanna, Lowry Grace Consultancy and Olwen Dawe.
- Engaging directly with member venue Grand Opera House and VAULT to support developments regarding use of space, hire & support for emerging artists & local production companies.
- Engaging with our ROI partners, events and work including the feasibility study with key stakeholders and dance members regarding the Arts Council of Irelands proposed All Island Dance Company.
- Engaging in monthly network meetings with our colleagues in the UK Theatre and National Dance Network & Steering groups.
- Working with Derry City & Strabane District Council in the re-established Creative Arts Network, aimed at supporting connecting creatives from the arts and film session in Derry/Northwest.
- Delivering industry presentations for our members Bruiser Theatre and Brian Friel Summer Schools.
- Supporting our artists, companies, and venues through attendance at theatre and dance opening nights, conferences, and training.

Cross Border

Recognising the interdependent nature of the theatre and dance ecology on the island as well as the increasing challenges in working across the border for us and our members, TDNI maintained our partnerships and collaborations with key organisations in the Republic of Ireland. With Theatre Forum (TF), our partner organisation since 2010; we hosted and jointly curated a one-day, all-Ireland event for resource organisations in Dundalk in June 2023. Facilitated by Ali Fitzgibbon, QUB, attendees focused on addressing practical and pragmatic actions and concerns in relation to artist mobility and exchange, which have been disrupted and destabilised due to Brexit (Regulatory changes for people, goods, and services since the UK's exit from the EU). We also discussed the increasing divergence in policies; widening arts funding disparities North: South, and between NI and the rest of the UK. Theatre Forum and Dance Ireland supported and hosted the delivery of our INVEST residential in Dublin, and we collaborated on the delivery of training with Irish Theatre Institute (ITI) and Arts and Disability Ireland. Members of the Board and the Executive Director attended The Gathering conference in May. Both Executive Directors of TDNI and Theatre Forum contributed to the Accommodating National Identities dialogue event at The Abbey Theatre in October 2023 with over 300 other political, civic society and cultural representatives from across Ireland. Participant dialogue and major themes raised will help inform further development of the Government's Shared Island initiative. Convened as part of the Irish Governments Shared Dialogue series, Tánaiste Micheál Martin TD delivered the keynote address. One of the key outcomes of this cross-border work and maintaining relationships included a commitment from Dublin Fringe Festival to work more closely with TDNI to develop further opportunities for NI artists at the theatre festival.

All Island Dance Company
Following the FEI feasibility study for An Chomhairle Ealaíon/Arts Council Ireland and our member and organisational engagement in this process, the new all-island National Dance Company, Luail was announced in March 2024. We were delighted to have supported the exciting bid by our member, Maiden Voyage Dance in Belfast, Liz Roche Company and the Irish World Academy of Music and Dance at the University of Limerick. We look forward to a meaningful engagement with them as they build island-wide and international opportunities for supporting dance artists and companies creating, performing, developing, and touring dance, and fostering engagement with audiences at home and abroad. Creating Safer Spaces TDNI has maintained a consistent focus on promoting Creating Safer Spaces in the theatre and dance community, through the delivery of a range of professional development opportunities, workshops, and panel discussions since 2017. Continuation of this area of work was identified as continued key priority during the development of our new strategy. We maintained our close collaboration with the Irish Theatre Institute's (ITI) Safe to Create project, who delivered their Active Bystander training in Belfast, 18th May 2023 and engaged in ongoing discussions with them to plan in the longer term for a partnership to address the issues in our sector on a shared island basis. To this end, the Executive Director began working with a consultant/trainer from ITI on the development of an empowerment, training, and education programme for those studying, accessing, and working in theatre and dance in Northern Ireland. The proposal will include a range of capacity building interventions with a key objective to support and empower young people (18 -25 Y/O) to fully participate in advancing this agenda. Creative Industries Independent Standards Authority (CIISA) TDNI began engaging with Jen Smith, Interim CEO, and other industry stakeholders on the proposed new organisation - CIISA (Creative Industries Independent Standards Authority) which aims to uphold and improve standards of behaviour across the creative industries. During the year, the organisation moved into a phase of co-creation with industry professionals from across Film, TV, Theatre and Music. TDNI Executive Director worked collectively with the group to help inform and shape the final design of CIISA's governance model. TDNI remain a principal supporter of CIISA, and the new organisation aims to go live with services from late 2024 which will include: advice and assessment, early dispute resolution, mediation, support navigating the criminal justice system, influence and best practice, data, and insight.

Health & Wellbeing
TDNI's Member Assistance Programme (MAP) enables our individual and smaller organisational members and their families to access professional counselling across the island. The service provided includes free access to a 24-hour telephone support line, an online chat feature and up to six one-hour, face-to-face confidential counselling sessions if required. During the year, we carried out a review of the service and conducted a survey with members. Feedback led to an upgrade to the MAP website page, to ensure members can access this essential service quickly and easily.

A total of 20 members accessed the service (delivered by Spectrum Life) during 2023/24.

Green Arts NI
TDNI have included a commitment to Green Arts since 2019 with Theatre Forum (ROI), and with Theatre Trust (UK) since 2020 to support developments in the sector including the Theatre Green Book. TDNI remains a principal supporter of the Theatre Green Book and will continue to work to connect our members to this free resource and guidance for sustainable theatre. We are grateful to our colleagues and partners from the UK Theatre Network, including Theatres Trust, ABBT and Paddy Dillon for the opportunity they provided to ensure that NI's voice is included as this resource continues to develop. We are now a member of Green Arts NI forum which was established by our Vice Chair and Belfast City Council during 2023/24. Green Arts NI is a sustainability network made up of over 100 individuals and almost 50 cultural and creative organisations across Northern Ireland who are working collectively to reduce our environmental impact including using creativity to inspire action against climate change. Through regular meetings and the establishment of a resource portal, the group is working to problem solve and share knowledge/resources with one another.

SUPPORTING DEVELOPMENT

- Develop professional standards and foster excellence by identifying and addressing the needs of the theatre, dance and performing arts sector.
- Nurture, encourage, support, and inspire those within the sector to strive for excellence.

TDNI delivered a series of training and professional development opportunities for artists which included delivery of a Masterclass series, bursary programme, an international Dance Intensive and our major development programmes INVEST & Spotlight on Theatre & Dance at the Edinburgh Fringe.

- 104 freelance artists attended TDNI training and workshop events in 2023/24.
- TDNI employed 47 artists during this time.

Masterclass series

- Dialogue session in partnership with Belfast International Arts Festival (BIAF) Nicholas McCarthy on Leadership & The Key to Success, 19th October.
- IP & Copyright Training, with Independent Theatre Council (ITC), 10th November.
- People & Conflict Management, with Independent Theatre Council (ITC), 10th November.
- Identifying your Goals, and How to Achieve Them, facilitated by Liam McMullen, Contracts Manager at the National Theatre, London and former INVEST participant, and INVEST mentor, Steven Atkinson, 24th March.
- Producing Hub Models - supporting collaborative and independent production, facilitated by Liam McMullen, Contracts Manager at the National Theatre, London and former INVEST participant, TDNI Executive Director, Niamh Flanagan and Steven Atkinson, 24th March.
- The Art of the Pitch, facilitated by Brona Whitaker, Head of Arts, Arts and Business NI, 25th March.
- The Role of Audiences, facilitated by Fiona Bell, CEO, Thrive, 25th March.

Bursaries Awarded

TDNI award small bursaries to enable our members to engage in training, research and to 'go see' other national and international work. These exchanges support our artists' development through the sharing of expertise and knowledge as well as building connections and collaborations for future work.

- Archa Divadlo, Prague * 1 awarded for Documentary Theatre Summer Intensive, Prague.
- Michael Keegan Dolan Dance Intensive * 10
- TDNI INVEST programme * 7 Cohort 1
- TDNI INVEST programme * 8 Cohort 2

TDNI supported bursaries in 2023/2024 totalling £32,952 investment in freelance and individual artists.

Dance Intensive

Thanks to investment from the Idlewild Trust Foundation and a partnership with the MAC, we delivered a five-day dance intensive with the internationally renowned Irish choreographer, Michael Keegan Dolan (MKD). Through a series of intensive workshops and collaborative sessions, selected dance artists from across Ireland, UK, Europe, North America, and Asia had the chance to learn from MKD's vast repertoire, engage in a rigorous and immersive training programme, while exploring new creative possibilities and connections. The intensive alongside a series of events; provided a platform for emerging and established artists to connect, collaborate, develop, and hone their skills and contribute to the ongoing development of the vibrant dance sector across the island of Ireland, while strengthening its position on the international stage. Public engagement during the intensive included a bi-lingual English/Irish 'In Conversation' event on 9th February, with MKD. Facilitated by Irish News journalist, Robert McMillan, in partnership with the Irish Language Arts Centre, An Droichead, the event included a screening of Pat Collins' film, The Dance.

INVEST
Cohort 1
Between April- June, the first cohort of INVEST worked with TDNI team members and Consultant Steven Atkinson, and their industry mentors on their development plans and participated in a two-day residential hosted in Dance Base (Dance Ireland), and with Theatre Forum in Dublin, (7th- 8th June). Artists explored:

- What would an Artists Led Creative Hub in NI look like?
- How to Internationalise Your Practice
- Alternative Producing Models
- Funding models and commercial investment

Key industry presenters included:

- Lucy Medlycott (Director, Irish Street Arts, Circus and Spectacle Network)
- Lynette Moran (Founder/Festival Director, Live Collision)
- Anna Walsh (Director, Theatre Forum)
- Shelia Creevy (Chief Executive, Dance Ireland)
- Ruth McGowan (Literacy and New Work Director, The Abbey Theatre)
- Pádraig Cusack (Theatre Producer)
- Judith Dimant (Founder/Producer, Wayward)
- Ciaran Walsh (Associate Director, Culture Ireland)
- Charlie Bunker (Co-director, imPOSSIBLE)
- David Byrne (Artistic Director, Royal Court)

The final event at the Lyric Theatre (26th June) saw artists present their final plans, learning, and achievements on INVEST and engage in a final professional development session with the Executive Producer and Head of Development and Marketing at the Lyric Theatre and Arts & Business NI.

Cohort 2
Recruitment commenced in September 2023. 8 participants were selected following a competitive recruitment process, were awarded a £3,000 bursary, and engaged in their mentoring sessions with the Project Consultant, TDNI staff and industry mentors who included:

- Alastair Coomer (Head of Casting, National Theatre)
- Barry Coyle (Casting Director, Abby Theatre)
- Peter Quanz (Resident Choreographer, Harbin Ballet China/Artistic Director, Q DANCE Festival Canada)
- Adura Onashile (Actor/Writer/Director)
- Mikel Murfi (Actor/Director/Producer, Loco and Restless)
- Bec Martin (Artistic Director, New Diorama Theatre/Former Programmer, VAULTS Festival)
- Tom Jackson Greeves (Movement/Associate Director, Theatre Royal Plymouth)
- Sharon Clark (Dramaturg, Akram Khan Company)
- Teunkie Van Der Sluijs (Head of Artistic Development, Young Vic)

Participants engaged in a two-day residential in Belfast in March 2024, exploring their personal development through peer mentoring, collaboration, and dialogue sessions with industry experts.
Sandy Cuthbert delivered a Somatic Practice & Movement session exploring the benefits of grounding, centring, and inclusive attention. Outdoor group sessions provided participants with the space and opportunity to rejuvenate and consider their professional development informally. Development sessions included:

- Producing Hub Models - Supporting Collaborative & Independent Production with Liam McMullen (Contracts Manager, National Theatre/former INVEST participant) and Steven Atkinson.
- Policy development & the Arts Council of Northern Ireland (ACNI) Strategy Consultation with Olwen Dawe, (Equality, Policy, & Strategy Expert) - a response was submitted to ACNI.
- The Art of the Pitch with Brona Whitaker.
- The Role of Audiences with Fiona Bell (CEO, Thrive).
- Identifying your Goals and How to Achieve Them with Liam McMullan.

Continued attention and a key element of the TDNI approach is to include and embed additional mental health and wellbeing support throughout our major development programmes. There is a bank of research evidence showing that those working across the entertainment and performing arts industries are more likely to experience poor mental health due to a range of contributing factors including the harmful impacts of precarious work, low pay, and poor working conditions. Cohort 1 & 2 participants both took part in the mental health & wellbeing intensive in February 2024. This was curated in partnership with Patrick O'Reilly (Artistic Director, Tinderbox) who provided specialist artist training using creative therapy techniques to create a stronger and healthier foundation for balance, restoration, and personal resilience. Spotlight on Theatre & Dance from Northern Ireland at Edinburgh Fringe Theatre & Dance NI continued to lead on the delivery of the Spotlight on Theatre & Dance from Northern Ireland at the Edinburgh Festival Fringe in August 2023 to increase the profile of theatre and dance from Northern Ireland at the largest global industry marketplace. The Spotlight programme not only champions Northern Irish artists at the Edinburgh Festival Fringe but provides ongoing support and mentoring, a financial contribution, platforming, and networking opportunities (both individually and as a group) for artists and companies performing at the Fringe to engage with industry delegates and pursue onward touring and collaborations in national and international markets.

The work of TDNI on this initiative is supported by a working group made up of representatives from Arts Council of Northern Ireland, British Council NI, and Belfast International Arts Festival. Work from Northern Ireland profiled as part of the Spotlight programme at the Fringe in 23/24 included:

- The Half Moon, by Alice Malseed
- Scaredy Fat, by Colm McCready
- Lie Low, by Ciara Elizabeth Smyth
- Whisk(e)y Wars, by Joyce Greenaway
- The Four Worst Things I've Ever Done, by Ewan McGowan-Gregg
- How to Bury a Dead Mule, by Richard Clements
- Expecting, by Charis McRoberts

The Spotlight Fellowship strand was added to the programme following internal evaluation as well as feedback from the sector. It was designed specifically to support artists with a demonstrable interest in taking work to the Edinburgh Festivals in the future. Given the financial and other risks associated with attending and performing at the Fringe; by providing artists with the opportunity to explore and assess if Edinburgh is the 'right fit', the Fellowship programme enables them to make informed decisions about whether such an investment aligns with their artistic goals and professional growth.

Fellowship participants also received mentoring, financial support, invitations to high-level networking events, the ability to 'go see' work, personalised one-on-one meetings with industry leaders at the festivals, and peer networking / group exchanges and learning sessions. Artists supported under the programme:

- Liam McMullan - Freelance Theatre Producer
- Chris Grant - Actor and Theatre Maker
- Orla Graham - Writer: 'Float' & 'Occupied' & Actor
- Tony Devlin - Brassneck Theatre Company; Actor, Writer, and Director
- Matthew Sharpe - Actor and Writer
- Flora Herberich - Circus Artist, Independent Producer, and Head of Programmes. Circusful
- Alice McCullough - Poet

ADVOCATE

3.1 Be the voice for the membership and wider sector to promote their value and impact.

3.2 Increase awareness of the benefits of theatre, dance and performing arts to policymakers and funders.

As the representative voice for theatre and dance in Northern Ireland, TDNI plays a key role in advocating for their members, and the wider arts ecosystem. Activities to support this goal included:

Department for Communities (DFC) Taskforce

Along with other stakeholders from across the Culture Arts and Heritage (CAH) sector, TDNI"s Executive Director continued to engage in the reconvened taskforce to support the creation of a new co-designed CAH strategy for Northern Ireland. In the previous year, TDNI had supported major member engagement, convened member focus groups, and delivered written submissions which directly informed the final document Investing in Creative Delivery - a report from the Culture, Arts and Heritage Strategy Taskforce. The report was submitted to the Permanent Secretary, DFC, Colum Boyle in July 2023 for the completion of a strategy and action plan which could be brought forward for wider public consultation. With a total of 36 recommendations and conclusions, the Taskforce calls for the NI Executive to invest in and collectively champion the CAH sectors, remove the barriers which inhibits their outcomes and recommends a 'whole of government' and partnership approach led by the Department for Communities which would realise the ambitions, potential, impact and reach of our undervalued sectors.

Arts Council of Northern Ireland Engaging:

- The establishment of the Freelancer Theatre & Dance Deliberative Forum
- On and delivery of focus groups and written submission to support and inform the development of the Arts Council of Northern Ireland's 10-year strategy.
- ACNI, Strategy, Policy, and Communications team to support where we could work collaboratively with Arts Collaboration Network (ACN), October 2023.
- On the delivery of a two-island Green Arts symposium with Creative Carbon Scotland.
- Reception for Department for Communities Minister on the 28th of March as part of a gala evening to celebrate the achievements of the Good Friday Agreement (GFA). TDNI's Executive Director worked with the Lyric Theatre, ACNI, and the Ministers Private Office to deliver a reception to welcome the recently appointed Minister Gordon Lyons prior to a performance of The Agreement. Due to unforeseen circumstances, the Minister was unable to attend, and a group made of arts and business groups, the Chair of of the APGA, Sian Mullholland, the ACNI CEO, Róisín McDonough, and representatives from the DFC met with Junior Ministers Pam Cameron and Aisling O'Reilly.

All-Party Group on Arts

Reestablished and reconstituted in July 2022 by invitation of Mike Nesbitt, MLA, TDNI continued as the Secretariat for the All-Party Group on the Arts. The Chair, (Mike Nesbitt) and members of the sector had met with Colum Boyle, Permanent Secretary, DFC and Jayne Brady, head of the Northern Ireland Civil Service in the early months of 2023.This was to continue to keep the Arts on the agenda, maintain and build relationships at the highest levels of government and to advocate for a cross-cutting framework and delivery infrastructure on how arts, culture and creativity could support delivery of Our Giant Ambition, People. Planet. Prosperity. Sian Mullholland, MLA, was elected chair of the group at the AGM in June 2023 and the first APG took place on 30th November with presentations from:

- John Ball, Head of Arts and Creativity Branch, who attended on behalf of the Permanent Secretary, and Karly Greene, Director of Strategic Development and Partnerships, Arts Council of Northern Ireland. A further APG took place at Stormont in March 2024 with presentations from:
- Alice Lemon, National Official for NI, Equity and Stephen Beggs, Director, Writer, Facilitator and Producer, Theatre and Performing Arts.

- Sam Dunkley, Acting Regional Organiser, Musicians Union & Katie Richardson, Composer & Freelance artist).
- Emma Drury, Director, Seacourt Print Workshop.
- Karly Greene, Director of Strategic Development and Partnerships.
- Actions from these APG meetings included the Chair writing to the new Minister for Communities,

Gordon Lyons, regarding the implementation of the recommendations included in the CAH Taskforce Report - Investing in Creative Delivery.
Sian Mulholland, Chair lead the discussion on the main action points and recommendations coming from the CAH Taskforce Report. The Chair wrote to the new Minister for Communities, regarding implementation of the recommendations and she and other member MLAs asked oral questions in the newly mandated Assembly. Further advocacy work included engagement with a wide range of stakeholders including:

- Equity's 'Resist the Cuts' campaign
- Celebration of NI Culture' event hosted by Prime Minister, Rishi Sunak, at 10 Downing Street, London, November 2023.
- Celebration of the Good Friday Agreement, Abbey Theatre, Dublin with An Taoiseach, Secretary of State for Northern Ireland, MLAs, and TDs from across the island.
- Speaker Alex Maskey, (MLA) event at Stormont with US Economic Envoy, Joseph Kennedy
- Executive Office (TEO) on the planned strategic framework for Ending Violence Against Women and Girls (EVAWG).
- Creative Policy and Evidence Centre roundtable discussions, with DFC exploring next steps for advancing good work in the Creative Industries and informing the development of the PEC's future research programme.
- Launch of joint research, Dance Counts and Dance Conversations report with Dance Ireland, August 2023
- Launch and first meeting of Green Arts Forum, October 2023.
- ED presentation to the Constitution, Europe, External Affairs and Culture Committee, of the Scottish Government on the impact of Brexit on the theatre and dance sector with ACNI, Tourism NI, A&BNI, Centre for Cross Border Studies, and British Council NI, November 2023.
- ED contribution to Belfast Telegraph article by journalist, Andrew Madden entitled: The arts give colour to the world but cuts pushing NI sector to crisis point, November 2023.
- Attendance at ACNI Strategy update online, November 2023.
- Dissemination of information and support for the BBC initiative and campaign, Bring on the Drama
- TDNI provided letter of support to Maiden Voyage (MV), Liz Roche (LR), and University of Limerick dance bid for the new all-island dance company.

Strategic report

The following sections for achievements and performance and financial review form the strategic report of the charity.

Financial review

Financial Performance
The Financial performance was in line with the Board of Director's expectations. The charitable company remains in a sound financial position at the year end. The results for the year are set out in details on pages 20-34. Income for the year totalled £250,365, with expenditure of £265,488 leading an overall net expenditure position for the year of £15,123. This is made up of net incoming resources of £16,759 within unrestricted funds and net expenditure of £31,332 within restricted funds. (2023 - net incoming resources of £46,639).

At 31 March 2024, the total funds of the charity amounted to £107,473 (2023: £122,596) comprising restricted funds of £32,011 (2023: £63,893), unrestricted fund of £75,462 (2023: £23,703) and designated funds of £nil (2023: £35,000). This represents free reserves of £70,058 which is greater than 3 months of unrestricted expenditure of £13,538 in line with the organisations reserves policy (2023: £23,207- 3 months).

Principle sources of funding and how this has supported the key activities of the charitable company are disclosed to the notes in the Financial Statements.

Reserves Policy
Reserves are needed to bridge the timing gap between spending and receiving of income and to cover unplanned temporary shortfalls in income should they arise. Holding adequate reserves safeguards the provision of our services in the event of unexpected significant financial pressures and bad times. The trustees consider that the ideal level of reserves would be three months expenditure plus total liabilities at year end.

Reserves play an important part in building resilience to cope with unexpected events, including sudden loss of funding or the unforeseen closure of the TDNI. Therefore, the reserve level should also include designated funds to cover redundancy costs, legal fees, running costs during the closure period etc.

Reserves should not be relied upon for the long-term sustainability of TDNI.

Reserves can also be used Theatre and Dance NI to meet another programme's deficit.

It is the long-term aim of the Board to maintain a minimum level to be commensurate with three to six months' running costs for the organisation. The reserve policy is reviewed on an annual basis. TDNI may transfer up to 30% from unrestricted reserves to a designated fund in order to comply with its reserves policy. This will be reviewed on an annual basis.

Directors
The directors in the year are the same directors as listed on page 2.

Taxation status
The charitable company is recognised as a charity by HM Revenue & Customs. Accordingly, the charitable company has availed of the exemptions contained in chapter 3, part 11 Corporation Taxes Act 2010 and Section 256 taxation of Chargeable Gains Act 1992.

The directors' annual report and the strategic report were approved on 2 December 2024 and signed on behalf of the board of trustees by:



L Rossington
Chair

Theatre and Dance NI

Company Limited by Guarantee

Independent Examiner's Report to the Directors of Theatre and Dance NI

Year ended 31 March 2024

I report on the financial statements for the year ended 31 March 2024, which comprise the statement of financial activities (including income and expenditure account), statement of financial position and the related notes.

Respective responsibilities of directors and examiner

The charity's directors (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006. Having satisfied myself that the charity is not subject to audit under company law, and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 65 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

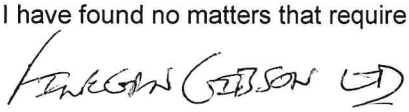
I have examined your charity accounts as required under section 65 of the Charities Act and my examination was carried out in accordance with the general Directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act. The examination included a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also included consideration of any unusual items or disclosures in the accounts, and seeking explanations from the directors concerning any such matters.

My role is to state whether any material matters have come to my attention giving me cause to believe:

1. That accounting records were not kept in accordance with section 386 of the Companies Act 2006
2. That the accounts do not accord with those accounting records
3. That the accounts do not comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the 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.
4. That there is further information needed for a proper understanding of the accounts to be reached.

Independent examiner's statement

I have completed my examination and have no concerns in respect of the matters (1) to (4) listed above and, in connection with following the Directions of the Charity Commission for Northern Ireland, I have found no matters that require drawing to your attention.



Finegan Gibson Ltd
Independent Examiner

Causeway Tower
9 James Street South
Belfast
BT2 8DN

Theatre and Dance NI

Company Limited by Guarantee

Statement of Financial Activities (including income and expenditure account)

Year ended 31 March 2024

	Note	2024 Unrestricted funds £	2024 Restricted funds £	2024 Total funds £	2023 Total funds £
Income and endowments					
Donations and legacies	5	6,160	229,902	236,062	250,225
Other trading activities	6	6,065	–	6,065	5,947
Investment income	7	62	–	62	19
Other income	8	8,176	–	8,176	11,647
Total income		20,463	229,902	250,365	267,838
Expenditure					
Expenditure on charitable activities	9,10	(54,151)	(211,337)	(265,488)	(221,199)
Total expenditure		(54,151)	(211,337)	(265,488)	(221,199)
Net (expenditure)/income		(33,688)	18,565	(15,123)	46,639
Transfers between funds		50,447	(50,447)	–	–
Net movement in funds		16,759	(31,882)	(15,123)	46,639
Reconciliation of funds					
Total funds brought forward		58,703	63,893	122,596	75,957
Total funds carried forward		75,462	32,011	107,473	122,596

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

The notes on pages 21 to 32 form part of these financial statements.

Theatre and Dance NI

Company Limited by Guarantee

Statement of Financial Position

31 March 2024

	Note	2024 £	2023 £
Fixed assets			
Tangible fixed assets	**17**	5,404	11,254
Current assets			
Debtors	**18**	23,449	19,682
Cash at bank and in hand		114,107	111,681
		137,556	131,363
Creditors: amounts falling due within one year	**19**	(35,487)	(20,021)
Net current assets		102,069	111,342
Total assets less current liabilities		107,473	122,596
Net assets		107,473	122,596
Funds of the charity			
Restricted funds		32,011	63,893
Unrestricted funds		75,462	58,703
Total charity funds	**22**	107,473	122,596

For the year ending 31 March 2024 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

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

These financial statements were approved by the board of trustees and authorised for issue on 2 December 2024, and are signed on behalf of the board by:

L Rossington
Chair

The notes on pages 21 to 32 form part of these financial statements.

1. General information

The charity is a public benefit entity and a private company limited by guarantee, registered in Northern Ireland and a registered charity in Northern Ireland. The address of the registered office is The Crescent Arts Centre, 2-4 University Road, Belfast, Co Antrim, BT7 1NH, Northern Ireland.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', the 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) (Charities SORP (FRS 102)) and the Companies Act 2006.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Going concern

There are no material uncertainties about the charity's ability to continue.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the directors for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

3. **Accounting policies** *(continued)*

Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

3. **Accounting policies** *(continued)*

Intangible assets

Intangible assets are initially recorded at cost, and are subsequently stated at cost less any accumulated amortisation and impairment losses. Any intangible assets carried at revalued amounts, are recorded at the fair value at the date of revaluation, as determined by reference to an active market, less any subsequent accumulated amortisation and subsequent accumulated impairment losses.

Intangible assets acquired as part of a business combination are only recognised separately from goodwill when they arise from contractual or other legal rights, are separable, the expected future economic benefits are probable and the cost or value can be measured reliably.

Amortisation

Amortisation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful life of that asset as follows:

Software	-	20% straight line

If there is an indication that there has been a significant change in amortisation rate, useful life or residual value of an intangible asset, the amortisation is revised prospectively to reflect the new estimates.

Tangible assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

IT Equipment	-	20% straight line

3. **Accounting policies** *(continued)*

Impairment of fixed assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

Financial instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost.

Where investments in shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in income and expenditure. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in the statement of financial activities, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised under the appropriate heading in the statement of financial activities in which the initial gain was recognised.

3. Accounting policies *(continued)*

Financial instruments *(continued)*

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

Defined contribution plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided. Prepaid contributions are recognised as an asset to the extent that the prepayment will lead to a reduction in future payments or a cash refund.

When contributions are not expected to be settled wholly within 12 months of the end of the reporting date in which the employees render the related service, the liability is measured on a discounted present value basis. The unwinding of the discount is recognised as an expense in the period in which it arises.

4. Limited by guarantee

Theatre and Dance NI is a company limited by guarantee governed by its Memorandum and Articles of Association dated. Theatre and Dance NI is a registered charity with the Charity Commission for Northern Ireland.

5. Donations and legacies

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Donations			
Donations	–	–	–
Donations in Kind	6,160	–	6,160

5. Donations and legacies *(continued)*

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Grants			
Arts Council NI - AFP Funding	–	143,063	143,063
Arts Council NI - Capital Award	–	1,176	1,176
Arts Council NI - Other grants	–	4,391	4,391
Arts and Business	–	–	–
Foyle Foundation	–	–	–
Future Screens	–	21,272	21,272
Halifax Foundation	–	–	–
British Council	–	25,000	25,000
Belfast City Council INVEST	–	30,000	30,000
Belfast City Council IETM	–	–	–
Belfast City Council Small grants	–	–	–
Idlewild Trust Foundation	–	5,000	5,000
	6,160	229,902	236,062

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Donations			
Donations	–	500	500
Donations in Kind	–	–	–
Grants			
Arts Council NI - AFP Funding	84,781	51,607	136,388
Arts Council NI - Capital Award	–	2,897	2,897
Arts Council NI - Other grants	–	1,830	1,830
Arts and Business	–	22,800	22,800
Foyle Foundation	–	20,000	20,000
Future Screens	–	21,919	21,919
Halifax Foundation	–	500	500
British Council	–	6,459	6,459
Belfast City Council INVEST	–	30,000	30,000
Belfast City Council IETM	–	2,000	2,000
Belfast City Council Small grants	–	4,932	4,932
Idlewild Trust Foundation	–	–	–
	84,781	165,444	250,225

6. Other trading activities

	Unrestricted Funds £	**Total Funds 2024 £**	Unrestricted Funds £	Total Funds 2023 £
Membership Fees	6,065	6,065	5,947	5,947

7. Investment income

	Unrestricted Funds £	**Total Funds 2024 £**	Unrestricted Funds £	Total Funds 2023 £
Bank interest Received	62	62	19	19

8. Other income

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Earned income	8,176	–	8,176

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Earned income	3,450	8,197	11,647

9. Expenditure on charitable activities by fund type

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Charitable Activity	40,854	194,079	234,933
Support costs	13,297	17,258	30,555
	54,151	211,337	265,488

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Charitable Activity	43,902	129,911	173,813
Support costs	47,386	–	47,386
	91,288	129,911	221,199

10. Expenditure on charitable activities by activity type

	Activities undertaken directly £	Support costs £	**Total funds 2024 £**	Total fund 2023 £
Charitable Activity	234,933	27,011	261,944	218,520
Governance costs	–	3,544	3,544	2,679
	234,933	30,555	265,488	221,199

11. Analysis of support costs

	Analysis of support costs £	**Total 2024 £**	Total 2023 £
Staff costs	10,763	10,763	–
Premises	340	340	6,542
Communications and IT	2,168	2,168	–
General office	1,537	1,537	16,457
Finance costs	12,203	12,203	5,672
Governance costs	3,544	3,544	2,679
Travel	–	–	16,036
	30,555	30,555	47,386

12. Net (expenditure)/income

Net (expenditure)/income is stated after charging/(crediting):

	2024 £	2023 £
Depreciation of tangible fixed assets	6,649	6,542

13. Independent examination fees

	2024 £	2023 £
Fees payable to the independent examiner for:		
Independent examination of the financial statements	1,750	1,525

14. Staff costs

The total staff costs and employee benefits for the reporting period are analysed as follows:

	2024 £	2023 £
Wages and salaries	124,359	103,597
Social security costs	7,184	5,425
Employer contributions to pension plans	2,984	2,436
	134,527	111,458

The average head count of employees during the year was 4 (2023: 4).

No employee received employee benefits of more than £60,000 during the year (2023: Nil).

Key Management Personnel

Key management personnel include all persons that have authority and responsibility for planning, directing and controlling the activities of the charity. The total compensation paid to key management personnel for services provided to the charity was £88,638 (2023:£72,575).

15. Trustee remuneration and expenses

The Trustees received nor waived any remuneration or any other benefits during the year, expenses of £741(2023:Nil) were reimbursed to Trustees.

16. Intangible assets

	Intangible asset £
Cost	
At 1 April 2023 and 31 March 2024	6,376
Amortisation	
At 1 April 2023 and 31 March 2024	6,376
Carrying amount	
At 31 March 2024	–
At 31 March 2023	–

17. Tangible fixed assets

	Equipment £
Cost	
At 1 April 2023	33,140
Additions	799
At 31 March 2024	33,939
Depreciation	
At 1 April 2023	21,886
Charge for the year	6,649
At 31 March 2024	28,535
Carrying amount	
At 31 March 2024	5,404
At 31 March 2023	11,254

18. Debtors

	2024 £	2023 £
Trade debtors	23,449	19,682

19. Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	20,805	16,115
Accruals and deferred income	11,750	1,531
Social security and other taxes	2,932	2,375
	35,487	20,021

20. Deferred income

	2024	2023
	£	£
Amount deferred in year	10,000	–

21. Pensions and other post retirement benefits

Defined contribution plans

The amount recognised in income or expenditure as an expense in relation to defined contribution plans was £2,984 (2023: £2,436).

22. Analysis of charitable funds

Unrestricted funds

	At 1 April 2023	Income	Expenditure	Transfers	At 31 March 2024
	£	£	£	£	£
General funds	23,703	20,463	(54,151)	85,447	75,462
Designated Fund	35,000	–	–	(35,000)	–
	58,703	20,463	(54,151)	50,447	75,462

	At 1 April 2022	Income	Expenditure	Transfers	At 31 March 2023
	£	£	£	£	£
General funds	34,906	94,197	(91,288)	(14,112)	23,703
Designated Fund	–	–	–	35,000	35,000
	34,906	94,197	(91,288)	20,888	58,703

22. Analysis of charitable funds *(continued)*

Restricted funds

	At 1 April 2023 £	Income £	Expenditure £	Transfers £	At 31 March 2024 £
Arts Council NI	–	143,062	(113,875)	(29,187)	–
Arts Council NI - Equipment	6,300	5,567	(4,768)	(7,099)	–
Arts Council NI - Other	–	–	–	–	–
Belfast City Council - Equipment	6,036	–	–	(6,036)	–
Belfast City Council - INVEST	–	30,000	(30,000)	–	–
Belfast City Council - IETM	–	–	–	–	–
Belfast City Council - Other	–	–	–	–	–
Arts and Business	21,745	–	(5,220)	(271)	16,254
British Council	–	25,000	(17,146)	(7,854)	–
Foyle Foundation	14,518	–	(14,518)	–	–
Future Screens	15,294	21,273	(20,810)	–	15,757
Halifax Foundation	–	–	–	–	–
Leche Trust	–	–	–	–	–
Earned Income	–	–	–	–	–
Other	–	–	–	–	–
Idlewild Trust	–	5,000	(5,000)	–	–
	63,893	229,902	(211,337)	(50,447)	32,011

	At 1 April 2022 £	Income £	Expenditure £	Transfers £	At 31 March 2023 £
Arts Council NI	16,516	51,607	(51,607)	(16,516)	–
Arts Council NI - Equipment	5,778	2,897	(2,375)	–	6,300
Arts Council NI - Other	–	1,830	(1,830)	–	–
Belfast City Council - Equipment	10,040	–	(4,004)	–	6,036
Belfast City Council - INVEST	–	30,000	(30,000)	–	–
Belfast City Council - IETM	–	2,000	(2,000)	–	–
Belfast City Council - Other	–	4,932	(4,932)	–	–
Arts and Business	–	22,800	(1,055)	–	21,745
British Council	–	6,459	(6,459)	–	–
Foyle Foundation	–	20,000	(5,482)	–	14,518
Future Screens	–	21,919	(6,625)	–	15,294
Halifax Foundation	2,844	500	(4,336)	992	–
Leche Trust	3,000	–	(3,000)	–	–
Earned Income	2,873	8,197	(5,706)	(5,364)	–
Other	–	500	(500)	–	–
Idlewild Trust	–	–	–	–	–
	41,051	173,641	(129,911)	(20,888)	63,893

22. Analysis of charitable funds *(continued)*

A Transfer has also taken place in the year to reclassify management fee income to Unrestricted Funds as the funds are available for any use, no restrictions are in place for the usage of this income. Further explanation is contained within the reserves policy on page 4.

23. Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	**Total Funds 2024 £**
Tangible fixed assets	5,404	–	5,404
Current assets	95,545	42,011	137,556
Creditors less than 1 year	(35,487)	–	(35,487)
Net assets	65,462	42,011	107,473

	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
Tangible fixed assets	496	10,758	11,254
Current assets	64,026	67,337	131,363
Creditors less than 1 year	(5,819)	(14,202)	(20,021)
Net assets	58,703	63,893	122,596

24. Contingent liabilities

A contingent liability exists to repay grants received should certain conditions not be fulfilled by the charity. In the opinion of the Trustees, the terms of the Letters of Offer have been, or will be, complied with and no liability is expected.

25. Corporation taxation

The Company is a registered charity, and as such is entitled to tax exemptions on income and profits in furtherance of the charity's primary objectives.

The following pages do not form part of the financial statements.

Theatre and Dance NI

Company Limited by Guarantee

Detailed Statement of Financial Activities

Year ended 31 March 2024

	2024 £	2023 £
Income and endowments		
Donations and legacies		
Donations	–	500
Donations in Kind	6,160	–
Arts Council NI - AFP Funding	143,063	136,388
Arts Council NI - Capital Award	1,176	2,897
Arts Council NI - Other grants	4,391	1,830
Arts and Business	–	22,800
Foyle Foundation	–	20,000
Future Screens	21,272	21,919
Halifax Foundation	–	500
British Council	25,000	6,459
Belfast City Council INVEST	30,000	30,000
Belfast City Council IETM	–	2,000
Belfast City Council Small grants	–	4,932
Idlewild Trust Foundation	5,000	–
	236,062	250,225
Other trading activities		
Membership Fees	6,065	5,947
Investment income		
Bank interest Received	62	19
Other income		
Earned income	8,176	11,647
Total income	250,365	267,838

Theatre and Dance NI

Company Limited by Guarantee

Notes to the Detailed Statement of Financial Activities

Year ended 31 March 2024

	2024 £	2023 £
Expenditure on charitable activities		
Charitable Activity		
Activities undertaken directly		
Wages and Salaries	(114,410)	(103,597)
Employers NIC	(6,609)	(5,425)
Pension costs	(2,745)	(2,436)
Rent	(3,908)	(4,248)
Bursaries	(32,952)	(36,837)
Marketing and Publicity	(2,817)	(3,424)
Insurance	(1,594)	(1,249)
Printing, Stationary and Postage	(950)	(1,141)
Research and Evaluation	(2,400)	–
Travel costs	(14,124)	(2,923)
Consultancy and Professional Fees	–	(806)
Telephone	(792)	(838)
General Running Costs	(2,056)	(956)
Depreciation	(6,649)	–
Stripe Fees	(90)	–
Equipment and Materials	(508)	(2,507)
Artist Costs	(35,146)	(20,018)
Training Costs	(240)	–
Computer and Software	–	(1,700)
Bank fees	(276)	–
Memberships	(3,667)	(2,899)
Recruitment Expenses	–	(72)
Venue Hire	(3,000)	–
Office Costs reallocation	–	17,263
	(234,933)	(173,813)
Support costs		
Wages and Salaries	(9,949)	–
Employer's NIC	(575)	–
Pension costs	(239)	–
Rent	(340)	–
Travel costs	–	(16,036)
Carried forward	(11,103)	(16,036)

Notes to the Detailed Statement of Financial Activities *(continued)*

Year ended 31 March 2024

	2024 £	2023 £
Brought forward	(11,103)	(16,036)
Legal and Professional Fees	–	(5,307)
Depreciation	–	(6,542)
Bank Interest	–	(365)
Computers and Software	(2,168)	–
Consultancy costs	(12,203)	–
General expenses	(1,537)	–
Office costs reallocation	–	(16,457)
	(27,011)	(44,707)
Governance costs		
Accountancy fees	(2,194)	(1,873)
Legal and Professional	(1,350)	–
Office costs	–	(806)
	(3,544)	(2,679)
Expenditure on charitable activities	(265,488)	(221,199)
Net (expenditure)/income	(15,123)	46,639

Theatre and Dance N I

Northern Ireland - Charity number 105810

Accounts

CavanaghKelly

Company Registration Number: NI071673
Charity Registration Number: NIC105810

Theatre and Dance NI (Formerly Theatre NI)
(Charitable Company Limited by Guarantee)

Annual Report and Unaudited Financial Statements

For the year ended 31 March 2023

Theatre and Dance NI

COMPANIES HOUSE
21 DEC 2023
BELFAST

THURSDAY
JCIU2L2P
JNI 21/12/2023 #55
COMPANIES HOUSE

Theatre and Dance NI
(Charitable Company Limited by Guarantee)

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GENERAL INFORMATION

Board of Directors	L Rossington R Lavery (resigned 6th July 2023) C Murray C O'Dwyer (resigned 9th November 2022) S Picken (resigned 3rd November 2022) C Campbell (resigned 6th July 2022) N Griffin (resigned 9th November 2022) L Harley K Jeffrey A Knight (resigned 6th July 2023) F Mellor
Company Secretary	N Flanagan
Company Registration Number	NI071673
Charity Registration Number	NIC105810
Registered Office	Crescent Arts Centre 2-4 University Road Belfast Co Antrim BT7 1NH
Independent Examiners	CavanaghKelly Chartered Accountants 36-38 Northland Row Dungannon Co Tyrone BT71 6AP
Bankers	Ulster Bank 91/93 University Road Belfast Co Antrim BT7 1NB

DIRECTORS' REPORT for the year ended 31 March 2023

On behalf of Theatre & Dance NI, it is my pleasure to present to you our Annual Report.

Our primary objectives in our third year following the merger between Theatre NI and Dance Resource Base (DRB) were:

- to continue to connect, develop, represent, and champion the theatre, dance and performing arts sectors.
- to support and champion all our members, and
- to work with our partners to advocate for a thriving theatre, dance and performing arts ecology in NI and beyond.

As a key stakeholder in one of Northern Ireland's vital industries, it is our job to not only consolidate the work we have achieved during our first two years post-merger but also to strategically develop our role both within the arts sector and beyond to the wider ecology of Northern Ireland, GB and internationally.

Despite the sector being in an increasingly fragile position following the outworking of the pandemic and a continued precarious funding environment, our priority through the year was to continue to support all our members, but particularly, our freelance and independent artists who continued to need our voice and support, as they navigated this challenging and uncertain environment.

Theatre and Dance NI have continued to consult with and listen to the sector to ensure we can serve theatre and dance at a strategic level. We have collectively championed the outstanding work of Northern Ireland's dance and theatre community, both here at home and internationally. We have continued our work with others in the broader arts sector as part of the Culture, Arts and Heritage Recovery Taskforce, to advocate for increased public investment in the arts at a time when the sector is still suffering from the effects of the pandemic and lack of investment.

The success stories that can be seen through our expanded programme of activities show what can be achieved when the arts sector works together to build stronger relationships with individuals, other organisations, and key government departments. This is further testament to the absolute dedication and hard work of our Executive Director, Niamh Flanagan, and the entire staff team that have supported her through the year.

Thanks, must also go to my fellow Board Members for their support and guidance throughout 2022/23 and I look forward to working with you all in 23/24 to further develop and strengthen the Board in preparation for the implementation of the new strategy.

I would also like to acknowledge the strong support the sector receives from our principal funders the Arts Council of Northern Ireland and Belfast City Council, Future Screens NI (Head Grant, DFC) and Blueprint (Arts & Business NI) as well as British Council NI, the Foyle, and Halifax Foundations all of whom understand that a vibrant and risk-taking sector needs enduring support.

Finally, thanks to our members for your continued engagement and the work that you do. We are extremely proud to work on yours and our industry's behalf. We respect and value this incredibly important work and its contribution to our society.

Louise Rossington
Chairperson TDNI

DIRECTORS' REPORT for the year ended 31 March 2023 (Continued)

Introduction by Executive Director

I am delighted to reflect on the work of Theatre and Dance NI (TDNI) in this report for 2022/23.

The year was extremely difficult as we operated in a post pandemic environment, facing additional chaos and challenges with the outworking's of Brexit, soaring energy costs, inflation, a cost-of-living crisis, and the continued absence of a government at Stormont.

Despite all the above difficulties, our small staff team rose to the challenges and successfully delivered services, training, support, and resources to all our members.

Members and their families remained able to access free counselling support through our Member Assistance Programme (MAP). We strengthened this support by providing additional physical activity sessions and delivering certified Mental Health First Aid training.

Our suite of high level, professional training and bursary programmes provide opportunities for artists to connect and build relationships with other artists and organisations locally, nationally, and internationally. We are particularly proud to have partnered with two internationally renowned choreographers; Akram Khan and his company, and our own Oona Doherty, to deliver dance intensives at the MAC in August 2022 and February 2023 respectively. We were thrilled to be able to provide this level of industry training and to have visiting dancers join us from across the globe.

Significant further investment from Belfast City Council (BCC) and the Foyle Foundation along with an allocation from our annual ACNI funding allowed us to finally roll out the pilot INVEST initiative to seven NI artists. Developed by TDNI following member feedback and research (2017), this bespoke programme provided selected artists with financial support, networking, and one-to-one mentoring with major industry professionals to develop their practice and become the next generation of leaders in our sector.

We delivered the fourth iteration of our *Spotlight on Theatre & Dance from Northern Ireland* programme at the Edinburgh Festival Fringe (EFF) where our creators engaged directly with national and international programmers in the world's biggest arts marketplace. Despite unlocking new touring opportunities for some artists and companies in national and international markets, the full potential of this programme remains unrealised. We remain committed to the delivery of this despite the serious financial and other barriers remaining. Given the strong interest and demonstrable support for work from NI in global markets, we continued to lobby for further investment, outlined in our report *Showcasing and touring opportunities at the Edinburgh Festivals and beyond for Northern Ireland based creatives.* (see page 9)

Advocating for our members and broader sector remained a key component of our endeavours in the year. We continued our role as Secretariat to the All-Party Group (APG) chaired by Mike Nesbitt, MLA. Along with sector colleagues including ACNI, we delivered a hard-hitting cost of living paper and presentations to MLAs, DFC, and in a meeting with the Permanent Secretary, Calum Boyle. Together, with evidence and data gathered from the sector we demonstrated how reduced incomes and increased expenses have led to further financial precarity and hardship, hurting both our organisations and our individual artists and is having serious implications for mental health, forcing many of our highly educated and skilled workforce to leave in search of work elsewhere.
We are very proud to have been core partners with university and arts sector colleagues on the delivery of two significant sectoral all-island research publications - *Building Capacity for Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre* and *Dance Counts and Dance Conversations*. See page 15.

DIRECTORS' REPORT for the year ended 31 March 2023 (Continued)

When the Taskforce reconvened in November, we worked tirelessly with our members and colleagues across the Culture Arts & Heritage (CAH) sectors to support the delivery of a new NI wide strategy as recommended in the first report of the Covid Recovery Taskforce. We attended numerous taskforce meetings, facilitated five focus groups, and produced the feedback from these into a detailed document which was delivered to the DFC strategy lead, Stephen McGowan, and officials in the Culture Unit. The consistent message from all our contributors was that policy makers across government need to value, recognise and reinvest in our industry and the people whose work fuels employment, our growing creative industries, drives our tourism offering, and contributes to our wellbeing, and communities.

Thanks to support from NICVA and through the Arts & Business NI Blueprint programme we attended governance training, carried out a Board review, skills and motivational audit and began developing a succession plan to strengthen our governance. Additionally, we began work on reviewing our strategy and finalising the new plan for 2023-2027.

This report shows that 2022/2023 was another year of extraordinary work by the TDNI small team, and Board. Thank you to present and past Trustees and to our team comprising Gail McGarvey, Molly Rose Street; and Nik Parks and Sarah English who joined us during the year. Thanks also to Hayley McBride.

Key to our delivery and success in the year are the many strong and imaginative relationships and partnerships we have established and nurtured. We were able to achieve so much more by working with others, so a heartfelt thanks to everyone, particularly our members, partners, and stakeholders. We will continue to work with and for you with continued motivation, determination, and resolve.

Finally, we are very grateful to our principal funder ACNI for all their support, and to Belfast City Council Culture Unit, Future Screens NI (Head Grant, DFC), British Council NI, the Foyle and Halifax Foundations, and Arts & Business NI for your investment and support through the Blueprint programme.

Niamh Flanagan
Executive Director

DIRECTORS' REPORT for the year ended 31 March 2023 (Continued)

The Directors present their report and the financial statements for the year ended 31 March 2023.

The financial statements have been prepared in accordance with the Statement of Recommended Practice "Accounting and Reporting by Charities" (SORP) (FRS 102) and the Companies Act 2006.

Principal Activity

The principal activity of the Company, for the year ended 31 March 2023, was supporting, advocating for and developing theatre and dance in Northern Ireland. Theatre & Dance NI is the representative body and resource organisation to lead, support, develop and advocate for theatre and dance in Northern Ireland. TDNI support a network of over 222 individuals and organisations working across a range of contexts and disciplines with the aim of creating a vibrant and healthy theatre and dance sector by supporting members development, collaboration, and participation, leading, and advocating with them.

Reference and Administration Details

The reference and administration details of the charitable company are as shown on page 2.

Structure, Governance and Management

Legal Structure

Theatre & Dance NI is a Company Limited by Guarantee and does not have a share capital. Theatre NI (TNI) was originally set up in 2009 as the 'Ulster Association of Youth Drama' (UAYD). The Company changed its name from UAYD to TNI on 20 April 2015 following a merger with the Northern Ireland Theatre Association (NITA). It is governed by the Memorandum and Articles of Association. Theatre NI was recognised as a Charity by the Charity Commission for Northern Ireland on 2 March 2017 - Reference Number NIC105810.

Dance Resource Base was merged with TNI on 24th April 2020 to form Theatre & Dance NI.

Governance & Management

Theatre & Dance NI is governed by a Board of Directors. Directors are responsible for the Company's assets and liabilities, setting policies and strategic plans, and for overseeing and ensuring the appropriate implementation and monitoring of the Company's policies, aims and objectives. The day-to-day running of the Company is delegated to the Executive Director.

Staff & Team

Niamh Flanagan, Executive Director
Gail McGarvey, Deputy Director
Molly Rose Street, Project Development Officer
Nik Parkes (July- November 2022)

Associate Staff Team

Hayley McBride, Finance Officer
Sarah English, Communications and Engagement Officer (from December 2022)

Recruitment and Appointment of Directors
The following information relates to the recruitment and appointment of Directors for the organisation in the year ended 31 March 2023.

Unless otherwise determined by ordinary resolution, the number of Directors should not be more than 12 nor less than 3.

At the first Annual General Meeting of the Company, and at every subsequent one, one-third of the Directors should retire from office, or if their number is not three or a multiple of three, then the number nearest one-third shall retire.

The Directors to retire in every year should be those who have been longest in office since their last election, but as between persons who became Directors on the same day those to retire should (unless they otherwise agreed among themselves) be determined by lot.

A director who retires in accordance with this Article, if willing to act, shall be eligible for reappointment at the annual general meeting for a further term of three years, subject to Article 41 and an internal review process. The maximum period a director can serve is six consecutive years.

The Memorandum and Articles of Association provided Directors with the power to co-opt new Directors.

Induction & Training of New Directors
New Directors receive information outlining their roles & responsibilities, the Strategic Plan, Minutes from the last 3 meetings of the Directors, and the most recent accounting report.

During 2022/23, the Directors monitored the progress of the Company's activities against its aims and objectives, timescale, and budget.

Sub-committees meet as required to further individual areas of work. Sub-committees report back their findings and recommendations to the full board.

During 2022/2023 the Directors met 5 times on the following dates:

Board Meetings
23rd May 2022
12th September 2022
5th December 2022
15th February 2023
23rd March 2023

HR & Finance Sub Committee
23rd May 2022
12th Sept 2022
27th October 2022
28th November 2022
15th February 2023
13th March 2023

The Annual General Meeting of Theatre and Dance NI was held on 5th December 2022.

A Board Development Day took place on 1st June 2022 facilitated by Denise Copeland, NICVA followed by a strategy review day on 23rd March 2023.

Risk Management
The Directors are committed to meeting the highest standards of governance and best practice across the work of the Company. During the year organisational, governance and HR policies were discussed under 'Governance' at board meetings, ensuring existing policies were still relevant and up to date and to establish whether the introduction of any new policies was required.

Objectives, Activities, Achievements and Performance
The Mission, Vision and Values of the Company are as follows:

Mission
To champion, support, and be the voice of Northern Irish theatre and dance in Northern Ireland, and abroad.

Vision
Our vision is of a healthy, animated society, where people want to live, work and visit, thriving *with excellent theatre and dance opportunities for all to participate in and experience, delivered* professionally by artists and arts workers who are valued and supported to develop.

Summary of Activities
Theatre & Dance NI strategic objectives focus on supporting development, connecting, and advocating for the Northern Ireland theatre, dance and performing arts sector. TDNI achieves its aims through the delivery of information services, networking meetings and professional skills development, training, and bursary programmes. We deliver major sector initiatives including INVEST (a professional development training, bursary & mentoring programme for individual artists) and the Northern Ireland Spotlight on Theatre and Dance at the Edinburgh Fringe Festival (platforming works from Northern Ireland at the world's biggest marketplace for UK, Irish & international touring which supports artists to have more sustainable incomes & careers). At our core is dedicated support for our members through our Membership Assistance Programme, which provides essential confidential counselling and wellbeing support services.

Governance
Goal 4.1: Build an excellent organisation which is effectively governed and delivers all aspects of its work to the highest standard.

Denise Copeland, Governance & Chairty Advice Manager, NICVA facilitated a post-merger review and governance development day to include future planning, defining Board roles and responsibilities in June 2022.

A skill, motivational and diversity audit were subsequently conducted, and Board succession plan developed with support from both NICVA and Niamh Goggin (Blueprint mentor) to identify additional skills sets needed, to plan and recruit new Board members providing business continuity and stability through the organisation's continued transition. The HR/Finance committee was retained. Policies were regularly reviewed, to ensure compliance with the relevant laws, regulations, and voluntary codes.

Develop
Goal 2: Develop professional standards and foster excellence by identifying and addressing the needs of the theatre, dance and performing arts sector.

Goal 2.1: Nurture, encourage, support and inspire those within the sector and us to strive for excellence.

TDNI delivered a series of training and professional development throughout 2022/23. The structure and content of the masterclasses were developed in consultation with TDNI members through member surveys and evaluation of previous projects.

Masterclass series

- *Contracts and Contract Negotiation* with Independent Theatre Council (ITC), 14th September 2022.
- *HMRC and Tax Return for Freelance Artists* with Clarke & Co., 25th November 2022.
- *Social Content and Creation for the Individual* led by Ashleigh Watson, Copper Square Social Media Training, 20th March 2023.
- *Artists as Agents for Change* led by TDNI and Stephen Atkinson, 21st March 2023.
- *The Art of the Pitch* led by Brona Whittaker, Arts and Business NI, 21st March 2023.
- *Festivals and Bursaries* session led by Richard Wakely, Belfast International Arts Festival (BIAF), 21st March 2023.

We delivered a series of dance masterclass workshops in partnership with BIAF, October 2022 which included:

Youth dance workshops with:

- *Shayma Shoukary*, a multidisciplinary artist, in choreography, performance and video arts and co-founder and artistic director of Dayer for Artistic Productions, Egypt, at St Louise's Comprehensive College, 14th October 2022
- *Vincent Challiet*, Principal Dancer, Paris Opera Ballet at High Point Ballet School, 23rd October 2022.

Professional Dance workshop & dialogue sessions:

- *Riham Issac*, a multi-disciplinary video, music, and dance artist, Palestine, 18th October 2022.
- Industry Dialogue: *a facilitated conversation Cultural Leadership: Now and into the Future* with guest speakers *Noé Soulier*, Director, Centre for Dance, Angers and *Fionnuala Kennedy*, NI independent director and theatre maker, 20th October 2022.

Spotlight on Theatre & Dance from Northern Ireland at Edinburgh Fringe & Belfast International Arts Festival

Theatre & Dance NI continued to lead on the delivery of the *Spotlight on Theatre & Dance from Northern Ireland* at the Edinburgh Fringe Festival in August 2023 to highlight and promote theatre and dance from Northern Ireland to UK, Irish and international industry delegates. The work of TDNI on this initiative is supported by a working group made up of representatives from Arts Council of Northern Ireland, British Council NI, and Belfast International Arts Festival.

Work from Northern Ireland profiled as part of the Spotlight programme at the Fringe in 22/23 included:

- *Billy Boy* by Rosemary Jenkinson. Produced by Eastside Arts.
- *In the Name of the Son* by Richard O'Rawe & Martin Lynch. Produced by Green Shoot Productions.
- *Birds of Passage in the Half Light* by Kat Woods. Produced by Tinderbox Theatre Company.
- *Myra's Story* by Brian Foster. Produced by Brian Foster.
- *Two Fingers Up* by Seón Simpson and Gina Donnelly. Produced by SkelpieLimmer
- *Earth To Alice* by Alice McCullough.

Creating Safer Spaces
We developed and strengthened our Creating Safer Spaces programme and were delighted that Irish Theatre Institute, supported delivery of face-to-face *Intimacy on Set* awareness raising workshops with Ita O'Brien in a continued partnership with. Irish Theatre Institute (ITI) supported further delivery of face-to-face *Intimacy on Set* awareness raising workshops in Dublin with Ita O'Brien. TDNI engaged in ongoing discussions with ITI to plan in the longer-term, for a partnership to address these issues on a shared island basis.

Theatre and Dance NI staff attended *Tackling Bullying and Harassment* at Work by Screen Ireland and *Keeping Children and Adults Safe*: *Safeguarding Training* delivered by Youth Action and Volunteer Now.

Health & Wellbeing
TDNI's **Member Assistance Programme (MAP)** enables our individual and smaller organisational members and their families to access professional counselling across the island including a 24-hour telephone support line, and an online chat feature available seven days a week, including up to six one-hour confidential counselling sessions if required. A total of 7 members accessed the service during 2022/23. Throughout the winter months and into Spring, we delivered 5 Mental Health and Wellbeing sessions supported by Belfast City Council. Activities included archery, team building, mindful meditation, and somatic movement sessions.

During this period Theatre and Dance NI also supported over 120 individuals and organisations through one-to-one meetings, phone calls, advice sharing and signposting.

We delivered *Mental Health First Aid* training to two staff and 8 artists in the sector with Andrea Cairns Consultancy.

Blueprint
TDNI were accepted onto the Arts and Business NI (ABNI) Blueprint in January 2021 completing the first stage of the programme in June 2022. Following a successful pitch outlining how we would begin to diversify our organisational income; we were accepted on to stage 2 in September 2022 with significant financial investment received in February 2023.

Blueprint is a pioneering 5-year financial growth programme, delivered by Arts and Business NI, enabling small to medium-sized cultural organisations in Northern Ireland to take a more long-term approach to income generation, and to strengthen organisational financial sustainability.

Through the programme, we received excellent one to one mentoring sessions and support on governance, sustainability and diversifying income from Niamh Goggin, Director of Small Change and a consultant on strategy, social investment, governance, and impact measurement.

We attended many excellent sessions including *Building Financial Sustainability* with Helen McKenna and Niamh Goggin; *Purpose Driven Governance* with our Chair delivered by Ann Orr; and *Leading for Change* with management consultant Dorothy McKee. Niamh Goggin also facilitated an excellent day on finance and *Building Change Capital,* while Phelim Sharvin, Community Finance Ireland, shared learning on social finance within the context of developing diverse income streams and building resilience regarding changes in the financial and funding landscape.

Bursaries Awarded
TDNI bursaries enable our members to engage in research and 'go see' other artists' work, access training, share knowledge and foster initial conversations which are often a catalyst for relationships to develop over the years, building foundations for collaboration.

- IETM Bursaries – Supported four Belfast-based artists to attend a weeklong IETM Campus in Berlin – supported by Belfast City Council (BCC).
- Dublin Theatre Festival Bursaries *2.
- Dublin Fringe Bursaries *4.
- Archa Divadlo, Prague 3 * awarded for summer intensive documentary theatre.
- Akram Khan Summer Intensive * 9.
- TDNI INVEST programme * 7.

TDNI supported 29 bursaries in 2022/2023 totaling £47,300 investment in freelance and individual artists.

Sector Training
Akram Khan (AKC) Summer dance Intensive, 15th – 20th August was delivered in partnership with the MAC and AKC. 10 dance artists from the island of Ireland (6*NI & 4 ROI) were selected to take part. Other attendees came from Mongolia, Australia, Canada, Iceland, India, Israel, Italy, Germany, Malta, the Netherlands, UK, and the USA. The intensive included daily technique classes, movement exploration, industry conversations with participants, and evening networking sessions. The *In Conversation* event, with Akram Khan and Associate, dance artist, teacher, and choreographer Mavin Khoo, shared Akram's journey into dance, his creative processes, and discussed the importance of nurturing new talent in the international dance ecosystem.

The training for our younger dancers during this week was delivered by Joy Alpuerto Ritter, a Berlin based dancer/choreographer.

Oona Doherty, International Irish Choreographer delivered a two-day dance intensive in collaboration with the MAC on the 17th and 18th February 2023. We welcomed local dancers as well as those from Scotland (partnership with the Work Room), Spain, Ireland (partnership with Dublin Dance Festival and Dance Ireland), France and Belgium.

INVEST
TDNI's professional development, mentoring and bursary programme was launched in September 2022. International producer, Steven Atkinson was contracted as the Project Delivery Consultant following a tender process. Recruitment opened for participants in December 2022; 42 applications were received and we awarded 7 bursaries to local artists with a value of £29,000.

Between January and July 2023, the artists took part in an induction session with Steve and the TDNI team, a series of one-to-one professional mentoring meetings to identify suitable mentors, a two-day residential which included training in *Business to the Arts: The Art of the Pitch, How Festival Commissions work, Navigating and Building a Profile on Social Media, Artists as Agents of Change* and mental health, and well-being sessions.

The industry international level mentors identified and contracted to mentor the participants included Laurence Cooke (Radio 4), Dannielle 'Rhimes' Lecointe (ZooNation), Dr Tanya Dean (Conservatoire of the Technological University Dublin), Alex Turner (Deafinitely Theatre), Pippa Hill (Royal Shakespeare Company's Head of Literary and Dramaturgy), Louise Richards (Motion House), and Pádraig Cusack (Cusack Projects Limited).

Connect

- **Goal 1.1** Lead and support a well-connected, collaborative theatre, dance and performing arts sector.
- **Goal 1.2** Support the development of collaborations and partnerships through networking opportunities.
- **Goal 1.3** Nurture and lead strong partnerships within the theatre and dance sector, with other national and international dance development agencies and across different agencies of all levels of government.
- **Goal 1.4** Champion diverse means of engagement for all whether as creators, participants, or audience members.

In supporting this goal, TDNI worked with a wide range of stakeholders:

- TDNI organised a Recruitment Fair in May 2022 in partnership with Crescent Arts Centre (CAC), Thrive & other sector partners to support recruitment of new employees into the sector through the "Artworks" scheme.
- *Art Work* is an implementation of Recommendation 4 - *Talent Acquisition, Retention and Development Programme* from *The Art of Recovery Survive: Stabilise: Strengthen, the report of the Culture, Arts and Heritage Recovery Taskforce,* 2021. The Department for Communities (DFC) appointed Future Screens NI (FSNI) in partnership with Arts Council NI to deliver this programme to organisations specifically within the arts sector. The objective of this *Covid Recovery - Employment and Skills Initiative* is to provide support for individuals to enter the Arts, Creative Industries, Sport, Heritage, Voluntary and Community sectors in Northern Ireland where job roles have been impacted by the pandemic, to enhance their job prospects and skill sets, and in doing so strengthen the organisations and sectors.
- 120 artists in the theatre and dance sector supported directly by TDNI.
- 915 freelance artists attended TDNI training and workshop events in 2022/23.
- TDNI employed 28 artists during this time.
- TDNI were a core research partner with University College Dublin (UCD) and Queens University Belfast (QUB) and other partners which led to the publication of *Building Capacity for Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre in January 2023. (*see below for further information). 3 * industry events were organised to support this Shared Island research programme.
- Continued regular engagement with UK partners and stakeholders through the UK Theatre Network, National Dance Network, UK National Dance Network Steering Group, One Dance UK.
- *Arts and Culture on a Shared Island* as part of the Irish Government's Shared Island initiative, with representatives from arts and culture stakeholders from across the island.
- *Advancing Dance* launch, Dublin, Arts Council Ireland dance policy.
- Theatres Trust *Theatres Fit for the Future* conference and assistance with curation of Northern Ireland presenters.
- TDNI staff attended theatre opening nights including at Lyric (Big Man), the MAC (Dinner with Groucho), Craic Theatre (Daughters of Roisin), Open Arts dance (Weaving Threads), Lyric (Propaganda), Lyric (Revved), Lyric (Snow Queen), the MAC (Cinderella), 17 events at BIAF, Féile & East Belfast festivals, events at Belfast Childrens Festival, Romeo and Juliette, Lyric Theatre.
- Department of Foreign Affairs, Autumn Reception
- MA Culture and Management showcase QUB.
- Equity social event, Dockers Club, TDNI staff team.
- Arts & Business NI Governance Conference.
- IBEC/CBI Creative Economy Presentation, Dundalk with Theatre Forum.
- Launch of Brain Friel Archive, QUB.
- Derry City & Strabane District Council in the re-established Creative Arts Network, aimed at supporting connecting creatives from the arts and film session in Derry/Northwest.

- Tinderbox *Rage Against the Machine* – Theatre and Dance NI presented to Rage Against the Machine participants about artist empowerment and sector support.
- Bruiser Graduate Lab – Theatre and Dance NI presented to Bruiser Grad Lab participants about artist empowerment and member/sector support.

Information Services
We continued to provide timely, relevant, sector specific information and resources to members and the wider sector through the company website, social media channels and through the dissemination of a monthly e-zine.

We supported over 120 one-to-one support meetings with practitioners and companies. Across the year, we held 26 events with 915 participants attending.

Audience growth was up by 30% on Instagram, 6.5% on Facebook, 1.5% on Twitter. Our website attracted 20,114 users with 51,453 page views. The number of subscribers who opened the E-Zine from April 2022 – March 2023 was 4,022 with an average open percentage of 54%.

Accessibility & Inclusion in the Arts
Theatre and Dance NI managed and organised the provision of:
- Captioning for two separate events during BIAF, with 198 attendees.
- Supported audio description of Oona Doherty's *Navy Blue* at the MAC – including training with professional dance audio describer, Julia Grundy, Birmingham Rep & Vocalize.
- TDNI worked with Replay Theatre Company to support their efforts to increase accessibility to theatre by providing captioning to all their productions showcasing at the Belfast Children's Festival, March 2023.
- TDNI supported 23 organisations/venues to deliver captioning in 2022/23. Theatre and Dance NI's captioning equipment hire is a vital service, allowing those who are d/Deaf and hard of hearing to be able to enjoy the theatre as well as being beneficial for children and people where English is their second language.
- TDNI worked with University of Atypical and Arts and Disability Ireland (ADI), to explore how to support and increase accessibility and inclusion across the island of Ireland and ensure better use and access to captioning & other equipment.

Advocate
- **Goal 3.1** Be the voice for the membership and wider sector to promote their value and impact.
- **Goal 3.2** Increase awareness of the benefits of theatre, dance and performing arts to policymakers and funders.

In supporting this goal, TDNI engaged with a wide range of stakeholders including:

- DFC, ACNI & Inspire on development of the taskforce recommendation 5 on mental health and wellbeing.
- UK Theatre Network, which is convened by Jon Morgan, Director of Theatres Trust. TDNI was one of the promotional partners with the Trust on their annual conference which took place in London, September 2022. TDNI's ED supported the conference curators to ensure NI was represented where P.J. O' Reilly, Artistic Director, Tinderbox, presented on *Theatre in Place Making*.
- ACNI to deliver an online focus group in September 2022 which was part of the scoping study for *Building Capacity for Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre* research. Our members including freelance workers, producers, and company managers shared their experiences and concerns regarding the impact of Brexit and the Northern Ireland protocol; on our freelance artists, on collaboration and touring decisions, networking and residency opportunities, logistics (set movements / technical supports), the recruitment of international artists and funding availability.

- Equity NI Committee at their event in Derry, Guildhall on the protection of rates of pay & good practice in employing artists and supporting their *Show Racism the Red Card* Day.
- Policy Evidence Centre (PEC) and DFC, *Enhancing Job Quality in Northern Ireland's Creative Industries* roundtable. PEC provide independent research and policy recommendations for the UK's creative industries. Supported by DFC, the roundtable was convened to inform the development of principles for work quality, which is underway in Northern Ireland, as part of PEC's *Good Work Review.* This AHRC funded review was published in January 2023 and identified 4 strategic priorities, 16 recommendations, calling on industry - backed by government in each UK nation - to make clear their commitment to advance Good Work for all creative workers and to develop connected roadmaps for improving job quality across the industries.
- ACNI CEO, Roisín McDonough and Chair, Liam Hannaway undertook sectoral meetings which enabled us and our sector colleagues to feed back on the challenges and issues faced as we emerged from the pandemic, and to highlight again the impact of rising inflation, the cost-of-living crisis, and the years of under investment. ACNI updated participants on the approach to the development of their new 5-year strategy.
- TDNI facilitated focus groups with Alison McCrudden, Head of Literature & Drama, ACNI with freelancer members on the proposed establishment of a Deliberative Forum for Theatre and Dance freelancers. Work also began with Javier Stanziola, Strategic Development and Partnerships, ACNI in March 2023 to support the facilitation of ACNI's consultation on development of its 2024-29 strategy.

Reconvened Taskforce

The Covid Recovery Taskforce convened by the Department of Communities (DfC) in May 2022 helped to shape the emergency responses to the COVID-19 pandemic. The report of this recovery taskforce, *Culture, Arts and Heritage: A Way Forward*, contained a series of recommendations to support the sector in the interim but also called for development of a longer term overarching strategic approach to strengthen and grow the sectors.

Along with other stakeholders from across the Culture Arts and Heritage (CAH) sector, TDNI''s Executive Director welcomed the invitation to sit on the reconvened taskforce to support the creation of a new co-designed CAH strategy for Northern Ireland.

Work began in November 2022 and TDNI worked extensively to ensure as many voices as possible from our sector were heard in the consultations. We organised and facilitated five separate focus groups in March with freelancers, independent artists, production companies, and venues, both in-person and online and delivered the findings in a major report to the DFC strategy group.

Work continued well into the new financial year with the aim of producing a draft vision and strategy by spring 2023. We remain committed to ensuring that this hard work by the TDNI team, taskforce and TDNI members will secure and advance a 'whole of government' approach, enabling the impact and importance of our sectors to be fully realised, and our workforce and people to be fully valued and better supported.

Consultation on the development of an all island dance company

TDNI were delighted to participate in the An Chomhairle Ealaíon/Arts Council Ireland extensive consultation on the development of a new all-Ireland Dance Company. We engaged along with our members, and jointly with Dance Ireland with both Nigel Hinds and Teresa Beattie from Festivals and Events International (FEI). FEI were contracted to develop the feasibility study and plan which will help inform the establishment of a new full-time dance company, as recommended by Arts Council Ireland's Dance Policy 2022 – *Advancing Dance.*

The new company will be an independent full-time island wide dance company which is committed to the employment of dancers, the commissioning of new work, dance production at larger and smaller scales, as well as national, north/south, international touring, and outreach work. This development is an extremely important initiative in supporting the development of dance on this island. We were delighted to ensure that this development was noted and included in the recommendations of the reconvened Taskforce.

All-Party Group on Arts

The Arts All Party Group (APG) was reestablished and re constituted on 22nd July 2022 by invitation of Mike Nesbitt, MLA. A sector meeting was organised on the cost-of-living crisis on 5th September 2022, which was then followed by the first full cross-party meeting (hybrid) in Stormont on the 4th of October 2022. The meeting included presentations by venues & freelancers on the impact of rising energy costs, and inflation.

TDNI, working in partnership with members, Venues Forum, and some Arts Collaboration Network colleagues (ACN) produced a paper: *How the cost-of-living crisis is impacting on the arts sector in NI*. This paper was presented to the Arts Council of Northern Ireland, the APG, DFC and other stakeholders. TDNI, Thrive, A&BNI, ACNI & Circusful met with Permanent Secretary, DFC, Calum Boyle accompanied by Mike Nesbitt, MLA in February 2023 to reinforce the messaging around the impact of this crisis on our artists, organisations, and entire ecosystem and to lobby collaboratively against any further cuts to the arts budget.

Green Arts

As part of the Green Arts Collective led by Claire Murray, TDNI Vice Chair and Head of Development and Marketing Lyric Theatre, TDNI organised training with Paddy Dillon, Architect and *Theatre Green Book*. This was delivered to members and the wider sector including venues from across Northern Ireland.

TDNI also supported communications on the Green Book through connecting our members to this free resource and guidance for sustainable theatre. We are grateful to our colleagues and partners from the UK Theatre Network including Theatres Trust, ABBT and Paddy Dillon for the opportunity they provided to ensure that NI's voice was included throughout the development of this resource.

We remained committed to our engagement with them, Theatre Forum and Creative Carbon Scotland who are exploring ways to coordinate and connect the roll out of information regarding green arts across the two islands.

Research

Building Capacity for the Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre

TDNI were one of the key core research partners in this important study led by Dr Victoria Durrer, UCD, in partnership with Dr Aoife McGrath, QUB, and other stakeholders from across Ireland.[1] *Building Capacity for the Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre* was published in January 2023 following major engagement and networking with the sector across the island. The work also involved a literature review and data audit as well as a series of workshops, focus groups, and interviews.

[1] Representatives from ACNI, Dance Ireland, Dylan Quinn Dance Theatre, Cavan County Council Arts Office, British Council Ireland, and Arts Council Ireland / An Chomhairle Ealaíon with Dr Emma McAlister supporting the work as Research Assistant. The report was supported by Irish Research Council through Shared Island funding.

The core group worked closely to collate and explore existing and new data on the extent to which professional theatre and dance currently operates with an all-island approach and what might enable or hinder the nurturing of shared-island ties.

The research clearly showed the importance and interconnected nature of the industry, and the growing recognition of the all-island ecology in the arts. Furthermore, the research highlighted how Brexit and the pandemic have posed strategic challenges to its sustainability, outlining the negative consequences on the livelihoods of a highly mobile workforce, cultural tourism, and for wider international and intercultural relations.

This research has been incredibly important in terms of shaping how we might explore the existing and potential ways professional theatre and dance might connect on a shared-island basis. Current circumstances present enormous challenges and opportunities for shared development but this requires strategic policy responses, investment, more cohesive thinking, and engagement. The final report was delivered to the Department of the Taoiseach's Shared Island Unit, with widespread dissemination through various platforms and events to share the research findings.

Showcasing and touring opportunities at the Edinburgh Festivals and beyond for Northern Ireland Based Creatives report.

Theatre and Dance NI led on commissioning and producing *Showcasing and Touring Opportunities at the Edinburgh Festivals and Beyond for Northern Ireland Based Creatives* in late Spring 2022. The report was submitted to ACNI & BCNI, and an online presentation was delivered in May 2022. The report proposed options for the development of performing arts showcase opportunities at Edinburgh Festivals and the potential for NI based theatre and dance makers to access international markets.

Moving forward, five interrelated areas were identified for resourcing:

- direct financing to artists to be on a par with other showcasing models,
- financing to showcase artists/companies specifically for the creation of digital assets to support the onward touring potential,
- an artist development programme to support producers/artists to attend the Edinburgh Festivals for a five-day period, to see work and network[2].
- Showcase development: with the aim of having significant NI representation at leading overseas arts events and at home by enabling NI's own leading arts festivals to invite international programmers to see local work in a local context. This would crucially include strengthening the networks between international arts programmers and NI artists by financing the ability for international practitioners to attend events in NI such as Belfast International Arts Festival, Cathedral Quarter Arts Festival, Out to Lunch, Outburst and Echo Echo International.
- Administration: delivering a showcase programme that is open to applications from artists needs at least three dedicated staff: a director for strategy and management, an administrator for processing, and a marketer / engagement lead. Along with fees for consultants offering professional services in marketing and PR, fees for independent programming selectors, and overheads, this represents a total cost in the region of £100,000 per year.

At the time of writing, TDNI are working diligently to increase investment to enable NI artists to present high-quality, tour ready work at the Edinburgh Festivals as a launch pad into the wider international festival sector as well as for increased investment to support TDNI's work on this major project. With the right investment, these markets including the significant Irish diaspora audiences worldwide offer huge opportunities to be exploited.

[2] This objective had been achieved with the launch of the 'Fellowship Programme' by TDNI for the August 2023 Edinburgh Festivals.

Dance Conversations & Dance Counts
The Dance Counts and Dance Conversations report was completed in partnership with Dance Ireland, and academics from QUB, UCD and University of Liverpool. The report examined the living and working conditions of dance artists throughout the island of Ireland. The findings from this research were shared in October 2022 building further awareness and understanding of the dance sector in Ireland. This work follows on from the work done at the *Co-Motion Dance Conference,* which took place in Belfast in October 2019 and emerged out of a strategic effort on the part of Dance Ireland and TDNI in partnership with academic researchers, to build the knowledge base on the conditions and developmental needs of dance across the island of Ireland.

The Future of Cross Border Co-operation in the Arts
Along with other sector colleagues from across the island, TDNI attended *The Future of Cross-Border Cooperation in the Arts - What Next?* symposium which presented findings from both *The Future of Cross Border Co-operation in the Arts, & the Building Capacity for Cultural Industries: Towards Shared-Island Approach for Dance and Theatre* research. Chaired by Eugene Downes, Cultural Director, Department of Foreign Affairs, this event was a further opportunity to disseminate the findings of these two important research documents and to continue to make the case for stronger all-island ties and investment in this important ecology.

Financial Review

Financial Performance
The financial performance was in line with the Board of Director's expectations. The charitable company remains in a sound financial position at the year end. The results for the year are set out in details on pages 20 to 34. Net incoming resources for the year were £46,639 (2022 - net incoming resources of £24,598).

At 31 March 2023, the total funds of the charity amounted to £122,596 (2022: £75,957) comprising restricted funds of £63,893 (2022: £41,051), unrestricted funds of £23,703 (2022: £34,906) and designated funds of £35,000 (2022: Nil). This represents free reserves of £23,207 which represents 3 months unrestricted expenditure (2022: £34,906 - 3 months).

Principal sources of funding and how this has supported the key objectives of the charitable company are disclosed in the notes to the financial statements.

Reserves Policy
The charitable company maintains a formal reserves policy and the Board of Directors continue to monitor the level of reserves held by the charitable company and are actively taking steps to increase the reserves in order to meet any unforeseen expenditure incurred.

During the year, the charity made a transfer of £35,000 from unrestricted reserves to a designated fund in order to comply with its reserves policy as detailed in section 2.7.

Directors
The Directors during the year are the same as the Directors as listed on page 2.

Taxation Status
The charitable company is recognised as a charity by HM Revenue & Customs. Accordingly, the charitable company has availed of the exemptions contained in Chapter 3 Part 11 Corporation Taxes Act 2010 and Section 256 Taxation of Chargeable Gains Act 1992.

DIRECTORS' REPORT for the year ended 31 March 2023 (Continued)

Statement of Directors' Responsibilities

The Directors are responsible for preparing the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Directors to prepare financial statements for each financial year which give a true and fair view of the state of the 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 year. In preparing these financial statements the Directors are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102);
- 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 operation.

The Directors 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.

Cavanagh Kelly were appointed accountants for the years 2021 - 23 following an open tendering process. Cavanagh Kelly were appointed on 21st April 2021.

Small Companies Exemption

The above report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

This report was approved by the Board of Directors on 4th December 2023 and signed on its behalf by:

Registered office:

Crescent Arts Centre
2-4 University Road
Belfast
Co. Antrim
BT2 8SH

L Rossington
Chairperson

Company Registration Number: NI071673
Charity Registration Number: NIC105810

INDEPENDENT EXAMINER'S REPORT to the members on the unaudited financial statements of Theatre and Dance NI for the year ended 31 March 2023

We report on the financial statements of the company for the year ended 31 March 2023 which are set out on pages 20 to 34.

Respective Responsibilities of Directors and Independent Examiner
As the charitable company's Directors, who are the trustees for the purpose of charity law, you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006. Having satisfied ourselves that the charitable company is not subject to audit under company law, and is eligible for independent examination, it is our responsibility to:

- examine the accounts under section 65 of the Charities Act (Northern Ireland) 2008;
- follow the procedures laid down in the general Directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act (Northern Ireland) 2008; and
- state whether particular matters have come to our attention.

Basis of Independent Examiner's Report
We have examined your charitable company's financial statements as required under section 65 of the Charities Act (Northern Ireland) 2008 and our examination was carried out in accordance with the general directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act (Northern Ireland) 2008. The examination included a review of the accounting records kept by the charitable company and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from you as charitable company Directors concerning any such matters.

Our role is to state whether any material matters have come to our attention giving us cause to believe:

- That accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- That the accounts do not accord with those accounting records; or
- That the accounts do not comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the 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; or
- That there is further information needed for a proper understanding of the accounts to be reached.

Independent Examiner's Statement
We have completed our examination and have no concerns in respect of the matters listed above and, in connection with following the Directions of the Charity Commission for Northern Ireland, we have found no matters that require drawing to your attention.

CAVANAGHKELLY
Chartered Accountants & Statutory Auditors
36-38 Northland Row
Dungannon
Co. Tyrone
BT71 6AP

Date: 4th December 2023

Theatre and Dance NI
(Charitable Company Limited by Guarantee)

STATEMENT OF FINANCIAL ACTIVITIES
(Including an income & expenditure account)
For the year ended 31 March 2023

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Designated Funds 2023 £	Total Funds 2023 £	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
INCOME AND ENDOWMENTS							
Charitable Activities (Note 3)	94,197	173,641	-	**267,838**	123,789	64,729	188,518
Other Donations	-	-	-	-	-	-	-
TOTAL INCOME AND ENDOWMENTS	94,197	173,641	-	**267,838**	123,789	64,729	188,518
RESOURCES EXPENDED							
Charitable Activities (Note 4)	(91,288)	(129,911)	-	**(221,199)**	(125,462)	(38,458)	(163,920)
TOTAL RESOURCES EXPENDED	(91,288)	(129,911)	-	**(221,199)**	(125,462)	(38,458)	(163,920)
Net incoming/(outgoing) resources for the year	2,909	43,730	-	**46,639**	(1,673)	26,271	24,598
Transfers between funds	(14,112)	(20,888)	35,000	-	-	-	-
Balance brought forward	34,906	41,051	-	**75,957**	36,579	14,780	51,359
Balance carried forward	23,703	63,893	35,000	**122,596**	34,906	41,051	75,957

The above Statement of Financial Activities includes all information as required to be disclosed by the Companies Act 2006.

All of the activities of the charitable company are classed as continuing.

The Statement of Financial Activities includes all gains and losses recognised during the year.
The notes on pages 24 to 34 form an integral part of the financial statements.

STATEMENT OF FINANCIAL POSITION as at 31 March 2023

	Note	2023 £	2022 £
Non-Current Assets			
Intangible Assets	9	-	-
Tangible Assets	10	11,254	14,899
		11,254	14,899
Current Assets			
Debtors	11	19,682	9,276
Cash and cash equivalents		111,681	66,891
		131,363	76,167
Payables: Amounts falling due within in one year	12	(20,021)	(15,109)
Net current assets		111,342	61,058
Net Assets		122,596	75,957
REPRESENTED BY:			
Unrestricted funds	13	23,703	34,906
Restricted funds	13	63,893	41,051
Designated funds	13	35,000	-
Total Funds		122,596	75,957

The Directors' statements shown on the following page form part of this Statement of Financial Position. These financial statements have been prepared in accordance with the provisions applicable to small companies' regime within Part 15 of the Companies Act 2006.

For the financial year ended 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006.

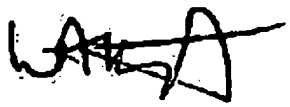
The Directors confirm that the members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476 of the Companies Act 2006.

The Directors acknowledge their responsibilities for ensuring that the charitable company keeps accounting records which comply with Section 386; and for preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of the financial year and of its incoming or outgoing resources for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

STATEMENT OF FINANCIAL POSITION as at 31 March 2023 (continued)

The notes on pages 24 to 34 form an integral part of the financial statements.

The financial statements were approved and authorised for issue by the Board of Directors on 4th December 2023 and signed on their behalf by:



L Rossington
Chairperson

Company Registration Number: NI071673
Charity Registration Number: NIC105810

STATEMENT OF CASH FLOWS
For the year ended 31 March 2023

	2023 £	2022 £
Cash flows from operating activities		
Surplus for the year	46,639	24,598
Adjustments for:		
Depreciation and impairment of tangible fixed assets	6,542	6,025
Amortisation and impairment of intangible assets	-	1,276
	53,181	**31,899**
Movements in working capital:		
Movement in receivables	(10,406)	(494)
Movement in payables	4,912	3,117
	(5,494)	**2,623**
Net cash generated from operating activities	**47,687**	**34,522**
Cash flows from investing activities		
Payments to acquire property, plant and equipment	(2,897)	(6,448)
Net increase in cash and cash equivalents	**44,790**	**28,074**
Cash and cash equivalents at beginning of financial year	**66,891**	**38,817**
Cash and cash equivalents at end of financial year	**111,681**	**66,891**

Cash and cash equivalents consist of:

	2023 £	2022 £
Cash at bank and in hand	**111,681**	66,891

NOTES TO THE FINANCIAL STATEMENTS
For the year ended 31 March 2023

1. GENERAL INFORMATION

Theatre and Dance NI is a charitable company limited by guarantee incorporated in Northern Ireland. In the event of the charitable company being wound up, the liability in respect of the guarantee is limited to £1 per member of the charitable company. The address of the registered office is as shown on page 2.

The charitable company constitutes a public benefit entity as defined by FRS 102.

The financial statements are stated in £ sterling which is the functional currency of the charitable company.

2. ACCOUNTING POLICIES

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the charitable company's financial statements.

2.1 Statement of Compliance

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

2.2 Basis of Preparation

The financial statements are prepared on a going concern basis under the historical cost convention unless otherwise stated in the relevant accounting policy. Historical cost is generally based on the fair value of the consideration given in exchange for assets.

2.3 Income and Endowments

(i) Charitable Activities

Income from charitable activities includes income received under contract or where entitlement to grant funding is subject to specific performance conditions. It is recognised as earned as the related services or goods are provided. Grant income is recognised in the Statement of Financial Activities when receivable. Grant income included in this category provides funding to support projects and is recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability.

2. ACCOUNTING POLICIES (Continued)

2.4 *Income and Endowments (Continued)*

(ii) Donations and Legacies

Donations and Legacy income include incoming resources from gifts, donations and grants and is recognised in full in the Statement of Financial Activities when receivable. Activities for generating funds are commercial activities which are recognised as earned when the related goods and services are provided.

2.5 Expenditure

Expenditure is recognised when a liability is incurred. Contractual arrangements and performance related grants are recognised as goods and services are supplied. Where costs cannot be directly attributed to a particular heading, they have been allocated to activities on a basis consistent with use of resources. Staff costs and overhead expenses are allocated to activities on the basis of staff time spent on those activities.

(i) Charitable Activities

This comprises all the resources applied by the charitable company in undertaking its work to meet its charitable objectives. Charitable activities will include the costs of governance arrangements which relate to the general running of the charitable company.

2.6 Fund Accounting

The charitable company has two types of funds for which it is responsible at the year end:

Unrestricted Funds - Funds which are expendable at the discretion of the Directors in furtherance of the objectives of the charitable company. In addition, funds may be held in order to finance capital investment and working capital.

Restricted Funds – Monies received for specific purposes. Such purposes are within the overall aims of the charity.

2.7 Reserves

Reserves are needed to bridge the timing gap between spending and receiving of income and to cover unplanned temporary shortfalls in income should they arise. Holding adequate reserves safeguards the provision of our services in the event of unexpected significant financial pressures. The trustees consider that the ideal level of reserves would be three months expenditure plus total liabilities at year end.

2. ACCOUNTING POLICIES (Continued)

2.8 Property, Plant and Equipment and Depreciation

Property, plant and equipment are initially recorded at cost. Cost includes the original purchase price, costs directly attributable to bringing the asset to its working condition for its intended use, dismantling and restoration costs and borrowing costs capitalised.

Depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

IT Equipment	20% on cost

2.9 Intangible fixed assets other than goodwill

Intangible assets acquired separately from a business are recognised at cost and are subsequently measured at cost less accumulated amortisation and accumulated impairment losses.

Intangible assets acquired on business combinations are recognised separately from goodwill at the acquisition date where it is probable that the expected future economic benefits that are attributable to the asset will flow to the entity and the fair value of the asset can be measured reliably; the intangible asset arises from contractual or other legal rights; and the intangible asset is separately from the entity.

Amortisation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following basis:

Software	*20% on cost*

2.10 Taxation

As a charity, the charitable company is not liable to Corporation Tax.

2.11 Cash and Cash Equivalents

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

2.12 Critical accounting estimates and judgements

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

2. ACCOUNTING POLICIES (Continued)

2.12 Critical accounting estimates and judgements (continued)

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

Critical judgements in applying the entity's accounting policies
There are no critical judgements in applying the company's accounting policies.

Critical accounting estimates and assumptions
There are no accounting estimates in applying the company's accounting policies.

2.13 Financial Instruments

(i) Financial assets

Basic financial assets, including trade and other receivables, cash and bank balances and amounts owed by related parties and are initially recognised at transaction price, unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Such assets are subsequently carried at amortised cost using the effective interest method.

At the end of each reporting period financial assets measured at amortised cost are assessed for
objective evidence of impairment. If an asset is impaired the impairment loss is the difference between the carrying amount and the present value of the estimated cash flows discounted at the asset's original effective interest rate. The impairment loss is recognised in profit or loss.

If there is decrease in the impairment loss arising from an event occurring after the impairment was recognised, the impairment is reversed. The reversal is such that the current carrying amount does not exceed what the carrying amount would have been had the impairment not previously been recognised. The impairment reversal is recognised in profit or loss.

Financial assets are derecognised when (a) the contractual rights to the cash flows from the asset expire or are settled, or (b) substantially all the risks and rewards of the ownership of the asset are transferred to another party or (c) despite having retained some significant risks and rewards of ownership, control of the asset has been transferred to another party who has the practical ability to unilaterally sell the asset to an unrelated third party without imposing additional restrictions.

(ii) Financial liabilities

Basic financial liabilities, including trade and other payables, bank loans and overdrafts and amounts owed to related parties are initially recognised at transaction price, unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future receipts discounted at a market rate of interest. Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

2. ACCOUNTING POLICIES (Continued)

2.13 Financial Instruments (continued)

Fees paid on the establishment of loan facilities are recognised as transaction costs of the loan to the extent that it is probable that some or all of the facility will be drawn down. In this case, the fee is deferred until the draw-down occurs.
To the extent there is no evidence that it is probable that some or all of the facility will be drawn
down, the fee is capitalised as a pre-payment for liquidity services and amortised over the period of the facility to which it relates.

Trade payables are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities.

Trade payables are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Financial liabilities are derecognised when the liability is extinguished, that is when the contractual obligation is discharged, cancelled or expires.

(iii) Offsetting

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

2.14 Pension and other post retirement obligations

The charity operates a defined contribution pension scheme which is a pension plan under which fixed contributions are paid into a pension fund and the charity has no legal or constructive obligation to pay further contributions even if the fund does not hold sufficient assets to pay all employees the benefits relating to employee service in the current or prior periods.

Contributions to defined contribution plans are recognised in the Statement of Financial Activities when they are due. If contribution payments exceed the contribution due for the service, the excess is recognised as a prepayment.

2.15 Employee Benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

3. INCOME AND ENDOWMENTS

	Unrestricted Funds 2023	**Restricted Funds 2023**	**Total Funds 2023**	Unrestricted Funds 2022	Restricted Funds 2022	Total Funds 2022
	£	**£**	**£**	£	£	£
Charitable Activities						
Donations and gifts	-	500	**500**	10,150	-	10,150
Grant income	84,781	164,944	**249,725**	106,878	51,209	158,087
Membership fees	5,946	-	**5,946**	4,481	-	4,481
Earned income	3,450	8,197	**11,647**	2,280	13,520	15,800
Interest receivable	20	-	**20**			
Total Charitable Activities	94,197	173,641	**267,838**	123,789	64,729	188,518

	Unrestricted Funds 2023	**Restricted Funds 2023**	**Total Funds 2023**	Unrestricted Funds 2022	Restricted Funds 2022	Total Funds 2022
	£	**£**	**£**	£	£	£
Grants receivable for core activities						
Arts Council NI - AFP Funding	84,781	51,607	**136,388**	106,278	30,110	136,388
Arts Council NI - Capital Award	-	2,897	**2,897**	-	5,845	5,845
Arts Council NI - Other grants	-	1,830	**1,830**	-	-	-
Trusts & Foundations	-	-	**-**	600	2,450	3,050
Arts And Business	-	22,800	**22,800**	-	-	-
Foyle Foundation	-	20,000	**20,000**	-	-	-
Future Screens	-	21,919	**21,919**	-	-	-
Halifax Foundation	-	500	**500**	-	4,336	4,336
Leche Trust	-	-	**-**	-	3,000	3,000
British Council	-	6,459	**6,459**	-	-	-
Belfast City Council INVEST	-	30,000	**30,000**	-	-	-
Belfast City Council IETM	-	2,000	**2,000**	-	-	-
Belfast City Council Small Grants	-	4,932	**4,932**	-	5,468	5,468
Total grants receivable	84,781	164,944	**249,725**	106,878	51,209	158,087

4. Resources Expended – Charitable Activities

	2023	2022
	£	£
Staff Costs	**111,455**	82,472
Artist fees	**22,941**	15,244
Project costs	**39,418**	11,960
	173,814	109,676
Share of support costs (note 5)	**44,707**	52,491
Share of governance costs (note 5)	**2,679**	1,753
	47,386	163,920
Analysis of Funds		
Unrestricted funds	**91,288**	125,462
Restricted funds	**129,911**	38,458
	221,199	163,920

5. Support Costs

	Support Costs 2023	Governance Costs 2023	Total 2023	Support Costs 2022	Governance Costs 2022	Total 2022
	£	£	£	£	£	£
Depreciation	6,542	-	**6,542**	7,301	-	7,301
Office	16,457	806	**17,263**	14,244	-	14,244
Professional Fees	5,307	-	**5,307**	27,590	-	27,590
Travel	16,036	-	**16,036**	3,041	-	3,041
Accountancy	-	1,873	**1,873**	-	1,753	1,753
Bank Fees	365	-	**365**	315	-	315
Total support costs	44,707	2,679	**47,386**	52,491	1,753	54,244

All expenditure noted above is analysed to charitable activities within the financial year, consistent with prior year.

6. NET INCOME/(EXPENDITURE) FOR THE YEAR

Net income/(expenditure) is stated after charging/(crediting):

	2023 £	2022 £
Depreciation of property, plant and equipment	**6,542**	6,025

7. INDEPENDENT EXAMINER'S REMUNERATION

The independent examiner's remuneration amounts to an independent examination fee of £1,525 (2022 - £1,450).

8. STAFF COSTS AND EMPLOYEE BENEFITS

The average number of persons employed by the charitable company during the year was 4 (2022 - 3).

The total staff costs and employee's benefits was as follows:

	2023 £	2022 £
Wages and salaries	**103,597**	77,061
Social Security costs	**5,425**	3,583
Pension costs	**2,433**	1,828
	111,455	82,472

Key management personnel received total remuneration of £72,575 (2022: £82,472) in the period.

No employee of the charitable company received total employee benefits of more than £60,000.

8.1 DIRECTORS' REMUNERATION

The Directors received nor waived any remuneration or any other benefits during the year and no reimbursements of expenses incurred.

9. INTANGIBLE FIXED ASSETS

	Total
	£
Cost	
At 31 March 2022 and 31 March 2023	6,376
Amortisation and impairment	
At 31 March 2022 and 31 March 2023	6,376
Net Book Values	
At 31 March 2023	-
At 31 March 2022	-

10. PROPERTY, PLANT AND EQUIPMENT

	IT Equipment	Total
	£	£
Cost		
At 1 April 2022	30,243	30,243
Additions	2,897	2,897
At 31 March 2023	33,140	33,140
Depreciation		
At 1 April 2022	15,344	15,344
Charge for year	6,542	6,542
At 31 March 2023	21,886	21,886
Net Book Values		
At 31 March 2023	**11,254**	**11,254**
At 31 March 2022	14,899	14,899

11. RECEIVABLES: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade Receivables	**19,682**	9,276
	19,682	9,276

Trade receivables include retentions amounting to £17,586 with remaining debt from unpaid membership fees and grants at year end.

12. PAYABLES: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade payables	**16,115**	11,217
Taxation and social security	**2,369**	2,355
Accruals	**1,537**	1,537
	20,021	15,109

13. ANALYSIS OF NET ASSETS

	Unrestricted Funds 2023	Restricted Funds 2023	Designated Funds 2023	Total Funds 2023	Total Funds 2022
	£	£	£	£	£
Tangible Assets	496	10,758	-	**11,254**	14,899
Current Assets	29,026	67,337	35,000	**131,363**	76,167
Current Liabilities	(5,819)	(14,202)	-	**(20,021)**	(15,109)
	23,703	63,893	35,000	**122,596**	75,957

14. ANALYSIS OF FUNDS

	Opening Balance	Income	Expenditure	Transfer between funds	Closing Balance
	£	£	£	£	£
Intangible fixed Assets	-	-	-	-	-
Arts Council NI	16,516	51,607	(51,607)	(16,516)	-
Arts Council NI - Equipment	5,778	2,897	(2,375)	-	**6,300**
Arts Council NI - Other	-	1,830	(1,830)	-	-
Belfast City Council - Equipment	10,040	-	(4,004)	-	**6,036**
Belfast City Council - INVEST	-	30,000	(30,000)	-	-
Belfast City Council - IETM	-	2,000	(2,000)	-	-
Belfast City Council - Other	-	4,932	(4,932)	-	-
Trusts & Foundations	-	-	-	-	-
Arts and Business	-	22,800	(1,055)	-	**21,745**
British Council	-	6,459	(6,459)	-	-
Foyle Foundation	-	20,000	(5,482)	-	**14,518**
Future Screens	-	21,919	(6,625)	-	**15,294**
Halifax Foundation	2,844	500	(4,336)	992	-
Leche Trust	3,000	-	(3,000)	-	-
Earned Income	2,873	8,197	(5,706)	(5,364)	-
Other	-	500	(500)	-	-
Restricted Funds	**41,051**	**173,641**	**(129,911)**	**(20,888)**	**63,893**
Unrestricted Funds	**34,906**	**94,197**	**(91,288)**	**(14,112)**	**23,703**
Designated Funds	**-**	**-**	**-**	**35,000**	**35,000**
Total Funds	**75,957**	**267,838**	**(221,199)**	**-**	**122,596**

15. CONTINGENT LIABILITIES

A contingent liability exists to repay grants received should certain conditions not be fulfilled by the charitable company.

Theatre and Dance N I

Northern Ireland - Charity number 105810

Annual report

CavanaghKelly

Company Registration Number: NI071673
Charity Registration Number: NIC105810

Theatre and Dance NI (Formerly Theatre NI)
(Charitable Company Limited by Guarantee)

Annual Report and Unaudited Financial Statements

For the year ended 31 March 2023

Theatre and Dance NI

COMPANIES HOUSE
21 DEC 2023
BELFAST

THURSDAY
JCIU2L2P
JNI 21/12/2023 #55
COMPANIES HOUSE

Theatre and Dance NI
(Charitable Company Limited by Guarantee)

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GENERAL INFORMATION

Board of Directors	L Rossington R Lavery (resigned 6th July 2023) C Murray C O'Dwyer (resigned 9th November 2022) S Picken (resigned 3rd November 2022) C Campbell (resigned 6th July 2022) N Griffin (resigned 9th November 2022) L Harley K Jeffrey A Knight (resigned 6th July 2023) F Mellor
Company Secretary	N Flanagan
Company Registration Number	NI071673
Charity Registration Number	NIC105810
Registered Office	Crescent Arts Centre 2-4 University Road Belfast Co Antrim BT7 1NH
Independent Examiners	CavanaghKelly Chartered Accountants 36-38 Northland Row Dungannon Co Tyrone BT71 6AP
Bankers	Ulster Bank 91/93 University Road Belfast Co Antrim BT7 1NB

DIRECTORS' REPORT for the year ended 31 March 2023

On behalf of Theatre & Dance NI, it is my pleasure to present to you our Annual Report.

Our primary objectives in our third year following the merger between Theatre NI and Dance Resource Base (DRB) were:

- to continue to connect, develop, represent, and champion the theatre, dance and performing arts sectors.
- to support and champion all our members, and
- to work with our partners to advocate for a thriving theatre, dance and performing arts ecology in NI and beyond.

As a key stakeholder in one of Northern Ireland's vital industries, it is our job to not only consolidate the work we have achieved during our first two years post-merger but also to strategically develop our role both within the arts sector and beyond to the wider ecology of Northern Ireland, GB and internationally.

Despite the sector being in an increasingly fragile position following the outworking of the pandemic and a continued precarious funding environment, our priority through the year was to continue to support all our members, but particularly, our freelance and independent artists who continued to need our voice and support, as they navigated this challenging and uncertain environment.

Theatre and Dance NI have continued to consult with and listen to the sector to ensure we can serve theatre and dance at a strategic level. We have collectively championed the outstanding work of Northern Ireland's dance and theatre community, both here at home and internationally. We have continued our work with others in the broader arts sector as part of the Culture, Arts and Heritage Recovery Taskforce, to advocate for increased public investment in the arts at a time when the sector is still suffering from the effects of the pandemic and lack of investment.

The success stories that can be seen through our expanded programme of activities show what can be achieved when the arts sector works together to build stronger relationships with individuals, other organisations, and key government departments. This is further testament to the absolute dedication and hard work of our Executive Director, Niamh Flanagan, and the entire staff team that have supported her through the year.

Thanks, must also go to my fellow Board Members for their support and guidance throughout 2022/23 and I look forward to working with you all in 23/24 to further develop and strengthen the Board in preparation for the implementation of the new strategy.

I would also like to acknowledge the strong support the sector receives from our principal funders the Arts Council of Northern Ireland and Belfast City Council, Future Screens NI (Head Grant, DFC) and Blueprint (Arts & Business NI) as well as British Council NI, the Foyle, and Halifax Foundations all of whom understand that a vibrant and risk-taking sector needs enduring support.

Finally, thanks to our members for your continued engagement and the work that you do. We are extremely proud to work on yours and our industry's behalf. We respect and value this incredibly important work and its contribution to our society.

Louise Rossington
Chairperson TDNI

DIRECTORS' REPORT for the year ended 31 March 2023 (Continued)

Introduction by Executive Director

I am delighted to reflect on the work of Theatre and Dance NI (TDNI) in this report for 2022/23.

The year was extremely difficult as we operated in a post pandemic environment, facing additional chaos and challenges with the outworking's of Brexit, soaring energy costs, inflation, a cost-of-living crisis, and the continued absence of a government at Stormont.

Despite all the above difficulties, our small staff team rose to the challenges and successfully delivered services, training, support, and resources to all our members.

Members and their families remained able to access free counselling support through our Member Assistance Programme (MAP). We strengthened this support by providing additional physical activity sessions and delivering certified Mental Health First Aid training.

Our suite of high level, professional training and bursary programmes provide opportunities for artists to connect and build relationships with other artists and organisations locally, nationally, and internationally. We are particularly proud to have partnered with two internationally renowned choreographers; Akram Khan and his company, and our own Oona Doherty, to deliver dance intensives at the MAC in August 2022 and February 2023 respectively. We were thrilled to be able to provide this level of industry training and to have visiting dancers join us from across the globe.

Significant further investment from Belfast City Council (BCC) and the Foyle Foundation along with an allocation from our annual ACNI funding allowed us to finally roll out the pilot INVEST initiative to seven NI artists. Developed by TDNI following member feedback and research (2017), this bespoke programme provided selected artists with financial support, networking, and one-to-one mentoring with major industry professionals to develop their practice and become the next generation of leaders in our sector.

We delivered the fourth iteration of our *Spotlight on Theatre & Dance from Northern Ireland* programme at the Edinburgh Festival Fringe (EFF) where our creators engaged directly with national and international programmers in the world's biggest arts marketplace. Despite unlocking new touring opportunities for some artists and companies in national and international markets, the full potential of this programme remains unrealised. We remain committed to the delivery of this despite the serious financial and other barriers remaining. Given the strong interest and demonstrable support for work from NI in global markets, we continued to lobby for further investment, outlined in our report *Showcasing and touring opportunities at the Edinburgh Festivals and beyond for Northern Ireland based creatives.* (see page 9)

Advocating for our members and broader sector remained a key component of our endeavours in the year. We continued our role as Secretariat to the All-Party Group (APG) chaired by Mike Nesbitt, MLA. Along with sector colleagues including ACNI, we delivered a hard-hitting cost of living paper and presentations to MLAs, DFC, and in a meeting with the Permanent Secretary, Calum Boyle. Together, with evidence and data gathered from the sector we demonstrated how reduced incomes and increased expenses have led to further financial precarity and hardship, hurting both our organisations and our individual artists and is having serious implications for mental health, forcing many of our highly educated and skilled workforce to leave in search of work elsewhere.
We are very proud to have been core partners with university and arts sector colleagues on the delivery of two significant sectoral all-island research publications - *Building Capacity for Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre* and *Dance Counts and Dance Conversations*. See page 15.

DIRECTORS' REPORT for the year ended 31 March 2023 (Continued)

When the Taskforce reconvened in November, we worked tirelessly with our members and colleagues across the Culture Arts & Heritage (CAH) sectors to support the delivery of a new NI wide strategy as recommended in the first report of the Covid Recovery Taskforce. We attended numerous taskforce meetings, facilitated five focus groups, and produced the feedback from these into a detailed document which was delivered to the DFC strategy lead, Stephen McGowan, and officials in the Culture Unit. The consistent message from all our contributors was that policy makers across government need to value, recognise and reinvest in our industry and the people whose work fuels employment, our growing creative industries, drives our tourism offering, and contributes to our wellbeing, and communities.

Thanks to support from NICVA and through the Arts & Business NI Blueprint programme we attended governance training, carried out a Board review, skills and motivational audit and began developing a succession plan to strengthen our governance. Additionally, we began work on reviewing our strategy and finalising the new plan for 2023-2027.

This report shows that 2022/2023 was another year of extraordinary work by the TDNI small team, and Board. Thank you to present and past Trustees and to our team comprising Gail McGarvey, Molly Rose Street; and Nik Parks and Sarah English who joined us during the year. Thanks also to Hayley McBride.

Key to our delivery and success in the year are the many strong and imaginative relationships and partnerships we have established and nurtured. We were able to achieve so much more by working with others, so a heartfelt thanks to everyone, particularly our members, partners, and stakeholders. We will continue to work with and for you with continued motivation, determination, and resolve.

Finally, we are very grateful to our principal funder ACNI for all their support, and to Belfast City Council Culture Unit, Future Screens NI (Head Grant, DFC), British Council NI, the Foyle and Halifax Foundations, and Arts & Business NI for your investment and support through the Blueprint programme.

Niamh Flanagan
Executive Director

DIRECTORS' REPORT for the year ended 31 March 2023 (Continued)

The Directors present their report and the financial statements for the year ended 31 March 2023.

The financial statements have been prepared in accordance with the Statement of Recommended Practice "Accounting and Reporting by Charities" (SORP) (FRS 102) and the Companies Act 2006.

Principal Activity

The principal activity of the Company, for the year ended 31 March 2023, was supporting, advocating for and developing theatre and dance in Northern Ireland. Theatre & Dance NI is the representative body and resource organisation to lead, support, develop and advocate for theatre and dance in Northern Ireland. TDNI support a network of over 222 individuals and organisations working across a range of contexts and disciplines with the aim of creating a vibrant and healthy theatre and dance sector by supporting members development, collaboration, and participation, leading, and advocating with them.

Reference and Administration Details

The reference and administration details of the charitable company are as shown on page 2.

Structure, Governance and Management

Legal Structure

Theatre & Dance NI is a Company Limited by Guarantee and does not have a share capital. Theatre NI (TNI) was originally set up in 2009 as the 'Ulster Association of Youth Drama' (UAYD). The Company changed its name from UAYD to TNI on 20 April 2015 following a merger with the Northern Ireland Theatre Association (NITA). It is governed by the Memorandum and Articles of Association. Theatre NI was recognised as a Charity by the Charity Commission for Northern Ireland on 2 March 2017 - Reference Number NIC105810.

Dance Resource Base was merged with TNI on 24th April 2020 to form Theatre & Dance NI.

Governance & Management

Theatre & Dance NI is governed by a Board of Directors. Directors are responsible for the Company's assets and liabilities, setting policies and strategic plans, and for overseeing and ensuring the appropriate implementation and monitoring of the Company's policies, aims and objectives. The day-to-day running of the Company is delegated to the Executive Director.

Staff & Team

Niamh Flanagan, Executive Director
Gail McGarvey, Deputy Director
Molly Rose Street, Project Development Officer
Nik Parkes (July- November 2022)

Associate Staff Team

Hayley McBride, Finance Officer
Sarah English, Communications and Engagement Officer (from December 2022)

Recruitment and Appointment of Directors
The following information relates to the recruitment and appointment of Directors for the organisation in the year ended 31 March 2023.

Unless otherwise determined by ordinary resolution, the number of Directors should not be more than 12 nor less than 3.

At the first Annual General Meeting of the Company, and at every subsequent one, one-third of the Directors should retire from office, or if their number is not three or a multiple of three, then the number nearest one-third shall retire.

The Directors to retire in every year should be those who have been longest in office since their last election, but as between persons who became Directors on the same day those to retire should (unless they otherwise agreed among themselves) be determined by lot.

A director who retires in accordance with this Article, if willing to act, shall be eligible for reappointment at the annual general meeting for a further term of three years, subject to Article 41 and an internal review process. The maximum period a director can serve is six consecutive years.

The Memorandum and Articles of Association provided Directors with the power to co-opt new Directors.

Induction & Training of New Directors
New Directors receive information outlining their roles & responsibilities, the Strategic Plan, Minutes from the last 3 meetings of the Directors, and the most recent accounting report.

During 2022/23, the Directors monitored the progress of the Company's activities against its aims and objectives, timescale, and budget.

Sub-committees meet as required to further individual areas of work. Sub-committees report back their findings and recommendations to the full board.

During 2022/2023 the Directors met 5 times on the following dates:

Board Meetings
23rd May 2022
12th September 2022
5th December 2022
15th February 2023
23rd March 2023

HR & Finance Sub Committee
23rd May 2022
12th Sept 2022
27th October 2022
28th November 2022
15th February 2023
13th March 2023

The Annual General Meeting of Theatre and Dance NI was held on 5th December 2022.

A Board Development Day took place on 1st June 2022 facilitated by Denise Copeland, NICVA followed by a strategy review day on 23rd March 2023.

Risk Management
The Directors are committed to meeting the highest standards of governance and best practice across the work of the Company. During the year organisational, governance and HR policies were discussed under 'Governance' at board meetings, ensuring existing policies were still relevant and up to date and to establish whether the introduction of any new policies was required.

Objectives, Activities, Achievements and Performance
The Mission, Vision and Values of the Company are as follows:

Mission
To champion, support, and be the voice of Northern Irish theatre and dance in Northern Ireland, and abroad.

Vision
Our vision is of a healthy, animated society, where people want to live, work and visit, thriving *with excellent theatre and dance opportunities for all to participate in and experience, delivered* professionally by artists and arts workers who are valued and supported to develop.

Summary of Activities
Theatre & Dance NI strategic objectives focus on supporting development, connecting, and advocating for the Northern Ireland theatre, dance and performing arts sector. TDNI achieves its aims through the delivery of information services, networking meetings and professional skills development, training, and bursary programmes. We deliver major sector initiatives including INVEST (a professional development training, bursary & mentoring programme for individual artists) and the Northern Ireland Spotlight on Theatre and Dance at the Edinburgh Fringe Festival (platforming works from Northern Ireland at the world's biggest marketplace for UK, Irish & international touring which supports artists to have more sustainable incomes & careers). At our core is dedicated support for our members through our Membership Assistance Programme, which provides essential confidential counselling and wellbeing support services.

Governance
Goal 4.1: Build an excellent organisation which is effectively governed and delivers all aspects of its work to the highest standard.

Denise Copeland, Governance & Chairty Advice Manager, NICVA facilitated a post-merger review and governance development day to include future planning, defining Board roles and responsibilities in June 2022.

A skill, motivational and diversity audit were subsequently conducted, and Board succession plan developed with support from both NICVA and Niamh Goggin (Blueprint mentor) to identify additional skills sets needed, to plan and recruit new Board members providing business continuity and stability through the organisation's continued transition. The HR/Finance committee was retained. Policies were regularly reviewed, to ensure compliance with the relevant laws, regulations, and voluntary codes.

Develop
Goal 2: Develop professional standards and foster excellence by identifying and addressing the needs of the theatre, dance and performing arts sector.

Goal 2.1: Nurture, encourage, support and inspire those within the sector and us to strive for excellence.

TDNI delivered a series of training and professional development throughout 2022/23. The structure and content of the masterclasses were developed in consultation with TDNI members through member surveys and evaluation of previous projects.

Masterclass series

- *Contracts and Contract Negotiation* with Independent Theatre Council (ITC), 14th September 2022.
- *HMRC and Tax Return for Freelance Artists* with Clarke & Co., 25th November 2022.
- *Social Content and Creation for the Individual* led by Ashleigh Watson, Copper Square Social Media Training, 20th March 2023.
- *Artists as Agents for Change* led by TDNI and Stephen Atkinson, 21st March 2023.
- *The Art of the Pitch* led by Brona Whittaker, Arts and Business NI, 21st March 2023.
- *Festivals and Bursaries* session led by Richard Wakely, Belfast International Arts Festival (BIAF), 21st March 2023.

We delivered a series of dance masterclass workshops in partnership with BIAF, October 2022 which included:

Youth dance workshops with:

- *Shayma Shoukary*, a multidisciplinary artist, in choreography, performance and video arts and co-founder and artistic director of Dayer for Artistic Productions, Egypt, at St Louise's Comprehensive College, 14th October 2022
- *Vincent Challiet*, Principal Dancer, Paris Opera Ballet at High Point Ballet School, 23rd October 2022.

Professional Dance workshop & dialogue sessions:

- *Riham Issac*, a multi-disciplinary video, music, and dance artist, Palestine, 18th October 2022.
- Industry Dialogue: *a facilitated conversation Cultural Leadership: Now and into the Future* with guest speakers *Noé Soulier*, Director, Centre for Dance, Angers and *Fionnuala Kennedy*, NI independent director and theatre maker, 20th October 2022.

Spotlight on Theatre & Dance from Northern Ireland at Edinburgh Fringe & Belfast International Arts Festival

Theatre & Dance NI continued to lead on the delivery of the *Spotlight on Theatre & Dance from Northern Ireland* at the Edinburgh Fringe Festival in August 2023 to highlight and promote theatre and dance from Northern Ireland to UK, Irish and international industry delegates. The work of TDNI on this initiative is supported by a working group made up of representatives from Arts Council of Northern Ireland, British Council NI, and Belfast International Arts Festival.

Work from Northern Ireland profiled as part of the Spotlight programme at the Fringe in 22/23 included:

- *Billy Boy* by Rosemary Jenkinson. Produced by Eastside Arts.
- *In the Name of the Son* by Richard O'Rawe & Martin Lynch. Produced by Green Shoot Productions.
- *Birds of Passage in the Half Light* by Kat Woods. Produced by Tinderbox Theatre Company.
- *Myra's Story* by Brian Foster. Produced by Brian Foster.
- *Two Fingers Up* by Seón Simpson and Gina Donnelly. Produced by SkelpieLimmer
- *Earth To Alice* by Alice McCullough.

Creating Safer Spaces
We developed and strengthened our Creating Safer Spaces programme and were delighted that Irish Theatre Institute, supported delivery of face-to-face *Intimacy on Set* awareness raising workshops with Ita O'Brien in a continued partnership with. Irish Theatre Institute (ITI) supported further delivery of face-to-face *Intimacy on Set* awareness raising workshops in Dublin with Ita O'Brien. TDNI engaged in ongoing discussions with ITI to plan in the longer-term, for a partnership to address these issues on a shared island basis.

Theatre and Dance NI staff attended *Tackling Bullying and Harassment* at Work by Screen Ireland and *Keeping Children and Adults Safe*: *Safeguarding Training* delivered by Youth Action and Volunteer Now.

Health & Wellbeing
TDNI's **Member Assistance Programme (MAP)** enables our individual and smaller organisational members and their families to access professional counselling across the island including a 24-hour telephone support line, and an online chat feature available seven days a week, including up to six one-hour confidential counselling sessions if required. A total of 7 members accessed the service during 2022/23. Throughout the winter months and into Spring, we delivered 5 Mental Health and Wellbeing sessions supported by Belfast City Council. Activities included archery, team building, mindful meditation, and somatic movement sessions.

During this period Theatre and Dance NI also supported over 120 individuals and organisations through one-to-one meetings, phone calls, advice sharing and signposting.

We delivered *Mental Health First Aid* training to two staff and 8 artists in the sector with Andrea Cairns Consultancy.

Blueprint
TDNI were accepted onto the Arts and Business NI (ABNI) Blueprint in January 2021 completing the first stage of the programme in June 2022. Following a successful pitch outlining how we would begin to diversify our organisational income; we were accepted on to stage 2 in September 2022 with significant financial investment received in February 2023.

Blueprint is a pioneering 5-year financial growth programme, delivered by Arts and Business NI, enabling small to medium-sized cultural organisations in Northern Ireland to take a more long-term approach to income generation, and to strengthen organisational financial sustainability.

Through the programme, we received excellent one to one mentoring sessions and support on governance, sustainability and diversifying income from Niamh Goggin, Director of Small Change and a consultant on strategy, social investment, governance, and impact measurement.

We attended many excellent sessions including *Building Financial Sustainability* with Helen McKenna and Niamh Goggin; *Purpose Driven Governance* with our Chair delivered by Ann Orr; and *Leading for Change* with management consultant Dorothy McKee. Niamh Goggin also facilitated an excellent day on finance and *Building Change Capital,* while Phelim Sharvin, Community Finance Ireland, shared learning on social finance within the context of developing diverse income streams and building resilience regarding changes in the financial and funding landscape.

Bursaries Awarded
TDNI bursaries enable our members to engage in research and 'go see' other artists' work, access training, share knowledge and foster initial conversations which are often a catalyst for relationships to develop over the years, building foundations for collaboration.

- IETM Bursaries – Supported four Belfast-based artists to attend a weeklong IETM Campus in Berlin – supported by Belfast City Council (BCC).
- Dublin Theatre Festival Bursaries *2.
- Dublin Fringe Bursaries *4.
- Archa Divadlo, Prague 3 * awarded for summer intensive documentary theatre.
- Akram Khan Summer Intensive * 9.
- TDNI INVEST programme * 7.

TDNI supported 29 bursaries in 2022/2023 totaling £47,300 investment in freelance and individual artists.

Sector Training
Akram Khan (AKC) Summer dance Intensive, 15th – 20th August was delivered in partnership with the MAC and AKC. 10 dance artists from the island of Ireland (6*NI & 4 ROI) were selected to take part. Other attendees came from Mongolia, Australia, Canada, Iceland, India, Israel, Italy, Germany, Malta, the Netherlands, UK, and the USA. The intensive included daily technique classes, movement exploration, industry conversations with participants, and evening networking sessions. The *In Conversation* event, with Akram Khan and Associate, dance artist, teacher, and choreographer Mavin Khoo, shared Akram's journey into dance, his creative processes, and discussed the importance of nurturing new talent in the international dance ecosystem.

The training for our younger dancers during this week was delivered by Joy Alpuerto Ritter, a Berlin based dancer/choreographer.

Oona Doherty, International Irish Choreographer delivered a two-day dance intensive in collaboration with the MAC on the 17th and 18th February 2023. We welcomed local dancers as well as those from Scotland (partnership with the Work Room), Spain, Ireland (partnership with Dublin Dance Festival and Dance Ireland), France and Belgium.

INVEST
TDNI's professional development, mentoring and bursary programme was launched in September 2022. International producer, Steven Atkinson was contracted as the Project Delivery Consultant following a tender process. Recruitment opened for participants in December 2022; 42 applications were received and we awarded 7 bursaries to local artists with a value of £29,000.

Between January and July 2023, the artists took part in an induction session with Steve and the TDNI team, a series of one-to-one professional mentoring meetings to identify suitable mentors, a two-day residential which included training in *Business to the Arts: The Art of the Pitch, How Festival Commissions work, Navigating and Building a Profile on Social Media, Artists as Agents of Change* and mental health, and well-being sessions.

The industry international level mentors identified and contracted to mentor the participants included Laurence Cooke (Radio 4), Dannielle 'Rhimes' Lecointe (ZooNation), Dr Tanya Dean (Conservatoire of the Technological University Dublin), Alex Turner (Deafinitely Theatre), Pippa Hill (Royal Shakespeare Company's Head of Literary and Dramaturgy), Louise Richards (Motion House), and Pádraig Cusack (Cusack Projects Limited).

Connect

- **Goal 1.1** Lead and support a well-connected, collaborative theatre, dance and performing arts sector.
- **Goal 1.2** Support the development of collaborations and partnerships through networking opportunities.
- **Goal 1.3** Nurture and lead strong partnerships within the theatre and dance sector, with other national and international dance development agencies and across different agencies of all levels of government.
- **Goal 1.4** Champion diverse means of engagement for all whether as creators, participants, or audience members.

In supporting this goal, TDNI worked with a wide range of stakeholders:

- TDNI organised a Recruitment Fair in May 2022 in partnership with Crescent Arts Centre (CAC), Thrive & other sector partners to support recruitment of new employees into the sector through the "Artworks" scheme.
- *Art Work* is an implementation of Recommendation 4 - *Talent Acquisition, Retention and Development Programme* from *The Art of Recovery Survive: Stabilise: Strengthen, the report of the Culture, Arts and Heritage Recovery Taskforce,* 2021. The Department for Communities (DFC) appointed Future Screens NI (FSNI) in partnership with Arts Council NI to deliver this programme to organisations specifically within the arts sector. The objective of this *Covid Recovery - Employment and Skills Initiative* is to provide support for individuals to enter the Arts, Creative Industries, Sport, Heritage, Voluntary and Community sectors in Northern Ireland where job roles have been impacted by the pandemic, to enhance their job prospects and skill sets, and in doing so strengthen the organisations and sectors.
- 120 artists in the theatre and dance sector supported directly by TDNI.
- 915 freelance artists attended TDNI training and workshop events in 2022/23.
- TDNI employed 28 artists during this time.
- TDNI were a core research partner with University College Dublin (UCD) and Queens University Belfast (QUB) and other partners which led to the publication of *Building Capacity for Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre in January 2023. (*see below for further information). 3 * industry events were organised to support this Shared Island research programme.
- Continued regular engagement with UK partners and stakeholders through the UK Theatre Network, National Dance Network, UK National Dance Network Steering Group, One Dance UK.
- *Arts and Culture on a Shared Island* as part of the Irish Government's Shared Island initiative, with representatives from arts and culture stakeholders from across the island.
- *Advancing Dance* launch, Dublin, Arts Council Ireland dance policy.
- Theatres Trust *Theatres Fit for the Future* conference and assistance with curation of Northern Ireland presenters.
- TDNI staff attended theatre opening nights including at Lyric (Big Man), the MAC (Dinner with Groucho), Craic Theatre (Daughters of Roisin), Open Arts dance (Weaving Threads), Lyric (Propaganda), Lyric (Revved), Lyric (Snow Queen), the MAC (Cinderella), 17 events at BIAF, Féile & East Belfast festivals, events at Belfast Childrens Festival, Romeo and Juliette, Lyric Theatre.
- Department of Foreign Affairs, Autumn Reception
- MA Culture and Management showcase QUB.
- Equity social event, Dockers Club, TDNI staff team.
- Arts & Business NI Governance Conference.
- IBEC/CBI Creative Economy Presentation, Dundalk with Theatre Forum.
- Launch of Brain Friel Archive, QUB.
- Derry City & Strabane District Council in the re-established Creative Arts Network, aimed at supporting connecting creatives from the arts and film session in Derry/Northwest.

- Tinderbox *Rage Against the Machine* – Theatre and Dance NI presented to Rage Against the Machine participants about artist empowerment and sector support.
- Bruiser Graduate Lab – Theatre and Dance NI presented to Bruiser Grad Lab participants about artist empowerment and member/sector support.

Information Services
We continued to provide timely, relevant, sector specific information and resources to members and the wider sector through the company website, social media channels and through the dissemination of a monthly e-zine.

We supported over 120 one-to-one support meetings with practitioners and companies. Across the year, we held 26 events with 915 participants attending.

Audience growth was up by 30% on Instagram, 6.5% on Facebook, 1.5% on Twitter. Our website attracted 20,114 users with 51,453 page views. The number of subscribers who opened the E-Zine from April 2022 – March 2023 was 4,022 with an average open percentage of 54%.

Accessibility & Inclusion in the Arts
Theatre and Dance NI managed and organised the provision of:
- Captioning for two separate events during BIAF, with 198 attendees.
- Supported audio description of Oona Doherty's *Navy Blue* at the MAC – including training with professional dance audio describer, Julia Grundy, Birmingham Rep & Vocalize.
- TDNI worked with Replay Theatre Company to support their efforts to increase accessibility to theatre by providing captioning to all their productions showcasing at the Belfast Children's Festival, March 2023.
- TDNI supported 23 organisations/venues to deliver captioning in 2022/23. Theatre and Dance NI's captioning equipment hire is a vital service, allowing those who are d/Deaf and hard of hearing to be able to enjoy the theatre as well as being beneficial for children and people where English is their second language.
- TDNI worked with University of Atypical and Arts and Disability Ireland (ADI), to explore how to support and increase accessibility and inclusion across the island of Ireland and ensure better use and access to captioning & other equipment.

Advocate
- **Goal 3.1** Be the voice for the membership and wider sector to promote their value and impact.
- **Goal 3.2** Increase awareness of the benefits of theatre, dance and performing arts to policymakers and funders.

In supporting this goal, TDNI engaged with a wide range of stakeholders including:

- DFC, ACNI & Inspire on development of the taskforce recommendation 5 on mental health and wellbeing.
- UK Theatre Network, which is convened by Jon Morgan, Director of Theatres Trust. TDNI was one of the promotional partners with the Trust on their annual conference which took place in London, September 2022. TDNI's ED supported the conference curators to ensure NI was represented where P.J. O' Reilly, Artistic Director, Tinderbox, presented on *Theatre in Place Making*.
- ACNI to deliver an online focus group in September 2022 which was part of the scoping study for *Building Capacity for Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre* research. Our members including freelance workers, producers, and company managers shared their experiences and concerns regarding the impact of Brexit and the Northern Ireland protocol; on our freelance artists, on collaboration and touring decisions, networking and residency opportunities, logistics (set movements / technical supports), the recruitment of international artists and funding availability.

- Equity NI Committee at their event in Derry, Guildhall on the protection of rates of pay & good practice in employing artists and supporting their *Show Racism the Red Card* Day.
- Policy Evidence Centre (PEC) and DFC, *Enhancing Job Quality in Northern Ireland's Creative Industries* roundtable. PEC provide independent research and policy recommendations for the UK's creative industries. Supported by DFC, the roundtable was convened to inform the development of principles for work quality, which is underway in Northern Ireland, as part of PEC's *Good Work Review.* This AHRC funded review was published in January 2023 and identified 4 strategic priorities, 16 recommendations, calling on industry - backed by government in each UK nation - to make clear their commitment to advance Good Work for all creative workers and to develop connected roadmaps for improving job quality across the industries.
- ACNI CEO, Roisín McDonough and Chair, Liam Hannaway undertook sectoral meetings which enabled us and our sector colleagues to feed back on the challenges and issues faced as we emerged from the pandemic, and to highlight again the impact of rising inflation, the cost-of-living crisis, and the years of under investment. ACNI updated participants on the approach to the development of their new 5-year strategy.
- TDNI facilitated focus groups with Alison McCrudden, Head of Literature & Drama, ACNI with freelancer members on the proposed establishment of a Deliberative Forum for Theatre and Dance freelancers. Work also began with Javier Stanziola, Strategic Development and Partnerships, ACNI in March 2023 to support the facilitation of ACNI's consultation on development of its 2024-29 strategy.

Reconvened Taskforce

The Covid Recovery Taskforce convened by the Department of Communities (DfC) in May 2022 helped to shape the emergency responses to the COVID-19 pandemic. The report of this recovery taskforce, *Culture, Arts and Heritage: A Way Forward*, contained a series of recommendations to support the sector in the interim but also called for development of a longer term overarching strategic approach to strengthen and grow the sectors.

Along with other stakeholders from across the Culture Arts and Heritage (CAH) sector, TDNI''s Executive Director welcomed the invitation to sit on the reconvened taskforce to support the creation of a new co-designed CAH strategy for Northern Ireland.

Work began in November 2022 and TDNI worked extensively to ensure as many voices as possible from our sector were heard in the consultations. We organised and facilitated five separate focus groups in March with freelancers, independent artists, production companies, and venues, both in-person and online and delivered the findings in a major report to the DFC strategy group.

Work continued well into the new financial year with the aim of producing a draft vision and strategy by spring 2023. We remain committed to ensuring that this hard work by the TDNI team, taskforce and TDNI members will secure and advance a 'whole of government' approach, enabling the impact and importance of our sectors to be fully realised, and our workforce and people to be fully valued and better supported.

Consultation on the development of an all island dance company

TDNI were delighted to participate in the An Chomhairle Ealaíon/Arts Council Ireland extensive consultation on the development of a new all-Ireland Dance Company. We engaged along with our members, and jointly with Dance Ireland with both Nigel Hinds and Teresa Beattie from Festivals and Events International (FEI). FEI were contracted to develop the feasibility study and plan which will help inform the establishment of a new full-time dance company, as recommended by Arts Council Ireland's Dance Policy 2022 – *Advancing Dance.*

The new company will be an independent full-time island wide dance company which is committed to the employment of dancers, the commissioning of new work, dance production at larger and smaller scales, as well as national, north/south, international touring, and outreach work. This development is an extremely important initiative in supporting the development of dance on this island. We were delighted to ensure that this development was noted and included in the recommendations of the reconvened Taskforce.

All-Party Group on Arts

The Arts All Party Group (APG) was reestablished and re constituted on 22nd July 2022 by invitation of Mike Nesbitt, MLA. A sector meeting was organised on the cost-of-living crisis on 5th September 2022, which was then followed by the first full cross-party meeting (hybrid) in Stormont on the 4th of October 2022. The meeting included presentations by venues & freelancers on the impact of rising energy costs, and inflation.

TDNI, working in partnership with members, Venues Forum, and some Arts Collaboration Network colleagues (ACN) produced a paper: *How the cost-of-living crisis is impacting on the arts sector in NI*. This paper was presented to the Arts Council of Northern Ireland, the APG, DFC and other stakeholders. TDNI, Thrive, A&BNI, ACNI & Circusful met with Permanent Secretary, DFC, Calum Boyle accompanied by Mike Nesbitt, MLA in February 2023 to reinforce the messaging around the impact of this crisis on our artists, organisations, and entire ecosystem and to lobby collaboratively against any further cuts to the arts budget.

Green Arts

As part of the Green Arts Collective led by Claire Murray, TDNI Vice Chair and Head of Development and Marketing Lyric Theatre, TDNI organised training with Paddy Dillon, Architect and *Theatre Green Book*. This was delivered to members and the wider sector including venues from across Northern Ireland.

TDNI also supported communications on the Green Book through connecting our members to this free resource and guidance for sustainable theatre. We are grateful to our colleagues and partners from the UK Theatre Network including Theatres Trust, ABBT and Paddy Dillon for the opportunity they provided to ensure that NI's voice was included throughout the development of this resource.

We remained committed to our engagement with them, Theatre Forum and Creative Carbon Scotland who are exploring ways to coordinate and connect the roll out of information regarding green arts across the two islands.

Research

Building Capacity for the Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre

TDNI were one of the key core research partners in this important study led by Dr Victoria Durrer, UCD, in partnership with Dr Aoife McGrath, QUB, and other stakeholders from across Ireland.[1] *Building Capacity for the Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre* was published in January 2023 following major engagement and networking with the sector across the island. The work also involved a literature review and data audit as well as a series of workshops, focus groups, and interviews.

[1] Representatives from ACNI, Dance Ireland, Dylan Quinn Dance Theatre, Cavan County Council Arts Office, British Council Ireland, and Arts Council Ireland / An Chomhairle Ealaíon with Dr Emma McAlister supporting the work as Research Assistant. The report was supported by Irish Research Council through Shared Island funding.

The core group worked closely to collate and explore existing and new data on the extent to which professional theatre and dance currently operates with an all-island approach and what might enable or hinder the nurturing of shared-island ties.

The research clearly showed the importance and interconnected nature of the industry, and the growing recognition of the all-island ecology in the arts. Furthermore, the research highlighted how Brexit and the pandemic have posed strategic challenges to its sustainability, outlining the negative consequences on the livelihoods of a highly mobile workforce, cultural tourism, and for wider international and intercultural relations.

This research has been incredibly important in terms of shaping how we might explore the existing and potential ways professional theatre and dance might connect on a shared-island basis. Current circumstances present enormous challenges and opportunities for shared development but this requires strategic policy responses, investment, more cohesive thinking, and engagement. The final report was delivered to the Department of the Taoiseach's Shared Island Unit, with widespread dissemination through various platforms and events to share the research findings.

Showcasing and touring opportunities at the Edinburgh Festivals and beyond for Northern Ireland Based Creatives report.

Theatre and Dance NI led on commissioning and producing *Showcasing and Touring Opportunities at the Edinburgh Festivals and Beyond for Northern Ireland Based Creatives* in late Spring 2022. The report was submitted to ACNI & BCNI, and an online presentation was delivered in May 2022. The report proposed options for the development of performing arts showcase opportunities at Edinburgh Festivals and the potential for NI based theatre and dance makers to access international markets.

Moving forward, five interrelated areas were identified for resourcing:

- direct financing to artists to be on a par with other showcasing models,
- financing to showcase artists/companies specifically for the creation of digital assets to support the onward touring potential,
- an artist development programme to support producers/artists to attend the Edinburgh Festivals for a five-day period, to see work and network[2].
- Showcase development: with the aim of having significant NI representation at leading overseas arts events and at home by enabling NI's own leading arts festivals to invite international programmers to see local work in a local context. This would crucially include strengthening the networks between international arts programmers and NI artists by financing the ability for international practitioners to attend events in NI such as Belfast International Arts Festival, Cathedral Quarter Arts Festival, Out to Lunch, Outburst and Echo Echo International.
- Administration: delivering a showcase programme that is open to applications from artists needs at least three dedicated staff: a director for strategy and management, an administrator for processing, and a marketer / engagement lead. Along with fees for consultants offering professional services in marketing and PR, fees for independent programming selectors, and overheads, this represents a total cost in the region of £100,000 per year.

At the time of writing, TDNI are working diligently to increase investment to enable NI artists to present high-quality, tour ready work at the Edinburgh Festivals as a launch pad into the wider international festival sector as well as for increased investment to support TDNI's work on this major project. With the right investment, these markets including the significant Irish diaspora audiences worldwide offer huge opportunities to be exploited.

[2] This objective had been achieved with the launch of the 'Fellowship Programme' by TDNI for the August 2023 Edinburgh Festivals.

Dance Conversations & Dance Counts
The Dance Counts and Dance Conversations report was completed in partnership with Dance Ireland, and academics from QUB, UCD and University of Liverpool. The report examined the living and working conditions of dance artists throughout the island of Ireland. The findings from this research were shared in October 2022 building further awareness and understanding of the dance sector in Ireland. This work follows on from the work done at the *Co-Motion Dance Conference,* which took place in Belfast in October 2019 and emerged out of a strategic effort on the part of Dance Ireland and TDNI in partnership with academic researchers, to build the knowledge base on the conditions and developmental needs of dance across the island of Ireland.

The Future of Cross Border Co-operation in the Arts
Along with other sector colleagues from across the island, TDNI attended *The Future of Cross-Border Cooperation in the Arts - What Next?* symposium which presented findings from both *The Future of Cross Border Co-operation in the Arts, & the Building Capacity for Cultural Industries: Towards Shared-Island Approach for Dance and Theatre* research. Chaired by Eugene Downes, Cultural Director, Department of Foreign Affairs, this event was a further opportunity to disseminate the findings of these two important research documents and to continue to make the case for stronger all-island ties and investment in this important ecology.

Financial Review

Financial Performance
The financial performance was in line with the Board of Director's expectations. The charitable company remains in a sound financial position at the year end. The results for the year are set out in details on pages 20 to 34. Net incoming resources for the year were £46,639 (2022 - net incoming resources of £24,598).

At 31 March 2023, the total funds of the charity amounted to £122,596 (2022: £75,957) comprising restricted funds of £63,893 (2022: £41,051), unrestricted funds of £23,703 (2022: £34,906) and designated funds of £35,000 (2022: Nil). This represents free reserves of £23,207 which represents 3 months unrestricted expenditure (2022: £34,906 - 3 months).

Principal sources of funding and how this has supported the key objectives of the charitable company are disclosed in the notes to the financial statements.

Reserves Policy
The charitable company maintains a formal reserves policy and the Board of Directors continue to monitor the level of reserves held by the charitable company and are actively taking steps to increase the reserves in order to meet any unforeseen expenditure incurred.

During the year, the charity made a transfer of £35,000 from unrestricted reserves to a designated fund in order to comply with its reserves policy as detailed in section 2.7.

Directors
The Directors during the year are the same as the Directors as listed on page 2.

Taxation Status
The charitable company is recognised as a charity by HM Revenue & Customs. Accordingly, the charitable company has availed of the exemptions contained in Chapter 3 Part 11 Corporation Taxes Act 2010 and Section 256 Taxation of Chargeable Gains Act 1992.

DIRECTORS' REPORT for the year ended 31 March 2023 (Continued)

Statement of Directors' Responsibilities

The Directors are responsible for preparing the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Directors to prepare financial statements for each financial year which give a true and fair view of the state of the 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 year. In preparing these financial statements the Directors are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102);
- 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 operation.

The Directors 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.

Cavanagh Kelly were appointed accountants for the years 2021 - 23 following an open tendering process. Cavanagh Kelly were appointed on 21st April 2021.

Small Companies Exemption

The above report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

This report was approved by the Board of Directors on 4th December 2023 and signed on its behalf by:

Registered office:

Crescent Arts Centre
2-4 University Road
Belfast
Co. Antrim
BT2 8SH

L Rossington
Chairperson

Company Registration Number: NI071673
Charity Registration Number: NIC105810

INDEPENDENT EXAMINER'S REPORT to the members on the unaudited financial statements of Theatre and Dance NI for the year ended 31 March 2023

We report on the financial statements of the company for the year ended 31 March 2023 which are set out on pages 20 to 34.

Respective Responsibilities of Directors and Independent Examiner
As the charitable company's Directors, who are the trustees for the purpose of charity law, you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006. Having satisfied ourselves that the charitable company is not subject to audit under company law, and is eligible for independent examination, it is our responsibility to:

- examine the accounts under section 65 of the Charities Act (Northern Ireland) 2008;
- follow the procedures laid down in the general Directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act (Northern Ireland) 2008; and
- state whether particular matters have come to our attention.

Basis of Independent Examiner's Report
We have examined your charitable company's financial statements as required under section 65 of the Charities Act (Northern Ireland) 2008 and our examination was carried out in accordance with the general directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act (Northern Ireland) 2008. The examination included a review of the accounting records kept by the charitable company and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from you as charitable company Directors concerning any such matters.

Our role is to state whether any material matters have come to our attention giving us cause to believe:

- That accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- That the accounts do not accord with those accounting records; or
- That the accounts do not comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the 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; or
- That there is further information needed for a proper understanding of the accounts to be reached.

Independent Examiner's Statement
We have completed our examination and have no concerns in respect of the matters listed above and, in connection with following the Directions of the Charity Commission for Northern Ireland, we have found no matters that require drawing to your attention.

CAVANAGHKELLY
Chartered Accountants & Statutory Auditors
36-38 Northland Row
Dungannon
Co. Tyrone
BT71 6AP

Date: 4th December 2023

Theatre and Dance NI
(Charitable Company Limited by Guarantee)

STATEMENT OF FINANCIAL ACTIVITIES
(Including an income & expenditure account)
For the year ended 31 March 2023

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Designated Funds 2023 £	Total Funds 2023 £	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
INCOME AND ENDOWMENTS							
Charitable Activities (Note 3)	94,197	173,641	-	**267,838**	123,789	64,729	188,518
Other Donations	-	-	-	-	-	-	-
TOTAL INCOME AND ENDOWMENTS	94,197	173,641	-	**267,838**	123,789	64,729	188,518
RESOURCES EXPENDED							
Charitable Activities (Note 4)	(91,288)	(129,911)	-	**(221,199)**	(125,462)	(38,458)	(163,920)
TOTAL RESOURCES EXPENDED	(91,288)	(129,911)	-	**(221,199)**	(125,462)	(38,458)	(163,920)
Net incoming/(outgoing) resources for the year	2,909	43,730	-	**46,639**	(1,673)	26,271	24,598
Transfers between funds	(14,112)	(20,888)	35,000	-	-	-	-
Balance brought forward	34,906	41,051	-	**75,957**	36,579	14,780	51,359
Balance carried forward	23,703	63,893	35,000	**122,596**	34,906	41,051	75,957

The above Statement of Financial Activities includes all information as required to be disclosed by the Companies Act 2006.

All of the activities of the charitable company are classed as continuing.

The Statement of Financial Activities includes all gains and losses recognised during the year.
The notes on pages 24 to 34 form an integral part of the financial statements.

STATEMENT OF FINANCIAL POSITION as at 31 March 2023

	Note	2023 £	2022 £
Non-Current Assets			
Intangible Assets	9	-	-
Tangible Assets	10	11,254	14,899
		11,254	14,899
Current Assets			
Debtors	11	19,682	9,276
Cash and cash equivalents		111,681	66,891
		131,363	76,167
Payables: Amounts falling due within in one year	12	(20,021)	(15,109)
Net current assets		111,342	61,058
Net Assets		122,596	75,957
REPRESENTED BY:			
Unrestricted funds	13	23,703	34,906
Restricted funds	13	63,893	41,051
Designated funds	13	35,000	-
Total Funds		122,596	75,957

The Directors' statements shown on the following page form part of this Statement of Financial Position. These financial statements have been prepared in accordance with the provisions applicable to small companies' regime within Part 15 of the Companies Act 2006.

For the financial year ended 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006.

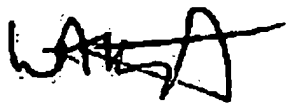
The Directors confirm that the members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476 of the Companies Act 2006.

The Directors acknowledge their responsibilities for ensuring that the charitable company keeps accounting records which comply with Section 386; and for preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of the financial year and of its incoming or outgoing resources for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

STATEMENT OF FINANCIAL POSITION as at 31 March 2023 (continued)

The notes on pages 24 to 34 form an integral part of the financial statements.

The financial statements were approved and authorised for issue by the Board of Directors on 4th December 2023 and signed on their behalf by:



L Rossington
Chairperson

Company Registration Number: NI071673
Charity Registration Number: NIC105810

STATEMENT OF CASH FLOWS
For the year ended 31 March 2023

	2023 £	2022 £
Cash flows from operating activities		
Surplus for the year	46,639	24,598
Adjustments for:		
Depreciation and impairment of tangible fixed assets	6,542	6,025
Amortisation and impairment of intangible assets	-	1,276
	53,181	**31,899**
Movements in working capital:		
Movement in receivables	(10,406)	(494)
Movement in payables	4,912	3,117
	(5,494)	**2,623**
Net cash generated from operating activities	**47,687**	**34,522**
Cash flows from investing activities		
Payments to acquire property, plant and equipment	(2,897)	(6,448)
Net increase in cash and cash equivalents	**44,790**	**28,074**
Cash and cash equivalents at beginning of financial year	**66,891**	**38,817**
Cash and cash equivalents at end of financial year	**111,681**	**66,891**

Cash and cash equivalents consist of:

	2023 £	2022 £
Cash at bank and in hand	**111,681**	66,891

NOTES TO THE FINANCIAL STATEMENTS
For the year ended 31 March 2023

1. GENERAL INFORMATION

Theatre and Dance NI is a charitable company limited by guarantee incorporated in Northern Ireland. In the event of the charitable company being wound up, the liability in respect of the guarantee is limited to £1 per member of the charitable company. The address of the registered office is as shown on page 2.

The charitable company constitutes a public benefit entity as defined by FRS 102.

The financial statements are stated in £ sterling which is the functional currency of the charitable company.

2. ACCOUNTING POLICIES

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the charitable company's financial statements.

2.1 Statement of Compliance

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

2.2 Basis of Preparation

The financial statements are prepared on a going concern basis under the historical cost convention unless otherwise stated in the relevant accounting policy. Historical cost is generally based on the fair value of the consideration given in exchange for assets.

2.3 Income and Endowments

(i) Charitable Activities

Income from charitable activities includes income received under contract or where entitlement to grant funding is subject to specific performance conditions. It is recognised as earned as the related services or goods are provided. Grant income is recognised in the Statement of Financial Activities when receivable. Grant income included in this category provides funding to support projects and is recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability.

2. ACCOUNTING POLICIES (Continued)

2.4 *Income and Endowments (Continued)*

(ii) Donations and Legacies

Donations and Legacy income include incoming resources from gifts, donations and grants and is recognised in full in the Statement of Financial Activities when receivable. Activities for generating funds are commercial activities which are recognised as earned when the related goods and services are provided.

2.5 Expenditure

Expenditure is recognised when a liability is incurred. Contractual arrangements and performance related grants are recognised as goods and services are supplied. Where costs cannot be directly attributed to a particular heading, they have been allocated to activities on a basis consistent with use of resources. Staff costs and overhead expenses are allocated to activities on the basis of staff time spent on those activities.

(i) Charitable Activities

This comprises all the resources applied by the charitable company in undertaking its work to meet its charitable objectives. Charitable activities will include the costs of governance arrangements which relate to the general running of the charitable company.

2.6 Fund Accounting

The charitable company has two types of funds for which it is responsible at the year end:

Unrestricted Funds - Funds which are expendable at the discretion of the Directors in furtherance of the objectives of the charitable company. In addition, funds may be held in order to finance capital investment and working capital.

Restricted Funds – Monies received for specific purposes. Such purposes are within the overall aims of the charity.

2.7 Reserves

Reserves are needed to bridge the timing gap between spending and receiving of income and to cover unplanned temporary shortfalls in income should they arise. Holding adequate reserves safeguards the provision of our services in the event of unexpected significant financial pressures. The trustees consider that the ideal level of reserves would be three months expenditure plus total liabilities at year end.

2. ACCOUNTING POLICIES (Continued)

2.8 Property, Plant and Equipment and Depreciation

Property, plant and equipment are initially recorded at cost. Cost includes the original purchase price, costs directly attributable to bringing the asset to its working condition for its intended use, dismantling and restoration costs and borrowing costs capitalised.

Depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

IT Equipment	20% on cost

2.9 Intangible fixed assets other than goodwill

Intangible assets acquired separately from a business are recognised at cost and are subsequently measured at cost less accumulated amortisation and accumulated impairment losses.

Intangible assets acquired on business combinations are recognised separately from goodwill at the acquisition date where it is probable that the expected future economic benefits that are attributable to the asset will flow to the entity and the fair value of the asset can be measured reliably; the intangible asset arises from contractual or other legal rights; and the intangible asset is separately from the entity.

Amortisation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following basis:

Software	*20% on cost*

2.10 Taxation

As a charity, the charitable company is not liable to Corporation Tax.

2.11 Cash and Cash Equivalents

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

2.12 Critical accounting estimates and judgements

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

2. ACCOUNTING POLICIES (Continued)

2.12 Critical accounting estimates and judgements (continued)

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

Critical judgements in applying the entity's accounting policies
There are no critical judgements in applying the company's accounting policies.

Critical accounting estimates and assumptions
There are no accounting estimates in applying the company's accounting policies.

2.13 Financial Instruments

(i) Financial assets

Basic financial assets, including trade and other receivables, cash and bank balances and amounts owed by related parties and are initially recognised at transaction price, unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Such assets are subsequently carried at amortised cost using the effective interest method.

At the end of each reporting period financial assets measured at amortised cost are assessed for
objective evidence of impairment. If an asset is impaired the impairment loss is the difference between the carrying amount and the present value of the estimated cash flows discounted at the asset's original effective interest rate. The impairment loss is recognised in profit or loss.

If there is decrease in the impairment loss arising from an event occurring after the impairment was recognised, the impairment is reversed. The reversal is such that the current carrying amount does not exceed what the carrying amount would have been had the impairment not previously been recognised. The impairment reversal is recognised in profit or loss.

Financial assets are derecognised when (a) the contractual rights to the cash flows from the asset expire or are settled, or (b) substantially all the risks and rewards of the ownership of the asset are transferred to another party or (c) despite having retained some significant risks and rewards of ownership, control of the asset has been transferred to another party who has the practical ability to unilaterally sell the asset to an unrelated third party without imposing additional restrictions.

(ii) Financial liabilities

Basic financial liabilities, including trade and other payables, bank loans and overdrafts and amounts owed to related parties are initially recognised at transaction price, unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future receipts discounted at a market rate of interest. Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

2. ACCOUNTING POLICIES (Continued)

2.13 Financial Instruments (continued)

Fees paid on the establishment of loan facilities are recognised as transaction costs of the loan to the extent that it is probable that some or all of the facility will be drawn down. In this case, the fee is deferred until the draw-down occurs.
To the extent there is no evidence that it is probable that some or all of the facility will be drawn
down, the fee is capitalised as a pre-payment for liquidity services and amortised over the period of the facility to which it relates.

Trade payables are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities.

Trade payables are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Financial liabilities are derecognised when the liability is extinguished, that is when the contractual obligation is discharged, cancelled or expires.

(iii) Offsetting

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

2.14 Pension and other post retirement obligations

The charity operates a defined contribution pension scheme which is a pension plan under which fixed contributions are paid into a pension fund and the charity has no legal or constructive obligation to pay further contributions even if the fund does not hold sufficient assets to pay all employees the benefits relating to employee service in the current or prior periods.

Contributions to defined contribution plans are recognised in the Statement of Financial Activities when they are due. If contribution payments exceed the contribution due for the service, the excess is recognised as a prepayment.

2.15 Employee Benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

3. INCOME AND ENDOWMENTS

	Unrestricted Funds 2023	**Restricted Funds 2023**	**Total Funds 2023**	Unrestricted Funds 2022	Restricted Funds 2022	Total Funds 2022
	£	**£**	**£**	£	£	£
Charitable Activities						
Donations and gifts	-	500	**500**	10,150	-	10,150
Grant income	84,781	164,944	**249,725**	106,878	51,209	158,087
Membership fees	5,946	-	**5,946**	4,481	-	4,481
Earned income	3,450	8,197	**11,647**	2,280	13,520	15,800
Interest receivable	20	-	**20**			
Total Charitable Activities	94,197	173,641	**267,838**	123,789	64,729	188,518

	Unrestricted Funds 2023	**Restricted Funds 2023**	**Total Funds 2023**	Unrestricted Funds 2022	Restricted Funds 2022	Total Funds 2022
	£	**£**	**£**	£	£	£
Grants receivable for core activities						
Arts Council NI - AFP Funding	84,781	51,607	**136,388**	106,278	30,110	136,388
Arts Council NI - Capital Award	-	2,897	**2,897**	-	5,845	5,845
Arts Council NI - Other grants	-	1,830	**1,830**	-	-	-
Trusts & Foundations	-	-	**-**	600	2,450	3,050
Arts And Business	-	22,800	**22,800**	-	-	-
Foyle Foundation	-	20,000	**20,000**	-	-	-
Future Screens	-	21,919	**21,919**	-	-	-
Halifax Foundation	-	500	**500**	-	4,336	4,336
Leche Trust	-	-	**-**	-	3,000	3,000
British Council	-	6,459	**6,459**	-	-	-
Belfast City Council INVEST	-	30,000	**30,000**	-	-	-
Belfast City Council IETM	-	2,000	**2,000**	-	-	-
Belfast City Council Small Grants	-	4,932	**4,932**	-	5,468	5,468
Total grants receivable	84,781	164,944	**249,725**	106,878	51,209	158,087

4. Resources Expended – Charitable Activities

	2023	2022
	£	£
Staff Costs	**111,455**	82,472
Artist fees	**22,941**	15,244
Project costs	**39,418**	11,960
	173,814	109,676
Share of support costs (note 5)	**44,707**	52,491
Share of governance costs (note 5)	**2,679**	1,753
	47,386	163,920
Analysis of Funds		
Unrestricted funds	**91,288**	125,462
Restricted funds	**129,911**	38,458
	221,199	163,920

5. Support Costs

	Support Costs 2023	Governance Costs 2023	Total 2023	Support Costs 2022	Governance Costs 2022	Total 2022
	£	£	£	£	£	£
Depreciation	6,542	-	**6,542**	7,301	-	7,301
Office	16,457	806	**17,263**	14,244	-	14,244
Professional Fees	5,307	-	**5,307**	27,590	-	27,590
Travel	16,036	-	**16,036**	3,041	-	3,041
Accountancy	-	1,873	**1,873**	-	1,753	1,753
Bank Fees	365	-	**365**	315	-	315
Total support costs	44,707	2,679	**47,386**	52,491	1,753	54,244

All expenditure noted above is analysed to charitable activities within the financial year, consistent with prior year.

6. NET INCOME/(EXPENDITURE) FOR THE YEAR

Net income/(expenditure) is stated after charging/(crediting):

	2023 £	2022 £
Depreciation of property, plant and equipment	**6,542**	6,025

7. INDEPENDENT EXAMINER'S REMUNERATION

The independent examiner's remuneration amounts to an independent examination fee of £1,525 (2022 - £1,450).

8. STAFF COSTS AND EMPLOYEE BENEFITS

The average number of persons employed by the charitable company during the year was 4 (2022 - 3).

The total staff costs and employee's benefits was as follows:

	2023 £	2022 £
Wages and salaries	**103,597**	77,061
Social Security costs	**5,425**	3,583
Pension costs	**2,433**	1,828
	111,455	82,472

Key management personnel received total remuneration of £72,575 (2022: £82,472) in the period.

No employee of the charitable company received total employee benefits of more than £60,000.

8.1 DIRECTORS' REMUNERATION

The Directors received nor waived any remuneration or any other benefits during the year and no reimbursements of expenses incurred.

9. INTANGIBLE FIXED ASSETS

	Total
	£
Cost	
At 31 March 2022 and 31 March 2023	6,376
Amortisation and impairment	
At 31 March 2022 and 31 March 2023	6,376
Net Book Values	
At 31 March 2023	-
At 31 March 2022	-

10. PROPERTY, PLANT AND EQUIPMENT

	IT Equipment	Total
	£	£
Cost		
At 1 April 2022	30,243	30,243
Additions	2,897	2,897
At 31 March 2023	33,140	33,140
Depreciation		
At 1 April 2022	15,344	15,344
Charge for year	6,542	6,542
At 31 March 2023	21,886	21,886
Net Book Values		
At 31 March 2023	**11,254**	**11,254**
At 31 March 2022	14,899	14,899

11. RECEIVABLES: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade Receivables	**19,682**	9,276
	19,682	9,276

Trade receivables include retentions amounting to £17,586 with remaining debt from unpaid membership fees and grants at year end.

12. PAYABLES: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade payables	**16,115**	11,217
Taxation and social security	**2,369**	2,355
Accruals	**1,537**	1,537
	20,021	15,109

13. ANALYSIS OF NET ASSETS

	Unrestricted Funds 2023	Restricted Funds 2023	Designated Funds 2023	Total Funds 2023	Total Funds 2022
	£	£	£	£	£
Tangible Assets	496	10,758	-	**11,254**	14,899
Current Assets	29,026	67,337	35,000	**131,363**	76,167
Current Liabilities	(5,819)	(14,202)	-	**(20,021)**	(15,109)
	23,703	63,893	35,000	**122,596**	75,957

14. ANALYSIS OF FUNDS

	Opening Balance	Income	Expenditure	Transfer between funds	Closing Balance
	£	£	£	£	£
Intangible fixed Assets	-	-	-	-	-
Arts Council NI	16,516	51,607	(51,607)	(16,516)	-
Arts Council NI - Equipment	5,778	2,897	(2,375)	-	**6,300**
Arts Council NI - Other	-	1,830	(1,830)	-	-
Belfast City Council - Equipment	10,040	-	(4,004)	-	**6,036**
Belfast City Council - INVEST	-	30,000	(30,000)	-	-
Belfast City Council - IETM	-	2,000	(2,000)	-	-
Belfast City Council - Other	-	4,932	(4,932)	-	-
Trusts & Foundations	-	-	-	-	-
Arts and Business	-	22,800	(1,055)	-	**21,745**
British Council	-	6,459	(6,459)	-	-
Foyle Foundation	-	20,000	(5,482)	-	**14,518**
Future Screens	-	21,919	(6,625)	-	**15,294**
Halifax Foundation	2,844	500	(4,336)	992	-
Leche Trust	3,000	-	(3,000)	-	-
Earned Income	2,873	8,197	(5,706)	(5,364)	-
Other	-	500	(500)	-	-
Restricted Funds	**41,051**	**173,641**	**(129,911)**	**(20,888)**	**63,893**
Unrestricted Funds	**34,906**	**94,197**	**(91,288)**	**(14,112)**	**23,703**
Designated Funds	**-**	**-**	**-**	**35,000**	**35,000**
Total Funds	**75,957**	**267,838**	**(221,199)**	**-**	**122,596**

15. CONTINGENT LIABILITIES

A contingent liability exists to repay grants received should certain conditions not be fulfilled by the charitable company.

Theatre and Dance N I

Northern Ireland - Charity number 105810

Annual return

CavanaghKelly

Company Registration Number: NI071673
Charity Registration Number: NIC105810

Theatre and Dance NI (Formerly Theatre NI)
(Charitable Company Limited by Guarantee)

Annual Report and Unaudited Financial Statements

For the year ended 31 March 2023

Theatre and Dance NI

COMPANIES HOUSE
21 DEC 2023
BELFAST

THURSDAY
JCIU2L2P
JNI 21/12/2023 #55
COMPANIES HOUSE

Theatre and Dance NI
(Charitable Company Limited by Guarantee)

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GENERAL INFORMATION

Board of Directors	L Rossington R Lavery (resigned 6th July 2023) C Murray C O'Dwyer (resigned 9th November 2022) S Picken (resigned 3rd November 2022) C Campbell (resigned 6th July 2022) N Griffin (resigned 9th November 2022) L Harley K Jeffrey A Knight (resigned 6th July 2023) F Mellor
Company Secretary	N Flanagan
Company Registration Number	NI071673
Charity Registration Number	NIC105810
Registered Office	Crescent Arts Centre 2-4 University Road Belfast Co Antrim BT7 1NH
Independent Examiners	CavanaghKelly Chartered Accountants 36-38 Northland Row Dungannon Co Tyrone BT71 6AP
Bankers	Ulster Bank 91/93 University Road Belfast Co Antrim BT7 1NB

DIRECTORS' REPORT for the year ended 31 March 2023

On behalf of Theatre & Dance NI, it is my pleasure to present to you our Annual Report.

Our primary objectives in our third year following the merger between Theatre NI and Dance Resource Base (DRB) were:

- to continue to connect, develop, represent, and champion the theatre, dance and performing arts sectors.
- to support and champion all our members, and
- to work with our partners to advocate for a thriving theatre, dance and performing arts ecology in NI and beyond.

As a key stakeholder in one of Northern Ireland's vital industries, it is our job to not only consolidate the work we have achieved during our first two years post-merger but also to strategically develop our role both within the arts sector and beyond to the wider ecology of Northern Ireland, GB and internationally.

Despite the sector being in an increasingly fragile position following the outworking of the pandemic and a continued precarious funding environment, our priority through the year was to continue to support all our members, but particularly, our freelance and independent artists who continued to need our voice and support, as they navigated this challenging and uncertain environment.

Theatre and Dance NI have continued to consult with and listen to the sector to ensure we can serve theatre and dance at a strategic level. We have collectively championed the outstanding work of Northern Ireland's dance and theatre community, both here at home and internationally. We have continued our work with others in the broader arts sector as part of the Culture, Arts and Heritage Recovery Taskforce, to advocate for increased public investment in the arts at a time when the sector is still suffering from the effects of the pandemic and lack of investment.

The success stories that can be seen through our expanded programme of activities show what can be achieved when the arts sector works together to build stronger relationships with individuals, other organisations, and key government departments. This is further testament to the absolute dedication and hard work of our Executive Director, Niamh Flanagan, and the entire staff team that have supported her through the year.

Thanks, must also go to my fellow Board Members for their support and guidance throughout 2022/23 and I look forward to working with you all in 23/24 to further develop and strengthen the Board in preparation for the implementation of the new strategy.

I would also like to acknowledge the strong support the sector receives from our principal funders the Arts Council of Northern Ireland and Belfast City Council, Future Screens NI (Head Grant, DFC) and Blueprint (Arts & Business NI) as well as British Council NI, the Foyle, and Halifax Foundations all of whom understand that a vibrant and risk-taking sector needs enduring support.

Finally, thanks to our members for your continued engagement and the work that you do. We are extremely proud to work on yours and our industry's behalf. We respect and value this incredibly important work and its contribution to our society.

Louise Rossington
Chairperson TDNI

DIRECTORS' REPORT for the year ended 31 March 2023 (Continued)

Introduction by Executive Director

I am delighted to reflect on the work of Theatre and Dance NI (TDNI) in this report for 2022/23.

The year was extremely difficult as we operated in a post pandemic environment, facing additional chaos and challenges with the outworking's of Brexit, soaring energy costs, inflation, a cost-of-living crisis, and the continued absence of a government at Stormont.

Despite all the above difficulties, our small staff team rose to the challenges and successfully delivered services, training, support, and resources to all our members.

Members and their families remained able to access free counselling support through our Member Assistance Programme (MAP). We strengthened this support by providing additional physical activity sessions and delivering certified Mental Health First Aid training.

Our suite of high level, professional training and bursary programmes provide opportunities for artists to connect and build relationships with other artists and organisations locally, nationally, and internationally. We are particularly proud to have partnered with two internationally renowned choreographers; Akram Khan and his company, and our own Oona Doherty, to deliver dance intensives at the MAC in August 2022 and February 2023 respectively. We were thrilled to be able to provide this level of industry training and to have visiting dancers join us from across the globe.

Significant further investment from Belfast City Council (BCC) and the Foyle Foundation along with an allocation from our annual ACNI funding allowed us to finally roll out the pilot INVEST initiative to seven NI artists. Developed by TDNI following member feedback and research (2017), this bespoke programme provided selected artists with financial support, networking, and one-to-one mentoring with major industry professionals to develop their practice and become the next generation of leaders in our sector.

We delivered the fourth iteration of our *Spotlight on Theatre & Dance from Northern Ireland* programme at the Edinburgh Festival Fringe (EFF) where our creators engaged directly with national and international programmers in the world's biggest arts marketplace. Despite unlocking new touring opportunities for some artists and companies in national and international markets, the full potential of this programme remains unrealised. We remain committed to the delivery of this despite the serious financial and other barriers remaining. Given the strong interest and demonstrable support for work from NI in global markets, we continued to lobby for further investment, outlined in our report *Showcasing and touring opportunities at the Edinburgh Festivals and beyond for Northern Ireland based creatives.* (see page 9)

Advocating for our members and broader sector remained a key component of our endeavours in the year. We continued our role as Secretariat to the All-Party Group (APG) chaired by Mike Nesbitt, MLA. Along with sector colleagues including ACNI, we delivered a hard-hitting cost of living paper and presentations to MLAs, DFC, and in a meeting with the Permanent Secretary, Calum Boyle. Together, with evidence and data gathered from the sector we demonstrated how reduced incomes and increased expenses have led to further financial precarity and hardship, hurting both our organisations and our individual artists and is having serious implications for mental health, forcing many of our highly educated and skilled workforce to leave in search of work elsewhere.
We are very proud to have been core partners with university and arts sector colleagues on the delivery of two significant sectoral all-island research publications - *Building Capacity for Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre* and *Dance Counts and Dance Conversations*. See page 15.

DIRECTORS' REPORT for the year ended 31 March 2023 (Continued)

When the Taskforce reconvened in November, we worked tirelessly with our members and colleagues across the Culture Arts & Heritage (CAH) sectors to support the delivery of a new NI wide strategy as recommended in the first report of the Covid Recovery Taskforce. We attended numerous taskforce meetings, facilitated five focus groups, and produced the feedback from these into a detailed document which was delivered to the DFC strategy lead, Stephen McGowan, and officials in the Culture Unit. The consistent message from all our contributors was that policy makers across government need to value, recognise and reinvest in our industry and the people whose work fuels employment, our growing creative industries, drives our tourism offering, and contributes to our wellbeing, and communities.

Thanks to support from NICVA and through the Arts & Business NI Blueprint programme we attended governance training, carried out a Board review, skills and motivational audit and began developing a succession plan to strengthen our governance. Additionally, we began work on reviewing our strategy and finalising the new plan for 2023-2027.

This report shows that 2022/2023 was another year of extraordinary work by the TDNI small team, and Board. Thank you to present and past Trustees and to our team comprising Gail McGarvey, Molly Rose Street; and Nik Parks and Sarah English who joined us during the year. Thanks also to Hayley McBride.

Key to our delivery and success in the year are the many strong and imaginative relationships and partnerships we have established and nurtured. We were able to achieve so much more by working with others, so a heartfelt thanks to everyone, particularly our members, partners, and stakeholders. We will continue to work with and for you with continued motivation, determination, and resolve.

Finally, we are very grateful to our principal funder ACNI for all their support, and to Belfast City Council Culture Unit, Future Screens NI (Head Grant, DFC), British Council NI, the Foyle and Halifax Foundations, and Arts & Business NI for your investment and support through the Blueprint programme.

Niamh Flanagan
Executive Director

DIRECTORS' REPORT for the year ended 31 March 2023 (Continued)

The Directors present their report and the financial statements for the year ended 31 March 2023.

The financial statements have been prepared in accordance with the Statement of Recommended Practice "Accounting and Reporting by Charities" (SORP) (FRS 102) and the Companies Act 2006.

Principal Activity

The principal activity of the Company, for the year ended 31 March 2023, was supporting, advocating for and developing theatre and dance in Northern Ireland. Theatre & Dance NI is the representative body and resource organisation to lead, support, develop and advocate for theatre and dance in Northern Ireland. TDNI support a network of over 222 individuals and organisations working across a range of contexts and disciplines with the aim of creating a vibrant and healthy theatre and dance sector by supporting members development, collaboration, and participation, leading, and advocating with them.

Reference and Administration Details

The reference and administration details of the charitable company are as shown on page 2.

Structure, Governance and Management

Legal Structure

Theatre & Dance NI is a Company Limited by Guarantee and does not have a share capital. Theatre NI (TNI) was originally set up in 2009 as the 'Ulster Association of Youth Drama' (UAYD). The Company changed its name from UAYD to TNI on 20 April 2015 following a merger with the Northern Ireland Theatre Association (NITA). It is governed by the Memorandum and Articles of Association. Theatre NI was recognised as a Charity by the Charity Commission for Northern Ireland on 2 March 2017 - Reference Number NIC105810.

Dance Resource Base was merged with TNI on 24th April 2020 to form Theatre & Dance NI.

Governance & Management

Theatre & Dance NI is governed by a Board of Directors. Directors are responsible for the Company's assets and liabilities, setting policies and strategic plans, and for overseeing and ensuring the appropriate implementation and monitoring of the Company's policies, aims and objectives. The day-to-day running of the Company is delegated to the Executive Director.

Staff & Team

Niamh Flanagan, Executive Director
Gail McGarvey, Deputy Director
Molly Rose Street, Project Development Officer
Nik Parkes (July- November 2022)

Associate Staff Team

Hayley McBride, Finance Officer
Sarah English, Communications and Engagement Officer (from December 2022)

Recruitment and Appointment of Directors
The following information relates to the recruitment and appointment of Directors for the organisation in the year ended 31 March 2023.

Unless otherwise determined by ordinary resolution, the number of Directors should not be more than 12 nor less than 3.

At the first Annual General Meeting of the Company, and at every subsequent one, one-third of the Directors should retire from office, or if their number is not three or a multiple of three, then the number nearest one-third shall retire.

The Directors to retire in every year should be those who have been longest in office since their last election, but as between persons who became Directors on the same day those to retire should (unless they otherwise agreed among themselves) be determined by lot.

A director who retires in accordance with this Article, if willing to act, shall be eligible for reappointment at the annual general meeting for a further term of three years, subject to Article 41 and an internal review process. The maximum period a director can serve is six consecutive years.

The Memorandum and Articles of Association provided Directors with the power to co-opt new Directors.

Induction & Training of New Directors
New Directors receive information outlining their roles & responsibilities, the Strategic Plan, Minutes from the last 3 meetings of the Directors, and the most recent accounting report.

During 2022/23, the Directors monitored the progress of the Company's activities against its aims and objectives, timescale, and budget.

Sub-committees meet as required to further individual areas of work. Sub-committees report back their findings and recommendations to the full board.

During 2022/2023 the Directors met 5 times on the following dates:

Board Meetings
23rd May 2022
12th September 2022
5th December 2022
15th February 2023
23rd March 2023

HR & Finance Sub Committee
23rd May 2022
12th Sept 2022
27th October 2022
28th November 2022
15th February 2023
13th March 2023

The Annual General Meeting of Theatre and Dance NI was held on 5th December 2022.

A Board Development Day took place on 1st June 2022 facilitated by Denise Copeland, NICVA followed by a strategy review day on 23rd March 2023.

Risk Management
The Directors are committed to meeting the highest standards of governance and best practice across the work of the Company. During the year organisational, governance and HR policies were discussed under 'Governance' at board meetings, ensuring existing policies were still relevant and up to date and to establish whether the introduction of any new policies was required.

Objectives, Activities, Achievements and Performance
The Mission, Vision and Values of the Company are as follows:

Mission
To champion, support, and be the voice of Northern Irish theatre and dance in Northern Ireland, and abroad.

Vision
Our vision is of a healthy, animated society, where people want to live, work and visit, thriving *with excellent theatre and dance opportunities for all to participate in and experience, delivered* professionally by artists and arts workers who are valued and supported to develop.

Summary of Activities
Theatre & Dance NI strategic objectives focus on supporting development, connecting, and advocating for the Northern Ireland theatre, dance and performing arts sector. TDNI achieves its aims through the delivery of information services, networking meetings and professional skills development, training, and bursary programmes. We deliver major sector initiatives including INVEST (a professional development training, bursary & mentoring programme for individual artists) and the Northern Ireland Spotlight on Theatre and Dance at the Edinburgh Fringe Festival (platforming works from Northern Ireland at the world's biggest marketplace for UK, Irish & international touring which supports artists to have more sustainable incomes & careers). At our core is dedicated support for our members through our Membership Assistance Programme, which provides essential confidential counselling and wellbeing support services.

Governance
Goal 4.1: Build an excellent organisation which is effectively governed and delivers all aspects of its work to the highest standard.

Denise Copeland, Governance & Chairty Advice Manager, NICVA facilitated a post-merger review and governance development day to include future planning, defining Board roles and responsibilities in June 2022.

A skill, motivational and diversity audit were subsequently conducted, and Board succession plan developed with support from both NICVA and Niamh Goggin (Blueprint mentor) to identify additional skills sets needed, to plan and recruit new Board members providing business continuity and stability through the organisation's continued transition. The HR/Finance committee was retained. Policies were regularly reviewed, to ensure compliance with the relevant laws, regulations, and voluntary codes.

Develop
Goal 2: Develop professional standards and foster excellence by identifying and addressing the needs of the theatre, dance and performing arts sector.

Goal 2.1: Nurture, encourage, support and inspire those within the sector and us to strive for excellence.

TDNI delivered a series of training and professional development throughout 2022/23. The structure and content of the masterclasses were developed in consultation with TDNI members through member surveys and evaluation of previous projects.

Masterclass series

- *Contracts and Contract Negotiation* with Independent Theatre Council (ITC), 14th September 2022.
- *HMRC and Tax Return for Freelance Artists* with Clarke & Co., 25th November 2022.
- *Social Content and Creation for the Individual* led by Ashleigh Watson, Copper Square Social Media Training, 20th March 2023.
- *Artists as Agents for Change* led by TDNI and Stephen Atkinson, 21st March 2023.
- *The Art of the Pitch* led by Brona Whittaker, Arts and Business NI, 21st March 2023.
- *Festivals and Bursaries* session led by Richard Wakely, Belfast International Arts Festival (BIAF), 21st March 2023.

We delivered a series of dance masterclass workshops in partnership with BIAF, October 2022 which included:

Youth dance workshops with:

- *Shayma Shoukary*, a multidisciplinary artist, in choreography, performance and video arts and co-founder and artistic director of Dayer for Artistic Productions, Egypt, at St Louise's Comprehensive College, 14th October 2022
- *Vincent Challiet*, Principal Dancer, Paris Opera Ballet at High Point Ballet School, 23rd October 2022.

Professional Dance workshop & dialogue sessions:

- *Riham Issac*, a multi-disciplinary video, music, and dance artist, Palestine, 18th October 2022.
- Industry Dialogue: *a facilitated conversation Cultural Leadership: Now and into the Future* with guest speakers *Noé Soulier*, Director, Centre for Dance, Angers and *Fionnuala Kennedy*, NI independent director and theatre maker, 20th October 2022.

Spotlight on Theatre & Dance from Northern Ireland at Edinburgh Fringe & Belfast International Arts Festival

Theatre & Dance NI continued to lead on the delivery of the *Spotlight on Theatre & Dance from Northern Ireland* at the Edinburgh Fringe Festival in August 2023 to highlight and promote theatre and dance from Northern Ireland to UK, Irish and international industry delegates. The work of TDNI on this initiative is supported by a working group made up of representatives from Arts Council of Northern Ireland, British Council NI, and Belfast International Arts Festival.

Work from Northern Ireland profiled as part of the Spotlight programme at the Fringe in 22/23 included:

- *Billy Boy* by Rosemary Jenkinson. Produced by Eastside Arts.
- *In the Name of the Son* by Richard O'Rawe & Martin Lynch. Produced by Green Shoot Productions.
- *Birds of Passage in the Half Light* by Kat Woods. Produced by Tinderbox Theatre Company.
- *Myra's Story* by Brian Foster. Produced by Brian Foster.
- *Two Fingers Up* by Seón Simpson and Gina Donnelly. Produced by SkelpieLimmer
- *Earth To Alice* by Alice McCullough.

Creating Safer Spaces
We developed and strengthened our Creating Safer Spaces programme and were delighted that Irish Theatre Institute, supported delivery of face-to-face *Intimacy on Set* awareness raising workshops with Ita O'Brien in a continued partnership with. Irish Theatre Institute (ITI) supported further delivery of face-to-face *Intimacy on Set* awareness raising workshops in Dublin with Ita O'Brien. TDNI engaged in ongoing discussions with ITI to plan in the longer-term, for a partnership to address these issues on a shared island basis.

Theatre and Dance NI staff attended *Tackling Bullying and Harassment* at Work by Screen Ireland and *Keeping Children and Adults Safe*: *Safeguarding Training* delivered by Youth Action and Volunteer Now.

Health & Wellbeing
TDNI's **Member Assistance Programme (MAP)** enables our individual and smaller organisational members and their families to access professional counselling across the island including a 24-hour telephone support line, and an online chat feature available seven days a week, including up to six one-hour confidential counselling sessions if required. A total of 7 members accessed the service during 2022/23. Throughout the winter months and into Spring, we delivered 5 Mental Health and Wellbeing sessions supported by Belfast City Council. Activities included archery, team building, mindful meditation, and somatic movement sessions.

During this period Theatre and Dance NI also supported over 120 individuals and organisations through one-to-one meetings, phone calls, advice sharing and signposting.

We delivered *Mental Health First Aid* training to two staff and 8 artists in the sector with Andrea Cairns Consultancy.

Blueprint
TDNI were accepted onto the Arts and Business NI (ABNI) Blueprint in January 2021 completing the first stage of the programme in June 2022. Following a successful pitch outlining how we would begin to diversify our organisational income; we were accepted on to stage 2 in September 2022 with significant financial investment received in February 2023.

Blueprint is a pioneering 5-year financial growth programme, delivered by Arts and Business NI, enabling small to medium-sized cultural organisations in Northern Ireland to take a more long-term approach to income generation, and to strengthen organisational financial sustainability.

Through the programme, we received excellent one to one mentoring sessions and support on governance, sustainability and diversifying income from Niamh Goggin, Director of Small Change and a consultant on strategy, social investment, governance, and impact measurement.

We attended many excellent sessions including *Building Financial Sustainability* with Helen McKenna and Niamh Goggin; *Purpose Driven Governance* with our Chair delivered by Ann Orr; and *Leading for Change* with management consultant Dorothy McKee. Niamh Goggin also facilitated an excellent day on finance and *Building Change Capital,* while Phelim Sharvin, Community Finance Ireland, shared learning on social finance within the context of developing diverse income streams and building resilience regarding changes in the financial and funding landscape.

Bursaries Awarded
TDNI bursaries enable our members to engage in research and 'go see' other artists' work, access training, share knowledge and foster initial conversations which are often a catalyst for relationships to develop over the years, building foundations for collaboration.

- IETM Bursaries – Supported four Belfast-based artists to attend a weeklong IETM Campus in Berlin – supported by Belfast City Council (BCC).
- Dublin Theatre Festival Bursaries *2.
- Dublin Fringe Bursaries *4.
- Archa Divadlo, Prague 3 * awarded for summer intensive documentary theatre.
- Akram Khan Summer Intensive * 9.
- TDNI INVEST programme * 7.

TDNI supported 29 bursaries in 2022/2023 totaling £47,300 investment in freelance and individual artists.

Sector Training
Akram Khan (AKC) Summer dance Intensive, 15th – 20th August was delivered in partnership with the MAC and AKC. 10 dance artists from the island of Ireland (6*NI & 4 ROI) were selected to take part. Other attendees came from Mongolia, Australia, Canada, Iceland, India, Israel, Italy, Germany, Malta, the Netherlands, UK, and the USA. The intensive included daily technique classes, movement exploration, industry conversations with participants, and evening networking sessions. The *In Conversation* event, with Akram Khan and Associate, dance artist, teacher, and choreographer Mavin Khoo, shared Akram's journey into dance, his creative processes, and discussed the importance of nurturing new talent in the international dance ecosystem.

The training for our younger dancers during this week was delivered by Joy Alpuerto Ritter, a Berlin based dancer/choreographer.

Oona Doherty, International Irish Choreographer delivered a two-day dance intensive in collaboration with the MAC on the 17th and 18th February 2023. We welcomed local dancers as well as those from Scotland (partnership with the Work Room), Spain, Ireland (partnership with Dublin Dance Festival and Dance Ireland), France and Belgium.

INVEST
TDNI's professional development, mentoring and bursary programme was launched in September 2022. International producer, Steven Atkinson was contracted as the Project Delivery Consultant following a tender process. Recruitment opened for participants in December 2022; 42 applications were received and we awarded 7 bursaries to local artists with a value of £29,000.

Between January and July 2023, the artists took part in an induction session with Steve and the TDNI team, a series of one-to-one professional mentoring meetings to identify suitable mentors, a two-day residential which included training in *Business to the Arts: The Art of the Pitch, How Festival Commissions work, Navigating and Building a Profile on Social Media, Artists as Agents of Change* and mental health, and well-being sessions.

The industry international level mentors identified and contracted to mentor the participants included Laurence Cooke (Radio 4), Dannielle 'Rhimes' Lecointe (ZooNation), Dr Tanya Dean (Conservatoire of the Technological University Dublin), Alex Turner (Deafinitely Theatre), Pippa Hill (Royal Shakespeare Company's Head of Literary and Dramaturgy), Louise Richards (Motion House), and Pádraig Cusack (Cusack Projects Limited).

Connect

- **Goal 1.1** Lead and support a well-connected, collaborative theatre, dance and performing arts sector.
- **Goal 1.2** Support the development of collaborations and partnerships through networking opportunities.
- **Goal 1.3** Nurture and lead strong partnerships within the theatre and dance sector, with other national and international dance development agencies and across different agencies of all levels of government.
- **Goal 1.4** Champion diverse means of engagement for all whether as creators, participants, or audience members.

In supporting this goal, TDNI worked with a wide range of stakeholders:

- TDNI organised a Recruitment Fair in May 2022 in partnership with Crescent Arts Centre (CAC), Thrive & other sector partners to support recruitment of new employees into the sector through the "Artworks" scheme.
- *Art Work* is an implementation of Recommendation 4 - *Talent Acquisition, Retention and Development Programme* from *The Art of Recovery Survive: Stabilise: Strengthen, the report of the Culture, Arts and Heritage Recovery Taskforce,* 2021. The Department for Communities (DFC) appointed Future Screens NI (FSNI) in partnership with Arts Council NI to deliver this programme to organisations specifically within the arts sector. The objective of this *Covid Recovery - Employment and Skills Initiative* is to provide support for individuals to enter the Arts, Creative Industries, Sport, Heritage, Voluntary and Community sectors in Northern Ireland where job roles have been impacted by the pandemic, to enhance their job prospects and skill sets, and in doing so strengthen the organisations and sectors.
- 120 artists in the theatre and dance sector supported directly by TDNI.
- 915 freelance artists attended TDNI training and workshop events in 2022/23.
- TDNI employed 28 artists during this time.
- TDNI were a core research partner with University College Dublin (UCD) and Queens University Belfast (QUB) and other partners which led to the publication of *Building Capacity for Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre in January 2023. (*see below for further information). 3 * industry events were organised to support this Shared Island research programme.
- Continued regular engagement with UK partners and stakeholders through the UK Theatre Network, National Dance Network, UK National Dance Network Steering Group, One Dance UK.
- *Arts and Culture on a Shared Island* as part of the Irish Government's Shared Island initiative, with representatives from arts and culture stakeholders from across the island.
- *Advancing Dance* launch, Dublin, Arts Council Ireland dance policy.
- Theatres Trust *Theatres Fit for the Future* conference and assistance with curation of Northern Ireland presenters.
- TDNI staff attended theatre opening nights including at Lyric (Big Man), the MAC (Dinner with Groucho), Craic Theatre (Daughters of Roisin), Open Arts dance (Weaving Threads), Lyric (Propaganda), Lyric (Revved), Lyric (Snow Queen), the MAC (Cinderella), 17 events at BIAF, Féile & East Belfast festivals, events at Belfast Childrens Festival, Romeo and Juliette, Lyric Theatre.
- Department of Foreign Affairs, Autumn Reception
- MA Culture and Management showcase QUB.
- Equity social event, Dockers Club, TDNI staff team.
- Arts & Business NI Governance Conference.
- IBEC/CBI Creative Economy Presentation, Dundalk with Theatre Forum.
- Launch of Brain Friel Archive, QUB.
- Derry City & Strabane District Council in the re-established Creative Arts Network, aimed at supporting connecting creatives from the arts and film session in Derry/Northwest.

- Tinderbox *Rage Against the Machine* – Theatre and Dance NI presented to Rage Against the Machine participants about artist empowerment and sector support.
- Bruiser Graduate Lab – Theatre and Dance NI presented to Bruiser Grad Lab participants about artist empowerment and member/sector support.

Information Services
We continued to provide timely, relevant, sector specific information and resources to members and the wider sector through the company website, social media channels and through the dissemination of a monthly e-zine.

We supported over 120 one-to-one support meetings with practitioners and companies. Across the year, we held 26 events with 915 participants attending.

Audience growth was up by 30% on Instagram, 6.5% on Facebook, 1.5% on Twitter. Our website attracted 20,114 users with 51,453 page views. The number of subscribers who opened the E-Zine from April 2022 – March 2023 was 4,022 with an average open percentage of 54%.

Accessibility & Inclusion in the Arts
Theatre and Dance NI managed and organised the provision of:
- Captioning for two separate events during BIAF, with 198 attendees.
- Supported audio description of Oona Doherty's *Navy Blue* at the MAC – including training with professional dance audio describer, Julia Grundy, Birmingham Rep & Vocalize.
- TDNI worked with Replay Theatre Company to support their efforts to increase accessibility to theatre by providing captioning to all their productions showcasing at the Belfast Children's Festival, March 2023.
- TDNI supported 23 organisations/venues to deliver captioning in 2022/23. Theatre and Dance NI's captioning equipment hire is a vital service, allowing those who are d/Deaf and hard of hearing to be able to enjoy the theatre as well as being beneficial for children and people where English is their second language.
- TDNI worked with University of Atypical and Arts and Disability Ireland (ADI), to explore how to support and increase accessibility and inclusion across the island of Ireland and ensure better use and access to captioning & other equipment.

Advocate
- **Goal 3.1** Be the voice for the membership and wider sector to promote their value and impact.
- **Goal 3.2** Increase awareness of the benefits of theatre, dance and performing arts to policymakers and funders.

In supporting this goal, TDNI engaged with a wide range of stakeholders including:

- DFC, ACNI & Inspire on development of the taskforce recommendation 5 on mental health and wellbeing.
- UK Theatre Network, which is convened by Jon Morgan, Director of Theatres Trust. TDNI was one of the promotional partners with the Trust on their annual conference which took place in London, September 2022. TDNI's ED supported the conference curators to ensure NI was represented where P.J. O' Reilly, Artistic Director, Tinderbox, presented on *Theatre in Place Making*.
- ACNI to deliver an online focus group in September 2022 which was part of the scoping study for *Building Capacity for Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre* research. Our members including freelance workers, producers, and company managers shared their experiences and concerns regarding the impact of Brexit and the Northern Ireland protocol; on our freelance artists, on collaboration and touring decisions, networking and residency opportunities, logistics (set movements / technical supports), the recruitment of international artists and funding availability.

- Equity NI Committee at their event in Derry, Guildhall on the protection of rates of pay & good practice in employing artists and supporting their *Show Racism the Red Card* Day.
- Policy Evidence Centre (PEC) and DFC, *Enhancing Job Quality in Northern Ireland's Creative Industries* roundtable. PEC provide independent research and policy recommendations for the UK's creative industries. Supported by DFC, the roundtable was convened to inform the development of principles for work quality, which is underway in Northern Ireland, as part of PEC's *Good Work Review.* This AHRC funded review was published in January 2023 and identified 4 strategic priorities, 16 recommendations, calling on industry - backed by government in each UK nation - to make clear their commitment to advance Good Work for all creative workers and to develop connected roadmaps for improving job quality across the industries.
- ACNI CEO, Roisín McDonough and Chair, Liam Hannaway undertook sectoral meetings which enabled us and our sector colleagues to feed back on the challenges and issues faced as we emerged from the pandemic, and to highlight again the impact of rising inflation, the cost-of-living crisis, and the years of under investment. ACNI updated participants on the approach to the development of their new 5-year strategy.
- TDNI facilitated focus groups with Alison McCrudden, Head of Literature & Drama, ACNI with freelancer members on the proposed establishment of a Deliberative Forum for Theatre and Dance freelancers. Work also began with Javier Stanziola, Strategic Development and Partnerships, ACNI in March 2023 to support the facilitation of ACNI's consultation on development of its 2024-29 strategy.

Reconvened Taskforce

The Covid Recovery Taskforce convened by the Department of Communities (DfC) in May 2022 helped to shape the emergency responses to the COVID-19 pandemic. The report of this recovery taskforce, *Culture, Arts and Heritage: A Way Forward*, contained a series of recommendations to support the sector in the interim but also called for development of a longer term overarching strategic approach to strengthen and grow the sectors.

Along with other stakeholders from across the Culture Arts and Heritage (CAH) sector, TDNI''s Executive Director welcomed the invitation to sit on the reconvened taskforce to support the creation of a new co-designed CAH strategy for Northern Ireland.

Work began in November 2022 and TDNI worked extensively to ensure as many voices as possible from our sector were heard in the consultations. We organised and facilitated five separate focus groups in March with freelancers, independent artists, production companies, and venues, both in-person and online and delivered the findings in a major report to the DFC strategy group.

Work continued well into the new financial year with the aim of producing a draft vision and strategy by spring 2023. We remain committed to ensuring that this hard work by the TDNI team, taskforce and TDNI members will secure and advance a 'whole of government' approach, enabling the impact and importance of our sectors to be fully realised, and our workforce and people to be fully valued and better supported.

Consultation on the development of an all island dance company

TDNI were delighted to participate in the An Chomhairle Ealaíon/Arts Council Ireland extensive consultation on the development of a new all-Ireland Dance Company. We engaged along with our members, and jointly with Dance Ireland with both Nigel Hinds and Teresa Beattie from Festivals and Events International (FEI). FEI were contracted to develop the feasibility study and plan which will help inform the establishment of a new full-time dance company, as recommended by Arts Council Ireland's Dance Policy 2022 – *Advancing Dance.*

The new company will be an independent full-time island wide dance company which is committed to the employment of dancers, the commissioning of new work, dance production at larger and smaller scales, as well as national, north/south, international touring, and outreach work. This development is an extremely important initiative in supporting the development of dance on this island. We were delighted to ensure that this development was noted and included in the recommendations of the reconvened Taskforce.

All-Party Group on Arts

The Arts All Party Group (APG) was reestablished and re constituted on 22nd July 2022 by invitation of Mike Nesbitt, MLA. A sector meeting was organised on the cost-of-living crisis on 5th September 2022, which was then followed by the first full cross-party meeting (hybrid) in Stormont on the 4th of October 2022. The meeting included presentations by venues & freelancers on the impact of rising energy costs, and inflation.

TDNI, working in partnership with members, Venues Forum, and some Arts Collaboration Network colleagues (ACN) produced a paper: *How the cost-of-living crisis is impacting on the arts sector in NI*. This paper was presented to the Arts Council of Northern Ireland, the APG, DFC and other stakeholders. TDNI, Thrive, A&BNI, ACNI & Circusful met with Permanent Secretary, DFC, Calum Boyle accompanied by Mike Nesbitt, MLA in February 2023 to reinforce the messaging around the impact of this crisis on our artists, organisations, and entire ecosystem and to lobby collaboratively against any further cuts to the arts budget.

Green Arts

As part of the Green Arts Collective led by Claire Murray, TDNI Vice Chair and Head of Development and Marketing Lyric Theatre, TDNI organised training with Paddy Dillon, Architect and *Theatre Green Book*. This was delivered to members and the wider sector including venues from across Northern Ireland.

TDNI also supported communications on the Green Book through connecting our members to this free resource and guidance for sustainable theatre. We are grateful to our colleagues and partners from the UK Theatre Network including Theatres Trust, ABBT and Paddy Dillon for the opportunity they provided to ensure that NI's voice was included throughout the development of this resource.

We remained committed to our engagement with them, Theatre Forum and Creative Carbon Scotland who are exploring ways to coordinate and connect the roll out of information regarding green arts across the two islands.

Research

Building Capacity for the Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre

TDNI were one of the key core research partners in this important study led by Dr Victoria Durrer, UCD, in partnership with Dr Aoife McGrath, QUB, and other stakeholders from across Ireland.[1] *Building Capacity for the Cultural Industries: Towards a Shared-Island Approach for Dance and Theatre* was published in January 2023 following major engagement and networking with the sector across the island. The work also involved a literature review and data audit as well as a series of workshops, focus groups, and interviews.

[1] Representatives from ACNI, Dance Ireland, Dylan Quinn Dance Theatre, Cavan County Council Arts Office, British Council Ireland, and Arts Council Ireland / An Chomhairle Ealaíon with Dr Emma McAlister supporting the work as Research Assistant. The report was supported by Irish Research Council through Shared Island funding.

The core group worked closely to collate and explore existing and new data on the extent to which professional theatre and dance currently operates with an all-island approach and what might enable or hinder the nurturing of shared-island ties.

The research clearly showed the importance and interconnected nature of the industry, and the growing recognition of the all-island ecology in the arts. Furthermore, the research highlighted how Brexit and the pandemic have posed strategic challenges to its sustainability, outlining the negative consequences on the livelihoods of a highly mobile workforce, cultural tourism, and for wider international and intercultural relations.

This research has been incredibly important in terms of shaping how we might explore the existing and potential ways professional theatre and dance might connect on a shared-island basis. Current circumstances present enormous challenges and opportunities for shared development but this requires strategic policy responses, investment, more cohesive thinking, and engagement. The final report was delivered to the Department of the Taoiseach's Shared Island Unit, with widespread dissemination through various platforms and events to share the research findings.

Showcasing and touring opportunities at the Edinburgh Festivals and beyond for Northern Ireland Based Creatives report.

Theatre and Dance NI led on commissioning and producing *Showcasing and Touring Opportunities at the Edinburgh Festivals and Beyond for Northern Ireland Based Creatives* in late Spring 2022. The report was submitted to ACNI & BCNI, and an online presentation was delivered in May 2022. The report proposed options for the development of performing arts showcase opportunities at Edinburgh Festivals and the potential for NI based theatre and dance makers to access international markets.

Moving forward, five interrelated areas were identified for resourcing:

- direct financing to artists to be on a par with other showcasing models,
- financing to showcase artists/companies specifically for the creation of digital assets to support the onward touring potential,
- an artist development programme to support producers/artists to attend the Edinburgh Festivals for a five-day period, to see work and network[2].
- Showcase development: with the aim of having significant NI representation at leading overseas arts events and at home by enabling NI's own leading arts festivals to invite international programmers to see local work in a local context. This would crucially include strengthening the networks between international arts programmers and NI artists by financing the ability for international practitioners to attend events in NI such as Belfast International Arts Festival, Cathedral Quarter Arts Festival, Out to Lunch, Outburst and Echo Echo International.
- Administration: delivering a showcase programme that is open to applications from artists needs at least three dedicated staff: a director for strategy and management, an administrator for processing, and a marketer / engagement lead. Along with fees for consultants offering professional services in marketing and PR, fees for independent programming selectors, and overheads, this represents a total cost in the region of £100,000 per year.

At the time of writing, TDNI are working diligently to increase investment to enable NI artists to present high-quality, tour ready work at the Edinburgh Festivals as a launch pad into the wider international festival sector as well as for increased investment to support TDNI's work on this major project. With the right investment, these markets including the significant Irish diaspora audiences worldwide offer huge opportunities to be exploited.

[2] This objective had been achieved with the launch of the 'Fellowship Programme' by TDNI for the August 2023 Edinburgh Festivals.

Dance Conversations & Dance Counts
The Dance Counts and Dance Conversations report was completed in partnership with Dance Ireland, and academics from QUB, UCD and University of Liverpool. The report examined the living and working conditions of dance artists throughout the island of Ireland. The findings from this research were shared in October 2022 building further awareness and understanding of the dance sector in Ireland. This work follows on from the work done at the *Co-Motion Dance Conference,* which took place in Belfast in October 2019 and emerged out of a strategic effort on the part of Dance Ireland and TDNI in partnership with academic researchers, to build the knowledge base on the conditions and developmental needs of dance across the island of Ireland.

The Future of Cross Border Co-operation in the Arts
Along with other sector colleagues from across the island, TDNI attended *The Future of Cross-Border Cooperation in the Arts - What Next?* symposium which presented findings from both *The Future of Cross Border Co-operation in the Arts, & the Building Capacity for Cultural Industries: Towards Shared-Island Approach for Dance and Theatre* research. Chaired by Eugene Downes, Cultural Director, Department of Foreign Affairs, this event was a further opportunity to disseminate the findings of these two important research documents and to continue to make the case for stronger all-island ties and investment in this important ecology.

Financial Review

Financial Performance
The financial performance was in line with the Board of Director's expectations. The charitable company remains in a sound financial position at the year end. The results for the year are set out in details on pages 20 to 34. Net incoming resources for the year were £46,639 (2022 - net incoming resources of £24,598).

At 31 March 2023, the total funds of the charity amounted to £122,596 (2022: £75,957) comprising restricted funds of £63,893 (2022: £41,051), unrestricted funds of £23,703 (2022: £34,906) and designated funds of £35,000 (2022: Nil). This represents free reserves of £23,207 which represents 3 months unrestricted expenditure (2022: £34,906 - 3 months).

Principal sources of funding and how this has supported the key objectives of the charitable company are disclosed in the notes to the financial statements.

Reserves Policy
The charitable company maintains a formal reserves policy and the Board of Directors continue to monitor the level of reserves held by the charitable company and are actively taking steps to increase the reserves in order to meet any unforeseen expenditure incurred.

During the year, the charity made a transfer of £35,000 from unrestricted reserves to a designated fund in order to comply with its reserves policy as detailed in section 2.7.

Directors
The Directors during the year are the same as the Directors as listed on page 2.

Taxation Status
The charitable company is recognised as a charity by HM Revenue & Customs. Accordingly, the charitable company has availed of the exemptions contained in Chapter 3 Part 11 Corporation Taxes Act 2010 and Section 256 Taxation of Chargeable Gains Act 1992.

DIRECTORS' REPORT for the year ended 31 March 2023 (Continued)

Statement of Directors' Responsibilities

The Directors are responsible for preparing the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Directors to prepare financial statements for each financial year which give a true and fair view of the state of the 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 year. In preparing these financial statements the Directors are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102);
- 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 operation.

The Directors 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.

Cavanagh Kelly were appointed accountants for the years 2021 - 23 following an open tendering process. Cavanagh Kelly were appointed on 21st April 2021.

Small Companies Exemption

The above report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

This report was approved by the Board of Directors on 4th December 2023 and signed on its behalf by:

Registered office:

Crescent Arts Centre
2-4 University Road
Belfast
Co. Antrim
BT2 8SH

L Rossington
Chairperson

Company Registration Number: NI071673
Charity Registration Number: NIC105810

INDEPENDENT EXAMINER'S REPORT to the members on the unaudited financial statements of Theatre and Dance NI for the year ended 31 March 2023

We report on the financial statements of the company for the year ended 31 March 2023 which are set out on pages 20 to 34.

Respective Responsibilities of Directors and Independent Examiner
As the charitable company's Directors, who are the trustees for the purpose of charity law, you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006. Having satisfied ourselves that the charitable company is not subject to audit under company law, and is eligible for independent examination, it is our responsibility to:

- examine the accounts under section 65 of the Charities Act (Northern Ireland) 2008;
- follow the procedures laid down in the general Directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act (Northern Ireland) 2008; and
- state whether particular matters have come to our attention.

Basis of Independent Examiner's Report
We have examined your charitable company's financial statements as required under section 65 of the Charities Act (Northern Ireland) 2008 and our examination was carried out in accordance with the general directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act (Northern Ireland) 2008. The examination included a review of the accounting records kept by the charitable company and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from you as charitable company Directors concerning any such matters.

Our role is to state whether any material matters have come to our attention giving us cause to believe:

- That accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- That the accounts do not accord with those accounting records; or
- That the accounts do not comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the 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; or
- That there is further information needed for a proper understanding of the accounts to be reached.

Independent Examiner's Statement
We have completed our examination and have no concerns in respect of the matters listed above and, in connection with following the Directions of the Charity Commission for Northern Ireland, we have found no matters that require drawing to your attention.

CAVANAGHKELLY
Chartered Accountants & Statutory Auditors
36-38 Northland Row
Dungannon
Co. Tyrone
BT71 6AP

Date: 4th December 2023

Theatre and Dance NI
(Charitable Company Limited by Guarantee)

STATEMENT OF FINANCIAL ACTIVITIES
(Including an income & expenditure account)
For the year ended 31 March 2023

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Designated Funds 2023 £	Total Funds 2023 £	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £
INCOME AND ENDOWMENTS							
Charitable Activities (Note 3)	94,197	173,641	-	**267,838**	123,789	64,729	188,518
Other Donations	-	-	-	-	-	-	-
TOTAL INCOME AND ENDOWMENTS	94,197	173,641	-	**267,838**	123,789	64,729	188,518
RESOURCES EXPENDED							
Charitable Activities (Note 4)	(91,288)	(129,911)	-	**(221,199)**	(125,462)	(38,458)	(163,920)
TOTAL RESOURCES EXPENDED	(91,288)	(129,911)	-	**(221,199)**	(125,462)	(38,458)	(163,920)
Net incoming/(outgoing) resources for the year	2,909	43,730	-	**46,639**	(1,673)	26,271	24,598
Transfers between funds	(14,112)	(20,888)	35,000	-	-	-	-
Balance brought forward	34,906	41,051	-	**75,957**	36,579	14,780	51,359
Balance carried forward	23,703	63,893	35,000	**122,596**	34,906	41,051	75,957

The above Statement of Financial Activities includes all information as required to be disclosed by the Companies Act 2006.

All of the activities of the charitable company are classed as continuing.

The Statement of Financial Activities includes all gains and losses recognised during the year.
The notes on pages 24 to 34 form an integral part of the financial statements.

STATEMENT OF FINANCIAL POSITION as at 31 March 2023

	Note	2023 £	2022 £
Non-Current Assets			
Intangible Assets	9	-	-
Tangible Assets	10	11,254	14,899
		11,254	14,899
Current Assets			
Debtors	11	19,682	9,276
Cash and cash equivalents		111,681	66,891
		131,363	76,167
Payables: Amounts falling due within in one year	12	(20,021)	(15,109)
Net current assets		111,342	61,058
Net Assets		122,596	75,957
REPRESENTED BY:			
Unrestricted funds	13	23,703	34,906
Restricted funds	13	63,893	41,051
Designated funds	13	35,000	-
Total Funds		122,596	75,957

The Directors' statements shown on the following page form part of this Statement of Financial Position. These financial statements have been prepared in accordance with the provisions applicable to small companies' regime within Part 15 of the Companies Act 2006.

For the financial year ended 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006.

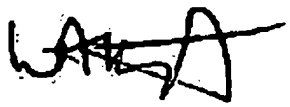
The Directors confirm that the members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476 of the Companies Act 2006.

The Directors acknowledge their responsibilities for ensuring that the charitable company keeps accounting records which comply with Section 386; and for preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of the financial year and of its incoming or outgoing resources for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

STATEMENT OF FINANCIAL POSITION as at 31 March 2023 (continued)

The notes on pages 24 to 34 form an integral part of the financial statements.

The financial statements were approved and authorised for issue by the Board of Directors on 4th December 2023 and signed on their behalf by:



L Rossington
Chairperson

Company Registration Number: NI071673
Charity Registration Number: NIC105810

STATEMENT OF CASH FLOWS
For the year ended 31 March 2023

	2023 £	2022 £
Cash flows from operating activities		
Surplus for the year	46,639	24,598
Adjustments for:		
Depreciation and impairment of tangible fixed assets	6,542	6,025
Amortisation and impairment of intangible assets	-	1,276
	53,181	**31,899**
Movements in working capital:		
Movement in receivables	(10,406)	(494)
Movement in payables	4,912	3,117
	(5,494)	**2,623**
Net cash generated from operating activities	**47,687**	**34,522**
Cash flows from investing activities		
Payments to acquire property, plant and equipment	(2,897)	(6,448)
Net increase in cash and cash equivalents	**44,790**	**28,074**
Cash and cash equivalents at beginning of financial year	**66,891**	**38,817**
Cash and cash equivalents at end of financial year	**111,681**	**66,891**

Cash and cash equivalents consist of:

	2023 £	2022 £
Cash at bank and in hand	**111,681**	66,891

NOTES TO THE FINANCIAL STATEMENTS
For the year ended 31 March 2023

1. GENERAL INFORMATION

Theatre and Dance NI is a charitable company limited by guarantee incorporated in Northern Ireland. In the event of the charitable company being wound up, the liability in respect of the guarantee is limited to £1 per member of the charitable company. The address of the registered office is as shown on page 2.

The charitable company constitutes a public benefit entity as defined by FRS 102.

The financial statements are stated in £ sterling which is the functional currency of the charitable company.

2. ACCOUNTING POLICIES

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the charitable company's financial statements.

2.1 Statement of Compliance

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

2.2 Basis of Preparation

The financial statements are prepared on a going concern basis under the historical cost convention unless otherwise stated in the relevant accounting policy. Historical cost is generally based on the fair value of the consideration given in exchange for assets.

2.3 Income and Endowments

(i) Charitable Activities

Income from charitable activities includes income received under contract or where entitlement to grant funding is subject to specific performance conditions. It is recognised as earned as the related services or goods are provided. Grant income is recognised in the Statement of Financial Activities when receivable. Grant income included in this category provides funding to support projects and is recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability.

2. ACCOUNTING POLICIES (Continued)

2.4 *Income and Endowments (Continued)*

(ii) Donations and Legacies

Donations and Legacy income include incoming resources from gifts, donations and grants and is recognised in full in the Statement of Financial Activities when receivable. Activities for generating funds are commercial activities which are recognised as earned when the related goods and services are provided.

2.5 Expenditure

Expenditure is recognised when a liability is incurred. Contractual arrangements and performance related grants are recognised as goods and services are supplied. Where costs cannot be directly attributed to a particular heading, they have been allocated to activities on a basis consistent with use of resources. Staff costs and overhead expenses are allocated to activities on the basis of staff time spent on those activities.

(i) Charitable Activities

This comprises all the resources applied by the charitable company in undertaking its work to meet its charitable objectives. Charitable activities will include the costs of governance arrangements which relate to the general running of the charitable company.

2.6 Fund Accounting

The charitable company has two types of funds for which it is responsible at the year end:

Unrestricted Funds - Funds which are expendable at the discretion of the Directors in furtherance of the objectives of the charitable company. In addition, funds may be held in order to finance capital investment and working capital.

Restricted Funds – Monies received for specific purposes. Such purposes are within the overall aims of the charity.

2.7 Reserves

Reserves are needed to bridge the timing gap between spending and receiving of income and to cover unplanned temporary shortfalls in income should they arise. Holding adequate reserves safeguards the provision of our services in the event of unexpected significant financial pressures. The trustees consider that the ideal level of reserves would be three months expenditure plus total liabilities at year end.

2. ACCOUNTING POLICIES (Continued)

2.8 Property, Plant and Equipment and Depreciation

Property, plant and equipment are initially recorded at cost. Cost includes the original purchase price, costs directly attributable to bringing the asset to its working condition for its intended use, dismantling and restoration costs and borrowing costs capitalised.

Depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

IT Equipment	20% on cost

2.9 Intangible fixed assets other than goodwill

Intangible assets acquired separately from a business are recognised at cost and are subsequently measured at cost less accumulated amortisation and accumulated impairment losses.

Intangible assets acquired on business combinations are recognised separately from goodwill at the acquisition date where it is probable that the expected future economic benefits that are attributable to the asset will flow to the entity and the fair value of the asset can be measured reliably; the intangible asset arises from contractual or other legal rights; and the intangible asset is separately from the entity.

Amortisation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following basis:

Software	*20% on cost*

2.10 Taxation

As a charity, the charitable company is not liable to Corporation Tax.

2.11 Cash and Cash Equivalents

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

2.12 Critical accounting estimates and judgements

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

2. ACCOUNTING POLICIES (Continued)

2.12 Critical accounting estimates and judgements (continued)

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

Critical judgements in applying the entity's accounting policies
There are no critical judgements in applying the company's accounting policies.

Critical accounting estimates and assumptions
There are no accounting estimates in applying the company's accounting policies.

2.13 Financial Instruments

(i) Financial assets

Basic financial assets, including trade and other receivables, cash and bank balances and amounts owed by related parties and are initially recognised at transaction price, unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Such assets are subsequently carried at amortised cost using the effective interest method.

At the end of each reporting period financial assets measured at amortised cost are assessed for
objective evidence of impairment. If an asset is impaired the impairment loss is the difference between the carrying amount and the present value of the estimated cash flows discounted at the asset's original effective interest rate. The impairment loss is recognised in profit or loss.

If there is decrease in the impairment loss arising from an event occurring after the impairment was recognised, the impairment is reversed. The reversal is such that the current carrying amount does not exceed what the carrying amount would have been had the impairment not previously been recognised. The impairment reversal is recognised in profit or loss.

Financial assets are derecognised when (a) the contractual rights to the cash flows from the asset expire or are settled, or (b) substantially all the risks and rewards of the ownership of the asset are transferred to another party or (c) despite having retained some significant risks and rewards of ownership, control of the asset has been transferred to another party who has the practical ability to unilaterally sell the asset to an unrelated third party without imposing additional restrictions.

(ii) Financial liabilities

Basic financial liabilities, including trade and other payables, bank loans and overdrafts and amounts owed to related parties are initially recognised at transaction price, unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future receipts discounted at a market rate of interest. Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

2. ACCOUNTING POLICIES (Continued)

2.13 Financial Instruments (continued)

Fees paid on the establishment of loan facilities are recognised as transaction costs of the loan to the extent that it is probable that some or all of the facility will be drawn down. In this case, the fee is deferred until the draw-down occurs.
To the extent there is no evidence that it is probable that some or all of the facility will be drawn
down, the fee is capitalised as a pre-payment for liquidity services and amortised over the period of the facility to which it relates.

Trade payables are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities.

Trade payables are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Financial liabilities are derecognised when the liability is extinguished, that is when the contractual obligation is discharged, cancelled or expires.

(iii) Offsetting

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

2.14 Pension and other post retirement obligations

The charity operates a defined contribution pension scheme which is a pension plan under which fixed contributions are paid into a pension fund and the charity has no legal or constructive obligation to pay further contributions even if the fund does not hold sufficient assets to pay all employees the benefits relating to employee service in the current or prior periods.

Contributions to defined contribution plans are recognised in the Statement of Financial Activities when they are due. If contribution payments exceed the contribution due for the service, the excess is recognised as a prepayment.

2.15 Employee Benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

3. INCOME AND ENDOWMENTS

	Unrestricted Funds 2023	**Restricted Funds 2023**	**Total Funds 2023**	Unrestricted Funds 2022	Restricted Funds 2022	Total Funds 2022
	£	**£**	**£**	£	£	£
Charitable Activities						
Donations and gifts	-	500	**500**	10,150	-	10,150
Grant income	84,781	164,944	**249,725**	106,878	51,209	158,087
Membership fees	5,946	-	**5,946**	4,481	-	4,481
Earned income	3,450	8,197	**11,647**	2,280	13,520	15,800
Interest receivable	20	-	**20**			
Total Charitable Activities	94,197	173,641	**267,838**	123,789	64,729	188,518

	Unrestricted Funds 2023	**Restricted Funds 2023**	**Total Funds 2023**	Unrestricted Funds 2022	Restricted Funds 2022	Total Funds 2022
	£	**£**	**£**	£	£	£
Grants receivable for core activities						
Arts Council NI - AFP Funding	84,781	51,607	**136,388**	106,278	30,110	136,388
Arts Council NI - Capital Award	-	2,897	**2,897**	-	5,845	5,845
Arts Council NI - Other grants	-	1,830	**1,830**	-	-	-
Trusts & Foundations	-	-	**-**	600	2,450	3,050
Arts And Business	-	22,800	**22,800**	-	-	-
Foyle Foundation	-	20,000	**20,000**	-	-	-
Future Screens	-	21,919	**21,919**	-	-	-
Halifax Foundation	-	500	**500**	-	4,336	4,336
Leche Trust	-	-	**-**	-	3,000	3,000
British Council	-	6,459	**6,459**	-	-	-
Belfast City Council INVEST	-	30,000	**30,000**	-	-	-
Belfast City Council IETM	-	2,000	**2,000**	-	-	-
Belfast City Council Small Grants	-	4,932	**4,932**	-	5,468	5,468
Total grants receivable	84,781	164,944	**249,725**	106,878	51,209	158,087

4. Resources Expended – Charitable Activities

	2023	2022
	£	£
Staff Costs	**111,455**	82,472
Artist fees	**22,941**	15,244
Project costs	**39,418**	11,960
	173,814	109,676
Share of support costs (note 5)	**44,707**	52,491
Share of governance costs (note 5)	**2,679**	1,753
	47,386	163,920
Analysis of Funds		
Unrestricted funds	**91,288**	125,462
Restricted funds	**129,911**	38,458
	221,199	163,920

5. Support Costs

	Support Costs 2023	Governance Costs 2023	Total 2023	Support Costs 2022	Governance Costs 2022	Total 2022
	£	£	£	£	£	£
Depreciation	6,542	-	**6,542**	7,301	-	7,301
Office	16,457	806	**17,263**	14,244	-	14,244
Professional Fees	5,307	-	**5,307**	27,590	-	27,590
Travel	16,036	-	**16,036**	3,041	-	3,041
Accountancy	-	1,873	**1,873**	-	1,753	1,753
Bank Fees	365	-	**365**	315	-	315
Total support costs	44,707	2,679	**47,386**	52,491	1,753	54,244

All expenditure noted above is analysed to charitable activities within the financial year, consistent with prior year.

6. NET INCOME/(EXPENDITURE) FOR THE YEAR

Net income/(expenditure) is stated after charging/(crediting):

	2023 £	2022 £
Depreciation of property, plant and equipment	**6,542**	6,025

7. INDEPENDENT EXAMINER'S REMUNERATION

The independent examiner's remuneration amounts to an independent examination fee of £1,525 (2022 - £1,450).

8. STAFF COSTS AND EMPLOYEE BENEFITS

The average number of persons employed by the charitable company during the year was 4 (2022 - 3).

The total staff costs and employee's benefits was as follows:

	2023 £	2022 £
Wages and salaries	**103,597**	77,061
Social Security costs	**5,425**	3,583
Pension costs	**2,433**	1,828
	111,455	82,472

Key management personnel received total remuneration of £72,575 (2022: £82,472) in the period.

No employee of the charitable company received total employee benefits of more than £60,000.

8.1 DIRECTORS' REMUNERATION

The Directors received nor waived any remuneration or any other benefits during the year and no reimbursements of expenses incurred.

9. INTANGIBLE FIXED ASSETS

	Total
	£
Cost	
At 31 March 2022 and 31 March 2023	6,376
Amortisation and impairment	
At 31 March 2022 and 31 March 2023	6,376
Net Book Values	
At 31 March 2023	-
At 31 March 2022	-

10. PROPERTY, PLANT AND EQUIPMENT

	IT Equipment	Total
	£	£
Cost		
At 1 April 2022	30,243	30,243
Additions	2,897	2,897
At 31 March 2023	33,140	33,140
Depreciation		
At 1 April 2022	15,344	15,344
Charge for year	6,542	6,542
At 31 March 2023	21,886	21,886
Net Book Values		
At 31 March 2023	**11,254**	**11,254**
At 31 March 2022	14,899	14,899

11. RECEIVABLES: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade Receivables	**19,682**	9,276
	19,682	9,276

Trade receivables include retentions amounting to £17,586 with remaining debt from unpaid membership fees and grants at year end.

12. PAYABLES: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade payables	**16,115**	11,217
Taxation and social security	**2,369**	2,355
Accruals	**1,537**	1,537
	20,021	15,109

13. ANALYSIS OF NET ASSETS

	Unrestricted Funds 2023	Restricted Funds 2023	Designated Funds 2023	Total Funds 2023	Total Funds 2022
	£	£	£	£	£
Tangible Assets	496	10,758	-	**11,254**	14,899
Current Assets	29,026	67,337	35,000	**131,363**	76,167
Current Liabilities	(5,819)	(14,202)	-	**(20,021)**	(15,109)
	23,703	63,893	35,000	**122,596**	75,957

14. ANALYSIS OF FUNDS

	Opening Balance	Income	Expenditure	Transfer between funds	Closing Balance
	£	£	£	£	£
Intangible fixed Assets	-	-	-	-	-
Arts Council NI	16,516	51,607	(51,607)	(16,516)	-
Arts Council NI - Equipment	5,778	2,897	(2,375)	-	**6,300**
Arts Council NI - Other	-	1,830	(1,830)	-	-
Belfast City Council - Equipment	10,040	-	(4,004)	-	**6,036**
Belfast City Council - INVEST	-	30,000	(30,000)	-	-
Belfast City Council - IETM	-	2,000	(2,000)	-	-
Belfast City Council - Other	-	4,932	(4,932)	-	-
Trusts & Foundations	-	-	-	-	-
Arts and Business	-	22,800	(1,055)	-	**21,745**
British Council	-	6,459	(6,459)	-	-
Foyle Foundation	-	20,000	(5,482)	-	**14,518**
Future Screens	-	21,919	(6,625)	-	**15,294**
Halifax Foundation	2,844	500	(4,336)	992	-
Leche Trust	3,000	-	(3,000)	-	-
Earned Income	2,873	8,197	(5,706)	(5,364)	-
Other	-	500	(500)	-	-
Restricted Funds	**41,051**	**173,641**	**(129,911)**	**(20,888)**	**63,893**
Unrestricted Funds	**34,906**	**94,197**	**(91,288)**	**(14,112)**	**23,703**
Designated Funds	**-**	**-**	**-**	**35,000**	**35,000**
Total Funds	**75,957**	**267,838**	**(221,199)**	**-**	**122,596**

15. CONTINGENT LIABILITIES

A contingent liability exists to repay grants received should certain conditions not be fulfilled by the charitable company.