

Charity Number: 1045364
Company Number: 2784677

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

For the year ended 31 March 2013




Clement Keys LLP
CHARTERED ACCOUNTANTS

THE DANCEXCHANGE LIMITED
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Reference and administrative information

Charity name	The DanceXchange (dx)	
Charity number	1045364	
Company registration number	02784677	
Business address	Birmingham Hippodrome Thorp Street Birmingham B5 4TB	
Registered office	Birmingham Hippodrome Thorp Street Birmingham B5 4TB	
Trustees	Peter McHugh – Chairman Malcolm McGivan Julia Carruthers Carnette Richardson-Jacquet John Houlden Tim Manson Louise Teboul Sarah Moors Olivia Zetterström-Sharp	
		appointed 11 February 2013 appointed 11 February 2013 appointed 11 February 2013, retired 13 May 2013
Company Secretary and Executive Director	Clare Lewis	
Auditors	Clement Keys LLP No 8 Calthorpe Road Edgbaston Birmingham B15 1QT	
Bankers	Royal Bank of Scotland Birmingham Colmore Row Branch 78/83 Colmore Row Birmingham B3 2AP	

THE DANCEXCHANGE LIMITED
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Report of the trustees (incorporating the directors' report)
For the year ended 31 March 2013

The trustees present their report and financial statements for the year ended 31 March 2013. The trustees, who are also directors of the DanceXchange Limited for the purposes of company law, who served during the year and up to the date of this report are set out on page 1.

Structure, Governance and Management

Structure and management

The charitable company is governed by its memorandum and articles of association as a company limited by guarantee.

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

Recruitment and appointment of new trustees

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

Induction and training of trustees

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

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

Organisational structure

The day-to-day operational activities of the charitable company are delegated by the Board of Trustees to a staff team. Senior members of the team comprise:

Artistic Director	David Massingham
Executive Director	Clare Lewis
Dance Development Director	Jane Ralls
Director of Programming and Production	Paul Burns

Risk assessment

The trustees have identified and considered all regulatory, financial and operating risks and implemented procedures to monitor and manage those risks.

Objectives and Activities

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

- (i) for the advancement of public education in the arts of dance and related arts, and
- (ii) to foster and promote the maintenance, development, knowledge, understanding, appreciation and opportunity to enjoy these arts.

In furtherance of such objects, the charitable company shall, in particular, aim to increase the accessibility of these arts and to encourage and assist in promoting the advancement of these arts through practice, presentation, research and study. The charitable company seeks to achieve this through a series of events and activities under various broad activity headings encompassing a variety of programmes.

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Public benefit statement

The trustees confirm that

- in the exercise of their powers as charity trustees, they have had due regard to the published guidance from the charity commission on the operation of the public benefit requirement, and
- the charitable company works towards a balance of local, regional and national impact and is committed to enriching the cultural life of the West Midlands through the production and presentation of outstanding dance, creating high quality dance experiences and raising aspirations, inspiring creativity and engaging people of all ages, abilities and cultural backgrounds as participants and audience members, for the pursuit of leisure, learning and healthy living

Achievements and performance

Artistic Programme Highlights

2012/13 was an important year for DanceXchange, and a great opportunity to maximise the profile of and public engagement in dance, and to further build our reputation as a centre of excellence for dance development and production

The following report shows the scale and scope of the artistic work delivered, offering a perspective on artistic quality, and highlighting progress in terms of profile, audience development and participation

Patrick Centre Programme

The year began with two very successful shows in The Patrick Centre as part of International Dance Festival Birmingham 2012 (IDFB) – Louise Lecavalier's *Children and A Few Minutes of Lock* and DanceXchange's commission for the Cultural Olympiad's Unlimited programme *The Impending Storm*. The period following IDFB saw The Patrick Centre in demand as a rehearsal and production space, especially for various summer Cultural Olympiad projects, such as our own touring production *Spill, a playground of dance*. The venue also hosted DanceXchange's class programme showcase performances and Centre for Advanced Training summer intensive

In the late summer The Patrick Centre was used as a space to produce *Tree*, a new DanceXchange commission by Sally Marie, an artist we have supported for some time. This production, which used a range of spaces in the building, was shared with an invited audience before going on to a successful performance run in London and will have a full tour in Spring 2014

This year we took a new approach to the regular Patrick Centre programme, with all companies performing at least two shows – a model which, although in some cases a little ambitious, has proved popular with both audiences and companies. Our new approach also included companies being in residence with us for a full week, using their time in delivering education work with young people or targeted community groups, or researching and developing new work

The Autumn 2012 season began with two more DanceXchange commissions – associate artist Rosie Kay's *There is Hope* and Company Chameleon's *Gameshow*. Rosie's new work exploring religion and belief went on to a major national tour and continued her recent reputation for creating challenging work exploring big subjects. *Gameshow* was an engaging work exploring consumerism and power and was very popular with audiences both here and elsewhere on tour. Company Chameleon also undertook a successful programme of workshops with young people

"This was a really first class performance. It was bold, subtle, entertaining, thought provoking and very moving at times. I would recommend it. Thank you"
Audience feedback on Company Chameleon's *Gameshow*

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The season continued with State of Flux's *Forgetting Natasha* – an innovative dance theatre piece integrating video, technology and movement. The company spent the first part of their week developing their new piece *House on the Edge*, which will tour extensively in 2013/14. Vincent Dance Theatre's new work *Motherland* visited the venue in early November. This brave and challenging work explored contemporary notions of femininity and achieved widespread acclaim. The company also worked with two groups involving young women in care settings, homeless adults and an older adults performance group. The season finished with Arthur Pita's *God's Garden* – an intergenerational work which sets the story of the prodigal son in Portugal. First seen in Birmingham as part of British Dance Edition 2010, this accessible and entertaining work proved very popular with audiences.

The Spring 2013 season started with an international company – Ireland's Liz Roche Company. With a strong international reputation for high quality work, the show generated a good response from the most dance-literate of our audience.

"Roche's choreography is delicately woven but its threads possess an elusive tensile strength. Entrancing"

Donald Hutera, *The Times*, on Liz Roche Company *Shared Material on Dying & Body and Forgetting*

We continued with DanceXchange associates 2Faced Dance's brand new show, produced in The Patrick Centre. With a strong following in the region, this was our most successful show for some time in terms of audience numbers, attracting new attenders to the venue and achieving strong audiences over all three nights.

"Eloquent, moving, and just downright cool. 2Faced Dance is one of the UK's finest male dance companies"

The Stage on 2Faced Dance Company *Out of His Skin*

"[2 Faced Dance Company's Out of His Skin] is a quality performance with an interesting fusion of styles that will resonate and engage with a wide range of people"

ACE Artistic Assessment feedback

March began with the world premiere of another work commissioned by DanceXchange – Tom Dale's *Refugees of the Septic Heart*. An ambitious piece, featuring a new musical score, extensive set and complex visual projection, it received a warm reception from audiences, and the company delivered some strong workshops leading to a curtain-raiser performance. Lastly in this financial year, New Art Club presented a preview performance of their new show *Feel About Your Body*, a comedy dance performance which was well received.

"Exhilarating beautiful and simmering with danger"

British Theatre Guide on Tom Dale's *Refugees of the Septic Heart*

In 2012/13, we delivered 21 ticketed performances and 1 free performance as part of our core performance programme, attracting a total audience of 2,326. This compares with 29 shows and an attendance of 2,658 in 2011/12 (a period which included our extended anniversary season, so is not a like-for-like comparison). In 2012/13, we sold 1,846 tickets (48% of the available seats) and allocated 480 complimentary tickets, achieving 61% of overall audience potential. Although overall the audience reduced on the prior year, due to our presenting fewer shows, the average attendance per show increased by 21% and average sales increased by 26%.

"This is my favourite time of year at DanceXchange - I get to see 5 performances for £53.50 ish! As it's so cheap, I can afford to take a different friend every time and hopefully introduce them to the joys of contemporary dance! It works with some and not with others! Thank you so much for doing this again in 2012. I love it!"

Audience feedback on DanceXchange Autumn Season

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Class Programme

In 2012/13, the DanceXchange class programme continued to offer open classes at different levels, for all ages (6 months to 50+) and abilities, in a culturally diverse range of styles, including Hip Hop, Capoeira, Ballet and Argentine Tango

Building on our success in offering short courses to test out new styles, we trialled Argentine Tango as a short course for adults. This proved very popular and was subsequently added to our regular programme, it continues to attract new participants each week

We provided further opportunities for young people to gain experience as assistants as part of our regular class programme, which is useful for their National Records of Achievement and also their Duke of Edinburgh Awards. We also continued to run our buddy system for newcomers who may be nervous about coming to class for the first time

Across all areas of our Class Programme activity, including our Summer Showcase and taster workshops, 1,362 classes were delivered, generating 12,225 participatory experiences for people of all ages, 5,018 of which were for children and young people. There were 13% fewer experiences when compared with 2011/12, due to a slight streamlining of the programme that resulted in fewer sessions overall, but for the core weekly classes, attendance remained steady at an average of 10 individuals per session

The number of participants choosing to buy their classes in bulk increased over this period from 151 to 195. This is a slightly cheaper option for our participants, meaning that the yield per class is slightly lower, but it does demonstrate the loyalty of participants and their commitment to attending multiple classes per week

Participants continued to value and enjoy the classes, as is clear from their feedback

"Fantastic! Brilliant! Absolutely love it!"

"Keep up the good work all Bnll!"

"I always feel very uplifted when doing these classes. Strongly recommend this to anyone."

"Very positive atmosphere. Nice to be warmly greeted by the receptionists and love the dance teachers."

Centre for Advanced Training (CAT)

Our Centre for Advanced Training for South Asian and Contemporary Dance delivered another successful year of training during 2012/13 and continued to build its profile in the West Midlands and, for the South Asian strand of training, across England

Whilst there remains the possibility of cuts to the Music and Dance Scheme (MDS) budget by the Department for Education, a funding agreement for the next two academic years now provides greater certainty. Although there is no change to the level of student grant, making finances tight, the agreement gives us some stability and enables us to plan ahead

The national CAT PR Group remains focused on building support for the Centres for Advanced Training and defining a strategic approach to engagement with policy makers and stakeholders in the MDS and Government, including local MPs. Our aim is to build a network of supportive advocates who understand the positive impact of the CAT on the development of young dancers, and the need to maintain MDS investment to protect their access to high quality training

Student recruitment activity took place in autumn and spring, and Anita Srivastava was again commissioned to manage the outreach for the South Asian strand of our work. Each strand had a programme of talent identification workshops and regional auditions, the aim was to identify young people with the potential to excel in dance and a commitment to engage in training. We achieved the

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following student numbers Contemporary, 29 students, with 26 receiving grants, Kathak, 9 students, with 8 receiving grants, and Bharatanatyam enrolled 17 students with 14 receiving grants. We filled our MDS quota of 48 grant-assisted places and attracted 7 fee-paying students in total.

We have continued to engage with a range of performance opportunities. This year our students were able to take part in the following:

- Alchemy Festival, South Bank, London, 22nd April – Bharatanatyam students performed a specially commissioned piece choreographed by our Subject Leader, Anusha Subramanyam
- Asian Spring, 29th April, sampad performance platform, Birmingham – Kathak students performed a specially commissioned piece choreographed by our Subject Leader, Sujata Banerjee
- Breathe the Beat Roadshow, 28th April, Birmingham – Bharatanatyam and Contemporary students showcased performance pieces from their current repertoire
- IDFB, HOME project, 29th April, 6th & 13th May – Contemporary students performed a specially commissioned piece choreographed by our Subject Leader, Rosie Kay
- IDFB, International Raw Energy, 19th May – Kathak students performed a piece from their current repertoire

The Contemporary students also engaged in workshops and residencies with a number of artists and companies. They watched Tom Dale Company's *Refugees of the Septic Heart* as part of The Patrick Centre Programme and then engaged in a series of workshops to create a performance piece for the 2013 Summer Showcase Performance. They also saw *God's Garden* by Arthur Pita, again as part of The Patrick Centre programme. Other guest artists included Bettina Strickler and members of the Michael Clark Company, both artists created performance work for the 2012 Summer Showcase. The Kathak students worked with Subhash Viman to create a high energy fusion piece for the showcase, and the Bharatanatyam students worked extensively with dance artist Subhadra Subramaniam on a reworking of the company piece, *Elixir*.

At the end of the 2011/2012 academic year, our Contemporary Subject Leader, Rosie Kay announced her withdrawal from the project to focus on her own company. During 2012/13, while we undertook a long period of recruitment to identify a replacement of similar high calibre, our students benefitted from increased time with experienced guest artists, alongside a consistent programme of tailored support from the teaching team.

"I love the creative sessions, I find the opportunity to work with such a variety of artists inspiring and enriching. I believe it has been extremely beneficial and important that I have been able to explore my own choreographic voice and contribute my ideas into the process."

Student on Contemporary strand, aged 18, Graduated in July 2013,
now studying at Northern School of Contemporary Dance

"The Individual Training Plan gave me a wealth of inspiration and opened up a number of alternatives which I had never considered for my future training as a dancer. Having not come from a 'dance family' the advice was invaluable and helped the family to make well informed decisions."

Student on Contemporary strand, aged 16, Graduated in May 2013,
now studying at the Urdang Academy

"The scheme helped me develop into a rounded dancer with the knowledge of costume, make-up, lighting and choreographic skills. This is the first step to me becoming an artist, the next step from being a student."

Student on South Asian strand, aged 20, Graduated in July 2011,
now part of the CAT Graduate Support Scheme

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Children and Young People's Dance

In 2012/13, DanceXchange continued to steer development for Children and Young People's (C&YP) dance across the region through the C&YP Dance Strategy Group, working closely with the Regional Development Agencies, embedding activity within the organisation's wider programme, and developing new partnerships through the work of our Community Engagement Manager

With a focus on developing young people as leaders, performers and creators, we

- trialled a new and innovative model 'Discover Dance' that uses dance as a tool for learning across the school curriculum. Developed in partnership with Dance 4 in the East Midlands, the pilots tested delivery models and investigated the impact of dance on learning outcomes – further pilots are underway during 2013/14
- continued to grow and build on the region's success in developing young choreographers through our youth dance Choreolab – for the fourth year running, two young choreographers gained places on the national Young Creatives scheme
- piloted two youth dance companies in the region, filling gaps in provision by supporting freelance dance artists to set up and manage their own companies. These companies provided support for aspiring choreographers and young leaders, feeding directly into other DanceXchange/regional activity, such as the Centre for Advanced Training (CAT) – four youth company members auditioned for CAT, and three of these were successful in gaining places on the programme
- combined our regional U Dance youth dance showcase event with that of Dance4 to create a Midlands-wide offer, MY (Midlands Youth) Dance Festival, which this year took place at Nottingham Playhouse. This included a MY Dance Fringe event, MY World, led by the West Midlands Youth Dance Forum – a creative mixed-media installation which grew throughout the day and culminated in an exhibition and foyer performance
- continued to support budding young leaders through our Youth Forum, providing opportunities for young people to develop project management and arts appreciation skills, and complete their Arts Award. The group took a central role on developing the Fringe for MY Dance Festival

"The Youth Forum is an excellent platform for young people interested in the dance industry. It allows us to experience what goes on behind the stage such as leadership, management and programming. The forum allows us to be involved in the industry in roles other than performance. It is a very interesting and rewarding experience that I would strongly recommend for young people who aspire to work in the arts. My Top 5 Youth Forum Moments

- 1 Midlands Youth Dance Festival (helping programme the fringe event and creating My World)*
- 2 Going to Newcastle Gateshead to participate in the Arts Council Quality Event*
- 3 Watching performances in the Patnck Centre*
- 4 Having a review published on the DanceXchange website*
- 5 Meeting dance artists and networking with companies"*

Grace C, Youth Forum Member, aged 17

Leadership and workforce development

In 2012/13 DanceXchange consolidated and strengthened its leadership role in the West Midlands, by establishing the Dancing for the Games Legacy Group and the Children & Young People's Dance Strategy Group. Through joined-up quarterly strategy meeting days led by DanceXchange's Artistic Director, we have achieved greater connectivity and effective cross-fertilisation, involved new partners, including dance companies, a private dance school and Arts Connect West Midlands, and created a stronger framework for the strategic development of dance across the region

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Over our full programme of activity, we provided 262 professional development sessions for artists and practitioners, generating 2,080 professional development experiences. In addition to this, we provided well over 100 hours of bespoke support and mentoring to our associate artists, and 9 artists benefitted from support and development time in our venue.

We have also delivered two training programmes specifically aimed at workforce development.

- The Dance Leadership Programme (DLP) provided tailored training plans for dance professionals living or working in Sutton Coldfield, DanceXchange's **Arts Champions** district. DLP members benefitted greatly from a series of networking events and training days, especially those looking at how to build relationships with schools and how and where to apply for funding. In addition, all members also undertook Arts Award training.

"The DLP has provided me a great opportunity to mix and work with other dance teachers. As a sole worker it has been great to network and make these connections. The training the course has provided has been excellent in connecting me with the arts award and a training session based in Hereford based on working with adults gave me great material that I use now in my everyday teaching. The DLP has been most enjoyable and I am glad to have been part of it. Thank you DanceXchange."

Kate Atherton – Dance Teacher, Dance Depot

- **Strive**, a bespoke training and mentoring programme, funded by the Esmée Fairbairn Foundation, provided training for 12 artists per year who aspire to work with vulnerable people, offering structured support, guidance and feedback from practitioners and specialists with a high level of knowledge and expertise in this area. Demand for a course dedicated to specialist work with vulnerable groups, such as the gypsy and traveller community, refugee community, excluded women and the homeless community is very high. In the first year, we were oversubscribed, with a further 10 artists on the waiting list for 2014.

"I am really impressed by the programme's understanding of what artists need, and the innovative approach to each day. Really enjoyable, hugely varied and incredibly informative."

Strive Participant on the 3-day course

Outdoor Dance Programme

Led by DanceXchange, in partnership with Regional Dance Agencies DanceFest (Hereford and Worcestershire), Dancescape (Solihull, Coventry and Warwickshire) and Dudley Performing Arts (Dudley and the Black Country), the Outdoor Dance Programme was a substantial project that formed a major strand of the West Midlands Cultural Olympiad.

From Summer 2011 to the end of the Olympic and Paralympic Games in Autumn 2012, the ODP sought to animate parks, playgrounds and city spaces across the West Midlands, through three interlinked strands of activity:

- (i) **Breathe the Beat**, a new digital project, inspiring the next generation of dancers and enthusiasts across the UK and beyond – led by inspirational French hip-hop artist, Salah.

Salah created five tutorials which were hosted online on a dedicated website Breathethebeat.com and YouTube channel as part of a competition. There were 94 submissions to the competition uploaded from entrants in 19 countries. Breathethebeat.com attracted 13,072 page views. Tutorials on YouTube received 626,926 views from 178 countries, with over 20,000 views from the UK – amounting to a total viewing time of 2 years and 215 days. Nearly half the views came from young males aged 13-24, traditionally a hard-to-reach audience for the arts.

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"Wow not a single video on youtube has taught me more than Salah he's a gift from the heavens Thank you_Salah, you're a great man!!! And thanks to Roxy too for setting an example to the popping community!! Cheers"

RoronoaZoroHunterX7 about Salah's Tutorial #2 Snake in the Water

"I can't help but believe Salah feels just as much, if not more, satisfaction in watching his students "get it" and grow into their full potential, as he does dancing himself He seems to have an excellent grasp of balancing putting the novice at ease while still inspiring them to reach beyond their comfort zone It is who Salah is, not "what he can do", that makes him more than just another talented dancer "

NoctisLabyrithus about Tutorial #5 Culture is Key

- (ii) a series of trailblazer events and large-scale roadshows in different public sites around the region, showcasing a wealth of youth and community performances – and a network of dance leaders delivered associated workshop activity across the region As part of Breathe the Beat, 441 participatory sessions were delivered to 4,543 individuals, generating 7,756 participatory experiences – and 23 Trailblazer and Roadshow events took place, attracting 26,341 audience members

"The experience was fantastic and our students really worked hard to both impress Jovan and to perform the work to a high standard Jovan was a fantastic teacher supporting and listening to students' needs and requests Work was broken down and taught accordingly to their age and ability Hopefully we will be seeing him again for future events "

Shireland Collegiate Academy

- (iii) a brand new commissioned dance work, *Spill*, a playground of dance, by Australian choreographer Shaun Parker This family-friendly work went on a 9-week tour of parks and playgrounds around the region, reaching new audiences, particularly in areas that would not usually have the opportunity to access cultural activity The tour was also sold to three sub-regions in Yorkshire

As part of *Spill*, 302 participatory sessions were delivered to 7,065 individuals, generating 8,537 participatory experiences 67 performances and 25 curtain-raisers and public rehearsals took place at 31 sites across the West Midlands, generating audiences of 12,553 – and in Yorkshire an additional 20 performances took place across 10 sites, attracting a further 1,591 audience members A further tour of this piece took place in 2013/14

"The project engaged the children and they loved every minute of it – they are still talking about it now – Thank You "

Amanda Davies, Hutchinson Primary School, Stoke-on-Trent

Achieving a PR value of nearly £70,000, the project worked hard to achieve a distinctive profile, which was critical given the wide range of dance and other activity during this time It also worked to connect people with dance activity taking place beyond the Cultural Olympiad activities

The learning from this substantial collaborative project is now feeding into DanceXchange's work to take forward the legacy of the Dancing for the Games programme in the West Midlands, engaging with a wide range of partners and stakeholders to inform the delivery of a new digital resource, WestMidlandsDance.com, and the development of new and innovative dance activity in outdoor places and unusual spaces

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International Dance Festival Birmingham 2012

Produced by DanceXchange and Birmingham Hippodrome, IDFB 2012 was the third edition of our major biennial festival, which seeks to present a world-class programme of dance in theatres and public spaces across Birmingham and the West Midlands. This year, IDFB sought to build upon and consolidate the distinctive profile and identity established in previous years.

The ticketed programme was again notable for the range and quality of ticketed performances. 2012 saw 34 performances of 13 different shows at theatres across the city and 9 film screenings delivered in partnership with Flatpack Festival – in total 43 ticketed events across 7 venues. The total number of tickets recorded was over 16,000, with a value of £186.5k.

The programme included 5 world premieres, renowned pieces such as William Forsyth's *Artifact* and Dave St-Pierre's *Un peu de tendresse bordel de merde!*, and iconic performers including Sylvie Guillem and Louise Lecavalier. International Raw Energy presented some of the best young dancers from the West Midlands and premiered two new youth dance commissions.

"What an amazing production. Funny, thought-provoking, bleak, enriching, erotic and challenging. Thank you all who made this possible"

Audience reaction to Dave St-Pierre Company's
Un peu de tendresse bordel de merde!

The Festival produced 5 new works, involving international collaborations with directors, choreographers and dancers from South Africa, Australia, the United States and the UK.

Wings of Desire, the free, large-scale, signature IDFB production in Victoria Square, featuring astounding digital projections on Town Hall, attracted over 9,000 attendees. *Spill, a playground of dance* had its world premiere during the Family Weekend. *Home* and *Breathe the Beat* offered further free performances in the streets of the city featuring community participants. Total audiences for free events were in excess of 44,000.

Home, IDFB's large-scale Cultural Olympiad project, was undoubtedly the festival's most ambitious participatory project yet, incorporating deep community engagement which generated over 2,000 contributions from participants, inspiring the choreographic creation process for 51 performances. Through *Home*, *Breathe the Beat*, Tango and Flamenco Intensives, an imaginative Family Weekend at mac, and a range of other opportunities to take part, IDFB offered 395 participatory sessions, generating over 7,500 experiences for people of all ages and abilities.

"That so many people have been involved is wonderful – and is how the arts should be."

Jan Watts – Birmingham Poet Laureate on *Home*

Advertising Value Equivalent (AVE) was calculated at £1,576,821, resulting in a PR value of £4,730,463. Coverage was achieved in all the national broadsheets plus prime time TV and radio slots. A media association was established with The Independent; the Festival was previewed in 15 Critics' Choice sections across national newspapers. The Impending Storm attracted interest from national newspapers and an interview on BBC Breakfast television. Goldie appeared on Radio 4 Loose Ends, promoting *Wings of Desire*. *Home* and *Wings of Desire* attracted over 50 pieces of coverage. Birmingham Royal Ballet's performances were reviewed in The Guardian, Observer and Independent.

"The importance of this Festival should not be underestimated"

David Lister – The Independent

"IDFB is a young but energetic project, and the four years of its existence have seen the emergence of the city as a major player on the arts-festival circuit"

Luke Jennings – The Observer

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Online engagement with IDFB increased significantly from 2010. Between 1 October 2011 and 25 May 2012, there were 48,291 visits made to the website from 153 different countries. 7,613 visits were made from mobile devices. IDFB's Facebook page had 5,845 likes whilst Twitter followers increased by 497% to 871 followers. IDFB's YouTube channels received 43,753 views.

Total economic activity associated with the Festival was in excess of £5.6m, and economic impact was over £1.3m. Estimated total spend by visitors to Birmingham attending specifically for IDFB events was nearly £722,000. These are conservative figures, as they do not take into account participants.

Over three-quarters of survey respondents felt IDFB had a positive impact on the area being a good place for arts and culture and good for events and festivals.

"Wings of Desire in Victoria Square was stunning and one of the most creative performance events I have been to. I was there with people aged 12-54 and we were all enraptured and said it made us feel proud of Birmingham – it felt like an international experience in the city"

Audience reaction to *Wings of Desire*

WestMidlandsDance.com

As the West Midlands Cultural Olympiad programme drew to a close in 2012, DanceXchange was identified by Arts Council England as being best placed to take forward the legacy of this work. Taking a lead in the region and engaging with a wide range of partners and stakeholders, the aim was to build on the increased engagement in dance, new partnerships, and the growing expertise in digital work and dance in outdoor places and unusual spaces, developed through Cultural Olympiad activity.

DanceXchange proposed to deliver this through several interlinked strands:

- a new online resource, westmidlandsdance.com
- a series of ideas-generating networking events bringing together a broad range of organisations and individuals to encourage knowledge sharing and stimulate new thinking
- quarterly strategy meetings with a group of experienced dance sector partners

In December 2012, DanceXchange held the first ideas-generating event, centred on 'exploring the notion of venue', looking at how we can shape an environment where dance in outdoor places and unusual spaces can flourish; this was attended by 34 individuals. The second event, in February 2013, focused on 'understanding the role of Producer', and what is involved in producing work in outdoor places and unusual spaces; this was attended by 28 individuals. Each event included group discussions and engaging speakers to inspire and trigger new ideas. These events are set to continue in 2013/14.

In February 2013, DanceXchange launched westmidlandsdance.com as the go-to site for everything dance in the West Midlands and beyond. The website offers the latest news, event listings, auditions, jobs, reviews, interviews, videos, photos and professional resources. It also highlights opportunities for people to get involved as participants, audience members and producers and provided a useful resource for dance artists, practitioners, teachers and project managers. In the short time between the site launch on Monday 4 February and year end, the site achieved:

- 10,594 visits
- 7,680 unique visitors
- 47,441 page views
- Average duration on site 2 minutes 33 seconds

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The team began to build strong relationships with key members of the professional West Midlands dance community, who regarded the website as a great platform that provides them with a valuable opportunity to build their profile within the region and beyond, and to develop new audiences for their performances and education activities

"The site launched last month and quite frankly I have been taken aback by the functionality available as well as its generally beauty It is much more than I expected WestMidlandsDance.com offers a great platform for performers, organisers and viewers of dance to go out and find new opportunities and plan the best way to develop their future productions It also offers 'the rest of us' an opportunity to help in any way we can and ensure the community builds and grows, developing lasting relationships with anyone who has something to offer It seems a massive project and has been brilliantly delivered, a big well done to everyone involved and I'm sure it will continue to improve even further "

Daniel Alcorn, 'Created in Birmingham' review article, March 2013
<http://www.createdinbirmingham.com/2013/03/22/westmidlandsdance-com-launches/>

Financial Review

The charitable company's principal funding sources comprise core revenue grants from Birmingham City Council and Arts Council England West Midlands as detailed at note 2 to the financial statements. In addition, the charitable company is in receipt of a significant amount of grant funding some of which is restricted in nature and this is detailed at note 4. The charitable company also generates its own income through studio hire and dance class / workshop activities.

Total incoming resources for the year were £2,075,826 (2012 £2,476,946) and total resources expended (detailed at notes 6 to 9) were £2,132,939 (2012 £1,575,709). This has resulted in a surplus on unrestricted activities of £51,885 and a deficit on restricted activities of £108,998. The total deficit for the year being £57,113 (2012 surplus £901,237).

The charitable company moves into the next financial year with balances of £523,302 remaining unspent on its restricted reserves. Restricted funds may only be spent on the purposes defined by funders and donors. As such, these balances represent unspent funds on specific projects and will be expended in the coming years on those projects in accordance with funders' and donors' requirements.

The Board of Trustees has considered the balance on its unrestricted reserves and has established a number of designated funds as detailed at note 17. The balance of these designated funds totals £390,971 and the balance on the general fund is £123,449.

Reserves policy

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

An analysis of relevant liabilities is carried out annually to determine an appropriate level of reserves for the organisation's scale of operation, this is then approved by the DanceXchange Board of Trustees. This 'specific stability reserve' is currently set at £100,000.

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

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)
Report of the trustees (incorporating the directors' report)
For the year ended 31 March 2013

Going concern statement

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

In the trustees' opinion, the current funding agreements will provide sufficient income and liquidity to allow the charitable company to continue to operate, and ACE core funding is agreed for 2014/2015

In the current economic climate, funding for arts organisations will be tough but the trustees believe the charitable company to be in a strong position. In the unlikely event that Government funding is reduced to the funding bodies with which the charity has agreements in place, there could be a shortfall in income such that the charity may have to close or reduce its scale of activities substantially. The trustees are satisfied that there would be sufficient funds to pay liabilities shown in the balance sheet and to allow an orderly wind down in the unlikely event of agreed funding for 2014/15 and later years being withdrawn. The going concern basis of preparing accounts is therefore appropriate

Statement of Directors' and Trustees' Responsibilities

The trustees (who are also directors of The DanceXchange Limited for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepting Accounting Practice)

Company law requires the directors to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the directors are required to

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

The directors are responsible for keeping proper 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

In so far as the directors are aware

- there is no relevant audit information of which the charitable company's auditors are unaware, and
- the directors have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)
Report of the trustees (incorporating the directors' report)
For the year ended 31 March 2013

Statement of Directors' and Trustees' Responsibilities – cont

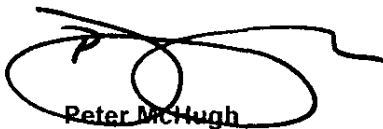
The directors are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Auditors

Clement Keys LLP will be proposed for re-appointment in accordance with section 485 of the Companies Act 2006.

The financial statements have been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

Signed on behalf of the Board on 30 September 2013



Peter McHugh
Chairman



Clare Lewis
Company Secretary

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE DANCEXCHANGE LIMITED

We have audited the financial statements of The DanceXchange Limited for the year ended 31 March 2013 which comprise the Statement of Financial Activities, Balance Sheet and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Respective responsibilities of directors and auditors

As explained more fully in the Statement of Directors' and Trustees' Responsibilities set out on page 13, the directors (who are also the trustees of the charitable company for the purposes of charity law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

Scope of the audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of whether the accounting policies are appropriate to the charitable company's circumstances and have been consistently applied and adequately disclosed, the reasonableness of significant accounting estimates made by the directors, and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the annual report to identify material inconsistencies with the audited financial statements. If we become aware of any apparent material misstatements or inconsistencies, we consider the implications for our report.

Opinion on financial statements

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2013 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended,
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, and
- have been prepared in accordance with the requirements of the Companies Act 2006.

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE DANCEXCHANGE LIMITED
(continued)

Opinion on other matter prescribed by Companies Act 2006

In our opinion the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements

Matters on which we are required to report by exception

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

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



Simon Atkins FCA

Senior Statutory Auditor
for and on behalf of

CLEMENT KEYS LLP

30 September 2013

**Chartered Accountants
Statutory Auditors**

**No. 8 Calthorpe Road
Edgbaston
Birmingham
B15 1QT**

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)
Statement of Financial Activities
(incorporating the income and expenditure account)

for the year ended 31 March 2013

	Notes	Unrestricted General Funds £	Designated Funds £	Restricted Funds £	2013 Total Funds £	2012 Total Funds £
Incoming resources						
<i>Incoming resources from generating funds</i>						
Voluntary income	2	686,726	-	-	686,726	472,218
Investment income	3	292	-	-	292	335
Incoming resources from charitable activities	4	58,244	-	1,259,554	1,317,798	1,944,168
Other incoming resources	5	<u>71,010</u>	<u> </u>	<u> </u>	<u>71,010</u>	<u>60,225</u>
Total incoming resources		<u>816,272</u>	<u>-</u>	<u>1,259,554</u>	<u>2,075,826</u>	<u>2,476,946</u>
Resources expended						
Charitable activities	6	615,466	17,930	1,368,552	2,001,948	1,442,664
Governance costs	8	<u>130,991</u>	<u>-</u>	<u>-</u>	<u>130,991</u>	<u>133,045</u>
Total resources expended		<u>746,457</u>	<u>17,930</u>	<u>1,368,552</u>	<u>2,132,939</u>	<u>1,575,709</u>
Net incoming/(outgoing) resources being net income/(expenditure) for the year before transfers						
		69,815	(17,930)	(108,998)	(57,113)	901,237
Transfers between funds	17	<u>(35,821)</u>	<u>90,402</u>	<u>(54,581)</u>	<u>-</u>	<u>-</u>
Net incoming/(outgoing) resources being net income/(expenditure) for the year						
		33,994	72,472	(163,579)	(57,113)	901,237
Total funds brought forward		<u>89,455</u>	<u>318,499</u>	<u>686,881</u>	<u>1,094,835</u>	<u>193,598</u>
Total funds carried forward	17	<u>123,449</u>	<u>390,971</u>	<u>523,302</u>	<u>1,037,722</u>	<u>1,094,835</u>

All income and expenditure relates to continuing activities

All gains and losses recognised in the year are included above

The statement of Financial Activities incorporates the Statement of Total Recognised Gains and Losses required by FRS3

The notes on pages 19 - 29 form part of these financial statements

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)
Registered number 02784677

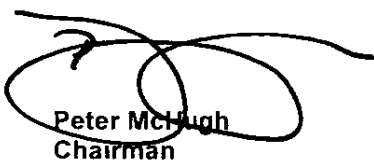
Balance Sheet

as at 31 March 2013

	Notes	Unrestricted General Funds £	Designated Funds £	Restricted Funds £	2013 Total Funds £	2012 Total Funds £
Fixed assets						
Tangible assets	13	19,868	-	-	19,868	17,483
Investments	14	<u>1</u> 19,869	<u>-</u> -	<u>-</u> -	<u>1</u> 19,869	<u>1</u> 17,484
Current assets						
Debtors	15	81,332	-	-	81,332	83,035
Cash at bank and in hand		<u>144,623</u> 225,955	<u>390,971</u> 390,971	<u>523,302</u> 523,302	<u>1,058,896</u> 1,140,228	<u>1,141,065</u> 1,224,100
Creditors: amounts falling due within one year	16	(122,375)	-	-	(122,375)	(146,749)
Net current assets		<u>103,580</u>	<u>390,971</u>	<u>523,302</u>	<u>1,017,853</u>	<u>1,077,351</u>
Net assets		<u>123,449</u>	<u>390,971</u>	<u>523,302</u>	<u>1,037,722</u>	<u>1,094,835</u>
Funds						
Capital		19,868	-	-	19,868	17,483
Other		<u>103,581</u>	<u>390,971</u>	<u>523,302</u>	<u>1,017,854</u>	<u>1,077,352</u>
Total funds	17	<u>123,449</u>	<u>390,971</u>	<u>523,302</u>	<u>1,037,722</u>	<u>1,094,835</u>

The financial statements are prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies

The financial statements were approved by the board on 30 September 2013 and signed on its behalf by


Peter McHugh
Chairman

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)
Notes to financial statements
for the year ended 31 March 2013

1 Accounting policies

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and the preceding year.

1.1 Basis of accounting

The financial statements are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice 'Accounting and Reporting by Charities' issued in March 2005 (SORP 2005) and the Companies Act 2006.

1.2 Fund accounting

Unrestricted funds are expendable at the discretion of the Directors in furtherance of the objects of the Charity.

The Directors may, for administrative purposes or to comply with best accounting practice, treat part of unrestricted funds as separate designated funds. This does not legally restrict the use of the designated funds; discretion to apply the funds as they see fit rests with the Directors.

Restricted funds can, because of the wishes of funders and donors, only be expended in accordance with the grant application and in the furtherance of that particular project for which the funding was received.

1.3 Incoming resources

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income.

Voluntary income received by way of grants, donations and gifts and is included in full in the statement of financial activities when receivable. Grants where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.

Income for projects which is conditional on delivery and meeting targets is recognised when entitlement to the income has arisen, largely through spending or progressing the project. In such instances, income not received is accrued and carried forward as a debtor and income received in advance is deferred and carried forward as a creditor, for example, where funding is received for a future period it is all deferred.

Donated services and facilities are included at the value to the charity where this can be quantified. The value of services provided by volunteers has not been included.

Grants, including grants for the purchase of fixed assets, are recognised in full in the statement of financial activities in the year in which they are receivable.

Income from investments is included in the year in which it is receivable.

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)
Notes to financial statements
for the year ended 31 March 2013

1.4 Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, which is reported as part of the expenditure to which it relates.

Costs of generating funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes.

Charitable expenditure comprises those costs incurred directly because of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them. Costs are allocated to activities on an actual basis or the best available allocation of shared costs.

Support costs are those costs incurred directly in support of expenditure on the objects of the charity and include project management.

Governance costs include audit fees and a proportion of appropriate salaries and other costs. This includes time spent by core staff on applying for core and specific project funding, in the opinion of the trustees it is not cost effective to quantify these costs and disclose as costs of generating funds.

1.5 Research and development

Research expenditure is written off in the year in which it is incurred.

1.6 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less accumulated depreciation. Depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Fixture, fittings and equipment – 20-25% straight line, 15% and 25% reducing balance.

Assets purchased which are under £750 are expensed to the Statement of Financial Activities.

1.7 Investments

Investments held as fixed assets are held at cost less any provision for permanent diminution of value at the balance sheet date and any change in the provision is taken to the statement of financial activities.

1.8 Operating leases

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remains with the lessor are charged to the Statement of Financial Activities on a straight line basis over the lease term.

2 Voluntary income

	2013	2012
	Total	Total
	£	£
Birmingham City Council Revenue Grant	100,000	100,000
Arts Council England West Midlands	<u>586,726</u>	<u>372,218</u>
	<u>686,726</u>	<u>472,218</u>

The above revenue grants are classified as unrestricted income within the charitable company.

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)
Notes to financial statements
for the year ended 31 March 2013

3 Investment income

	2013	2012
	Total	Total
	£	£
Interest received	292	335
	<u>292</u>	<u>335</u>

4 Incoming resources from charitable activities

	Unrestricted	Restricted	2013	2012
	funds	funds	Total	Total
	£	£	£	£
International Dance Festival Birmingham	-	592,902	592,902	372,470
Arts Champions	-	4,000	4,000	6,019
DCSF – Regional Excellence	-	-	-	2,800
DCMS – Jerwood Creative Bursary	-	-	-	17,366
Outdoor Dance Programme	100	131,815	131,915	413,688
Unlimited – Impending Storm	-	29,550	29,550	105,546
Children in Need – Buzz Project	-	-	-	11,110
BCC – International Partnership	-	-	-	4,500
Youth Dance England	-	-	-	63,438
Bare Bones	-	-	-	113,744
Patrick Centre	-	-	-	162,198
Centre for Advanced Training	-	225,092	225,092	455,452
IDFB – Earned Income	-	-	-	18,350
British Dance Edition 2010	-	-	-	796
Telford – Pathfinder	-	-	-	18,133
Dance Class/Workshop Income	51,127	-	51,127	57,469
Home A Street Mosaic	-	10,145	10,145	90,000
Jerwood Choreographic Research Programme	-	28,750	28,750	3,122
ODP – Earned Income- Breathe the beat	-	-	-	705
The Big Dance	-	9,000	9,000	11,500
Management Fees	-	-	-	15,101
Home – Earned Income	-	-	-	660
Invisible Dancing	-	10,300	10,300	-
WestMidlandsDance.com	-	135,000	135,000	-
Strive	-	12,000	12,000	-
Catalyst	-	56,000	56,000	-
Discover Dancing	-	15,000	15,000	-
Collaborative Commission	6,750	-	6,750	-
Youth Dance – Earned Income	267	-	267	-
	<u>58,244</u>	<u>1,259,554</u>	<u>1,317,798</u>	<u>1,944,168</u>

5 Other incoming resources

	2013	2012
	Total	Total
	£	£
Services & Other Income	9,932	6,309
Studio Hire	36,260	36,503
Patrick Centre	<u>24,818</u>	<u>17,413</u>
	<u>71,010</u>	<u>60,225</u>

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)

Notes to financial statements
for the year ended 31 March 2013

6 Costs of charitable activities

	Unrestricted funds £	Designated fund £	Restricted funds £	2013 Total £	2012 Total £
International Dance Festival	-	-	542,108	542,108	325,189
Other charitable activities	412,686	17,930	826,444	1,257,060	932,797
Performance and Workshops	<u>202,780</u>	<u>-</u>	<u>-</u>	<u>202,780</u>	<u>184,678</u>
	<u>615,466</u>	<u>17,930</u>	<u>1,368,552</u>	<u>2,001,948</u>	<u>1,442,664</u>

7 Costs of charitable activities

	Activities undertaken directly £	Support costs (note 9) £	2013 Total £	2012 Total £
International Dance Festival	378,950	163,158	542,108	325,189
Other charitable activities	668,785	588,275	1,257,060	932,797
Performance & Workshops	<u>202,780</u>	<u>-</u>	<u>202,780</u>	<u>184,678</u>
	<u>1,250,515</u>	<u>751,433</u>	<u>2,001,948</u>	<u>1,442,664</u>

8 Governance costs

	2013 Total £	2012 Total £
Wages and salaries	106,528	109,858
Auditors' remuneration	4,500	5,000
Subscriptions	4,010	2,669
Insurance	2,330	2,250
Other costs	2,634	2,361
Telephone	913	1,107
Printing, postage and stationery	1,597	1,581
Computer costs	4,739	4,323
Hire equipment	877	1,230
Depreciation	<u>2,863</u>	<u>2,666</u>
	<u>130,991</u>	<u>133,045</u>

Costs are allocated as governance costs on the following basis

- Audit, accountancy and technical subscriptions - 100%
- Artistic director, admin and management salaries - 75%
- Dance development and project management salaries - 25%
- Overheads - 25%
- Office manager salary - 20%

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)
Notes to financial statements
for the year ended 31 March 2013

9 Support costs

	2013	2012
	Total	Total
	£	£
International Dance Festival	163,158	261,185
Staff costs	366,141	272,168
Rent	9,439	11,326
Light, heat and service charges	80,145	82,852
Repairs and maintenance	13,186	2,217
Insurance	6,989	6,750
Motor and travelling costs	29,496	24,601
Communication and information technology	19,587	18,550
Printing, postage and stationery	4,792	4,746
Depreciation and impairment	8,588	7,998
Subscriptions	-	-
Other	18,930	29,499
Marketing Costs	<u>30,982</u>	<u>25,219</u>
	<u>751,433</u>	<u>747,111</u>

10 Net incoming resources for the year

	2013	2012
	£	£
Net incoming resources is stated after charging		
Depreciation and other amounts written off tangible fixed assets	11,452	10,663
Auditors' remuneration	<u>4,500</u>	<u>5,000</u>

11 Employees

Employment costs	2013	2012
	£	£
Wages and salaries	569,570	538,732
Social security costs	<u>50,366</u>	<u>47,252</u>
	<u>619,936</u>	<u>585,984</u>

No employee received emoluments of more than £60,000 (2012 no employee)

No trustee received any remuneration for services Details of transactions with trustees are given at note 20

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)
Notes to financial statements
for the year ended 31 March 2013

11 Employees - continued

Number of employees

The average monthly numbers of employees (excluding the trustees) during the year, calculated on the basis of full time equivalent, was as follows

	2013 No	2012 No.
Artistic	7	12
Management	4	4
Administration	<u>9</u>	<u>9</u>
	20	25
	<u> </u>	<u> </u>

12 Taxation

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

13 Tangible fixed assets

	Fixtures, fittings and equipment £	Total £
Cost		
At 1 April 2012	238,645	238,645
Additions	13,962	13,962
Disposals	<u>(2,117)</u>	<u>(2,117)</u>
At 31 March 2013	<u>250,490</u>	<u>250,490</u>
Depreciation		
At 1 April 2012	221,162	221,162
Charge for the year	11,452	11,452
Eliminated on disposals	<u>(1,992)</u>	<u>(1,992)</u>
At 31 March 2013	<u>230,622</u>	<u>230,622</u>
Net book values		
At 31 March 2013	<u>19,868</u>	<u>19,868</u>
At 31 March 2012	<u>17,483</u>	<u>17,483</u>

14 Fixed asset investment

	Total £
Cost as at 1 April 2012 and 31 March 2013	<u>1</u>

All fixed asset investments are held with the United Kingdom

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)
Notes to financial statements
for the year ended 31 March 2013

14 Fixed asset investment – continued

The charitable company holds 20% or more of the share capital of the following company

	Country of registration or incorporation	Nature of business	Shares held class	Proportion of shares held
<i>Dance TV Limited</i>	England and Wales	Digital Service	Ordinary 'B'	100%

The aggregate amount of capital, reserves and the results of Dance TV Limited for the last relevant financial year was as follows

	Capital and reserves £	Profit for the year £
Dance TV Limited	2	-
	<u>==</u>	<u>==</u>

15 Debtors

	2013 £	2012 £
Trade debtors	60,127	6,963
Prepayments and accrued income	21,055	76,072
Other debtors	<u>150</u>	<u>-</u>
	<u>81,332</u>	<u>83,035</u>

16 Creditors' amounts falling due within one year

	2013 £	2012 £
Trade creditors	61,459	59,778
Amounts owed to connected companies	1	1
Other taxes and social security	12,755	16,277
Accruals and deferred income	<u>48,160</u>	<u>70,693</u>
	<u>122,375</u>	<u>146,749</u>

Deferred income

Included in accruals and deferred income is deferred income of £nil (2012 £21,462)

	2013 £	2012 £
As at 1 April 2012	21,462	694,481
Deferred in the year	-	21,462
Released in the year	<u>(21,462)</u>	<u>(694,481)</u>
As at 31 March 2013	<u>-</u>	<u>21,462</u>

THE DANCEXCHANGE LIMITED
(A company limited by guarantee)
Notes to financial statements
for the year ended 31 March 2013

17 Funds	At 1 April 2012 £	Incoming resources £	Outgoing resources £	Transfers £	At 31 March 2013 £
Restricted funds					
International Dance Festival					
Birmingham	59,284	592,902	(542,108)	(5,397)	104,681
Arts Champions	2,731	4,000	(2,929)	(150)	3,652
Outdoor Dance Programme	251,108	131,815	(324,511)	441	58,853
Unlimited – Impending Storm	43,516	29,550	(63,867)	(3,333)	5,866
Centre for Advanced Training	241,966	225,092	(194,331)	(20,395)	252,332
Home A Street Mosaic	74,276	10,145	(71,935)	(12,486)	-
Jerwood Choreographic					
Research Project	2,500	28,750	(4,000)	-	27,250
The Big Dance	11,500	9,000	(3,385)	(4,000)	13,115
Invisible Dancing	-	10,300	(8,999)	(1,301)	-
Dancing for the Games	-	135,000	(124,395)	(6,350)	4,255
Strive	-	12,000	(8,508)	-	3,492
Catalyst	-	56,000	(19,430)	(1,609)	34,961
Discover Dance	-	15,000	(154)	-	14,846
	686,881	1,259,554	(1,368,552)	(54,581)	523,302
Unrestricted funds					
<i>General funds</i>	89,455	816,272	(746,457)	(35,821)	123,449
<i>Designated funds</i>					
Stability Reserve	100,000	-	-	-	100,000
dx Productions	140,000	-	(5,755)	-	134,245
Youth Dance	21,462	-	-	26,824	48,286
Marketing	9,067	-	-	(9,067)	-
Patrick Centre	27,970	-	-	470	28,440
Repairs and Redecoration	20,000	-	(12,175)	(7,825)	-
West Midlands Dance com	-	-	-	80,000	80,000
	407,954	816,272	(764,387)	54,581	514,420
Total funds	1,094,835	2,075,826	(2,132,939)	-	1,037,722

Purpose of restricted funds

International Dance Festival Birmingham (IDFB)

A major biennial festival delivered in partnership with Birmingham Hippodrome, IDFB brings outstanding dance from across the world to venues and public spaces across Birmingham and the West Midlands, stimulates artistic collaboration, creates bold new artistic productions, and engages with people of all ages through an innovative participatory programme

Arts Champions

Arts Champions is a Birmingham City Council scheme which pairs each of the city's larger arts organisations with a city district, where they work with local groups to deliver projects and support neighbourhood planning for arts DanceXchange became the Arts Champion for Sutton Coldfield in 2011-12, following a successful five years of working in Edgbaston

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17 Funds – continued

Outdoor Dance Programme

Led by DanceXchange, in partnership with DanceFest, Dancescape and Dudley Performing Arts, the Outdoor Dance Programme formed a major strand of the Dancing for the Games programme, part of the Cultural Olympiad. It was also a major part of the Big Dance offer in the region. From Summer 2011 to Autumn 2012, the Outdoor Dance Programme sought to animate parks, playgrounds and city spaces across the West Midlands through *Breathe the Beat*, a new digital project, roadshows that showcased a wealth of youth and community performances, and a brand new commissioned dance work, *Spill a playground of dance*, which toured to playgrounds around the region.

Centre for Advanced Training (CAT)

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

Unlimited – The Impending Storm

As part of the Unlimited programme, which was part of the London 2012 Cultural Olympiad, this integrated project (involving disabled and non-disabled dancers) was a collaboration between UK-based lead artists David Toole and Lucy Hind, and integrated South African dance company Remix. Research and development took place in Cape Town and Birmingham, resulting in a new integrated performance piece *The Impending Storm*.

Home: A Street Mosaic

Based on themes of home, identity and belonging, *Home* was International Dance Festival Birmingham's most ambitious participatory project to date. This project involved deep community engagement, generating creative contributions from a range of community organisations and hundreds of individuals, including students, pensioners, prisoners and homeless people. Over 2,000 contributions from participants inspired the choreographic creation process and formed the basis of a new dance production on Birmingham's streets. *Home* was part of Dancing for the Games, part of the Cultural Olympiad in the West Midlands.

Jerwood Choreographic Research Project

This project, which invites investment from a range of producing partners, seeks to stimulate new ideas and thinking in choreography and to underpin the development of research projects. It is designed to develop a new culture of investment across a breadth of choreographic research to benefit dance and the wider arts/cultural ecology in Britain. The outcome will be a range of innovative choreographic research projects funded, produced and championed by a unique group of cross-arts producers.

Big Dance

Big Dance 2012 was a national initiative led by the Mayor of London, Arts Council England and Foundation for Community Dance, which aims to be the UK's biggest celebration of dance. The programme was part of the London 2012 Festival, and was delivered by a network of leading dance organisations around the UK. Big Dance in the West Midlands was led by DanceXchange with a group of organisations working together as the Big Dance Hub. The Outdoor Dance Programme was a central part of the West Midlands delivery.

(In)visible Dancing

(In)visible Dancing is an entertaining and inspiring dance experience that takes place in the streets and shopping centres of towns and cities. The work was conceived for International Dance Festival Birmingham 2010 by dx Artistic Director David Massingham, and choreographed/directed by Luca Silvestrini of award-winning dance theatre company Protein. In July 2012, produced by dx, Luca adapted the piece for performance in Coventry city centre to celebrate the start of the Olympic Football in the city.

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WestMidlandsDance.com

Building on the increased engagement in dance, new partnerships, and the growing expertise in digital work and dance in outdoor place and unusual spaces developed through Cultural Olympiad activity, dx has developed westmidlandsdance.com, the new 'go-to' site for dance in the West Midlands and beyond – and is also leading a series of ideas-generating events to encourage knowledge sharing and stimulate new thinking across the sector

Strive

Funded by the Esmée Fairbairn Foundation, Strive is a bespoke training and mentoring programme for 12 artists per year who aspire to work with vulnerable people, offering structured support, guidance and feedback from practitioners with a high level of knowledge and expertise in this specialist area

Catalyst

Catalyst is an Arts Council England investment scheme aimed at helping cultural organisations to diversify their income streams and access more funding from private sources. In 2012/13, dx received 'capacity building' funds to develop this area of its fundraising

Discover Dance

Discover Dance is a new model that uses dance as a tool for learning across the school curriculum. In 2012/13, in partnership with Dance 4 in the East Midlands and funded by Arts Connect, dx tested delivery models and investigated the impact of dance on learning outcomes – further pilots are underway during 2013/14

Purpose of designated funds

Stability Reserve

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

dx Productions

To support dx's production and development of new work

Youth Dance

To support dx's work with children and young people

Marketing

To deliver marketing and communications for dx through print and digital means. This fund has been reallocated during the year

The Patrick Centre

To support dx's programming and presentation of work in The Patrick Centre theatre

Repairs and Redecoration

To redecorate dx's premises on level 5, Birmingham Hippodrome, ensuring a welcoming, professional, public space. This fund had been allocated during the year

WestMidlandsDance.com

To support WestMidlandsDance.com staffing and delivery

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18 Financial commitments

At 31 March 2013 the company had annual commitments under non-cancellable operating leases as follows

	2013 £	2012 £
Expiry date		
Between one and five years	1,248	1 248
	<u> </u>	<u> </u>

19 Transactions with trustees

During the year the charitable company paid two trustees (2012 three) a total of £333 (2012 - £1,421) in relation to expenses incurred by the trustees to attend board meetings

20 Related party transactions

In the period, the charitable company owned a 50% shareholding in Dance TV Limited (as detailed at note 14), the remaining 50% is held by Maverick Television Limited

There were no financial transactions between the charitable company and Dance TV Limited during the year

21 Company limited by guarantee

The DanceXchange Limited is a company limited by guarantee and accordingly does not have a share capital

Every member of the company undertakes to contribute such amount as may be required not exceeding £1 to the assets of the charitable company in the event of its being wound up while he or she is a member, or within one year after he or she ceases to be a member

As at 31 March 2013 there were 9 members (2012 6 members)