



## **The Independent Dancers Resettlement Trust**

Working name:

**Dancers' Career Development**

Registered charity

**Annual Report and Financial Statements**

**Year Ended 31 March 2014**

Charity number: 327747



*Image: DCD Supported Dancer Amber Hunt.  
DCD supported Amber, a dancer with English National Ballet,  
in her career as a professional photographer.*

**Dancers' Career Development  
Annual Report and Financial Statements  
For the Year Ended 31 March 2014**

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**Dancers' Career Development  
Annual Report and Financial Statements  
For the Year Ended 31 March 2014**

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**Reference and Administrative Information**

<b>Charity name:</b>	The Independent Dancers Resettlement Trust (Working name: Dancers' Career Development)
<b>Governing document:</b>	Trust Deed dated 21 March 1988 as amended 6 October 1992
<b>Charity number:</b>	327747
<b>Corporate trustee:</b>	Dancers' Career Development Trustee Limited
<b>Directors of the corporate trustee:</b>	Tony Dyson – Chairman Virginia Bullock (Appointed June 2014) Panton Corbett – Vice Chairman and Finance Chairman (Resigned March 2014) Carol Brigstocke (Resigned June 2013) Janet Eager MBE (Resigned June 2013) Fred Emden (Appointed September 2013) Charles Glanville Hilary Hadley Paul Liburd MBE Kenneth Marchant Victoria Mather (Resigned June 2013) Paul Mead (Resigned June 2013) Julie Merrilees (Appointed March 2013) Paul Mitchell Marguerite Porter (Resigned June 2013) Maxine Room CBE (Resigned June 2013) Kathryn Wade (Appointed June 2013)
<b>Administrative office:</b>	Plouviez House 19-20 Hatton Place London EC1N 8RU
<b>Auditors:</b>	Clarity Chartered Accountants 2 Lancaster Close Stevenage Hertfordshire SG1 4RX
<b>Financial advisers:</b>	Collins Stewart Europe Limited 88 Wood Street London EC2V 7QR
<b>Bankers:</b>	Coutts & Co 440 Strand London WC2R 0QS
<b>Solicitors:</b>	Bates Wells & Braithwaite 2-6 Cannon Street London EC4M 6YH

## **Dancers' Career Development Message from the Chairman For the Year Ended 31 March 2014**

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2013/14 has been a good year for Dancers' Career Development as the charity continues to propel forward following a significant transitional period.

There have been considerable developments across all aspects of the charity, including a newly-restructured Board of Trustees and Grants Committee. We were delighted to welcome Fred Emden and Kathryn Wade as Independent Trustees, alongside Dancers' Career Development beneficiary and former Birmingham Royal Ballet and Rambert dancer Virginia Bullock. We wholeheartedly thank those Trustees who now serve as members of the Grants Committee, Chaired by Trustee Ken Marchant.

Long-standing Trustees Victoria Mather and Panton Corbett stepped down in June 2013 and March 2014 respectively. As Chair of the Finance and General Purposes Committee, Panton Corbett contributed enormously to the charity during a challenging period. In her role as Chair of the Development Committee, Victoria Mather was a dynamic advocate for the needs of Independent dancers. Mr Corbett and Ms Mather both demonstrated an unwavering commitment to the charity and our mission and will be greatly missed.

All at Dancers' Career Development were shocked and saddened by the sudden death of Robert Robson, Chair of DCD Contributing Company Phoenix Dance Theatre and Artistic Director of The Lowry in September 2013. Mr Robson was a highly valued and much respected Trustee of Dancers' Career Development as representative for Phoenix Dance Theatre. Our deepest sympathies go to all of Mr Robson's family, friends and colleagues.

We were thrilled to receive a further Legacy from the estate of the late Ms. Bettine E. Goldberg, which will go directly towards Financial Retraining Grants for dancers. Legacies enable DCD to continue our work supporting Musical Theatre, Commercial and Independent dancers to confidently navigate a successful career transition and are vital to securing our future.

I am also delighted that this year we were able to develop our ongoing relationship with The Royal Ballet Benevolent Fund with the announcement of the new Royal Ballet Benevolent Fund Bursaries, a new initiative that will increase support for the retraining of Independent dancers in the UK.

Another key highlight of 2013/14 was presenting on Career Transition and Identity for dancers at the Dance UK Beyond the Body Psychology Conference in Birmingham, in November. Our Director of Development was joined by DCD beneficiary Barnaby Ingram and Isabel Mortimer, Clore Leadership Programme Dance Fellow, DCD beneficiary and certified Life Coach. The presentation provided a platform to inform industry professionals about the importance of transition for dancers and the unique support that DCD offers. The full presentation can be found on our website: <http://www.thedcd.org.uk/videos.php>

Dancers' Career Development is driving forward into 2014/15 with energy, resilience and an unwavering commitment to continue to develop the highest-quality Transition Support Services for all professional dancers in the UK. We look forward to the year ahead.

**Tony Dyson**  
Chairman

## **Dancers' Career Development Report of the Corporate Trustee For the Year Ended 31 March 2014**

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The directors of the corporate trustee of The Independent Dancers Resettlement Trust (Dancers' Career Development) are pleased to present their annual report together with the audited financial statements for the year ended 31 March 2014.

The reference and administrative information set out on page 1 forms part of this report.

The financial statements comply with current statutory requirements and the Statement of Recommended Practice – "Accounting and Reporting by Charities" (revised March 2005).

### **Our impact in 2013/14 in numbers**

We reached over **300** professional dancers and students through our visits and presentations to organisations such as English National Ballet School, MOVE IT! and DCD Contributing Companies Scottish Ballet and Birmingham Royal Ballet.

**124**

professional dancers received support through a confidential One to One Consultation either face to face, over the telephone or via SKYPE.

**23** professional dancers benefitted from a total of **36** 60 minute Coaching sessions with Isabel Mortimer, certified Personal and Executive Coach CPCC, Dancers' Career Development beneficiary and a graduate of the prestigious Clore Leadership Programme.

**10**

dancers received support from Psychologist Andrew Evans through Careers Profiling.

**30** professional dancers were networked with DCD retrained dancers.

We received **106** applications for Financial Retraining Grants (42 from dancers who have performed with our Contributing Companies and 64 from Independent dancers).

**91** Financial Retraining Grants were awarded to professional dancers to support them in their retraining. In addition to the Financial Retraining Grants awarded, **5** Independent, Musical Theatre and Commercial dancers were awarded special Bursaries.



*DCD retrained dancer Nick Lashbrook.*

***'Being awarded The Ned Sherrin Bursary is the best possible beginning for me as a Creative Producer, and has given me the opportunity to move forward with several film projects..an amazing opportunity made possible by the help and support of DCD'***

Nick Lashbrook

# **Dancers' Career Development Report of the Corporate Trustee For the Year Ended 31 March 2014**

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## **Structure, Governance and Management**

Dancers' Career Development ("DCD") was established by a Trust Deed dated 21 March 1988 and is registered as a charity, number 327747.

On 1 August 2000, the Trustee of a trust known as the Dance Companies Resettlement Fund (the Fund) transferred to the Trustee of the Independent Dancers Resettlement Trust (the Trust) the net assets of the Fund by Deed of Gift. These net assets and activities previously carried on by the Fund were ring fenced by the terms of the Deed of Gift to form a restricted fund of the Trust. The Trust is now known as DCD.

On 9 December 1999, the then Trustees of the Independent Trust were replaced by a Corporate Trustee being a company formed on 19 May 1994 ( Number 2930531) under the name Dance Companies Resettlement Limited. Its name was changed on 7 December 2000 to Dancers Career Development Trustee Limited. The existing Trustees formally retired and were appointed as the first directors of the Corporate Trustee.

## **The Board**

The first meeting of the re-structured Board took place in June 2013. The Board is made up of 10 Trustees, including representatives from four Dancers' Career Development Contributing Companies: Birmingham Royal Ballet; Scottish Ballet; Phoenix Dance Theatre and Rambert. The Board met four times during the year.

In 2013/14 we welcomed two new Board members; Kathryn Wade and Fred Emden. Mr Emden had previously been a Scottish Ballet Representative on the DCD Board. We also welcomed Dancers' Career Development beneficiary and Chartered Certified Accountant Virginia Bullock as a new Board member in June 2014. All new Directors of the Corporate Trustee receive information packs and are invited to attend an induction meeting.

In 2013/14 the Dancers' Career Development Board:

- Oversaw the implementation of a new Grants Committee in June 2013, including an annual Grant-Giving Budget set by the Board;
- Oversaw the recruitment of a Grants and Careers Officer and an Administrative Assistant working with the Director of Development;
- Approved the development of the practical delivery of the DCD mission including two new Transition Support Services;
- Continued to work closely with the Dancers' Career Development Contributing Companies on the development of a Code of Conduct.

## **Grants Committee**

The first meeting of the newly formed Grants Committee took place in June 2013. The Committee is chaired by Ken Marchant, Independent Trustee. The remit of the Committee is to consider and award all applications for Financial Retraining Grants, with the authority to make awards within a budget set by the Board. The Committee members include two DCD Trustees. It meets four times a year and reports at each subsequent Board meeting to the full Board on its business.

## **Dancers' Career Development Report of the Corporate Trustee For the Year Ended 31 March 2014**

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### **Staff Structure**

Jessica Carter resigned from her position as Grants and Careers Officer in August 2013 following seven years at Dancers' Career Development. Following an extensive recruitment campaign the full-time role was assumed by Ellen Chambers, who joined Dancers' Career Development in October 2013. In August 2013 Dancers' Career Development welcomed Nancy Liiv to the team in a new post of part-time Administrative Assistant.

Responding to the change in personnel, in August 2013 Jennifer Curry took on the role of Director of Development, managing the Grants and Careers Officer and the Administrative Assistant.

***'I am very excited about being part of the Dancers' Career Development Board going forward.'***

***I am delighted to have this opportunity to give back to the organisation that gave me such invaluable support during my transition'***

Virginia Bullock, Dancers' Career Development Trustee.



### **Objectives and Activities**

The principal activities of Dancers' Career Development are supporting and financially assisting the career development of professional dancers from the contributing companies and the independent freelance division, when they are no longer able to perform professionally.

Dancers' Career Development offers guidance to all professional dancers in the UK, whatever their background (contributing company dancers, musical theatre dancers, commercial dancers, small and medium scale company dancers, Film/TV & Music Video dancers, cruise ship dancers etc). The charity offers a range of support through its bold programme of Transition Support Services, which includes:

- One to One Consultations;
- Careers Profiling;
- Coaching;
- Networking;
- Mentoring in Partnership with Dance UK;
- EVOLVE Workshops;
- EMERGE Shadowing Programme;
- Financial Retraining Grants.

Dancers' Career Development encourages new companies to join the Contributing Company Scheme, whilst seeking funding from organisations, Trusts and Foundations and Individuals to support Musical Theatre, Commercial and Independent professional dancers in need of retraining.

The charity engages in workshops for schools, theatres and companies across the UK, to promote its work and to provide advice to dancers before the need for re-orientation arises. The charity is a founding member of the International Organisation for the Transition of Professional Dancers (IOTPD). The IOTPD works to provide a support system to dancers working worldwide, to generate public awareness through publications, research and international conferences.

## **Dancers' Career Development Report of the Corporate Trustee For the Year Ended 31 March 2014**

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We refer to the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, we consider how planned activities will contribute to the aims and objectives that we have set. The directors of the Corporate Trustee are satisfied that Dancers' Career Development meets the Charity Commission's guidelines with regard to delivering public benefits.

### **Dancer Journey #1**

**Chloe Wilkinson**

Chloe's dance career ranged from being a principle dancer in Matthew Bourne's New Adventures Company to working with Curve Theatre Scotland. In 2013, Dancers' Career Development awarded Chloe a grant to undertake her European Computer Driving Licence Advanced course, to improve her IT skills.

"When I hit around 29, I was in the height of my career with New Adventures, dancing principal roles, which was truly amazing, and I couldn't have asked for any thing more. I absolutely loved it, but there was also a niggle in my gut (and pain in my joints) that I was starting to worry about the "next stage of my career". At this point in my life I knew that I didn't want to go down the obvious routes that a lot of dancers take such as teaching or choreographing and wanted to take my time to figure out what it was that I enjoyed and what environment I thrived in. This is where I turned to Dancers' Career Development for help.

They suggested that I join their Coaching Programme with Isabel Mortimer, and also take a Careers Profiling session with their psychologist, Andy Evans. Both of these were great for completely different reasons: The Careers Profiling allowed me to think of other options that I could do, as initially I was keen to get away from the dance world completely but into what, I had no idea. As for the Coaching Programme, it was amazing to have someone to talk to, as there was so much going on in my head but it was really quite hard to decipher what it all meant at first. Isabel brought clarity, as it was a very emotional time. It's difficult when you have known exactly what you have wanted to do from a small age, achieved it and then have absolutely no idea what to do next! It's truly mind boggling!

I've now decided to apply for jobs with acting agencies and other arts administrator jobs as well. It's been great working in the Fundraising and Education department of New Adventures as it allows me to give back to a company and its audiences that gave me so many opportunities. I realise what I have been craving the last couple of years is to learn new things; learning from others and myself helps me grow as a person, increases my confidence and opens doors to other aspects of life I wasn't aware existed. The amount of self-confidence it has given me is enormous, and having the support from Dancers' Career Development behind me, helping me achieve goals I never thought were possible as a performer is just fabulous.

I hope all through my next career I am able to offer advice to mature dancers, who feel lost and just need a little nurturing someone to believe in them, as we have so many transferable skills that we aren't aware of - but I've realised that we're actually some of the best employees a company could have as we're humble, flexible, hardworking and rarely take time off to be sick. What more could an employer ask for!"

***'I'm achieving goals I  
never thought possible!'***

Chloe Wilkinson



## **Dancers' Career Development Report of the Corporate Trustee For the Year Ended 31 March 2014**

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### **Grant Making Policy**

Dancers' Career Development receives applications for Financial Retraining Grants from dancers who currently perform, or who have performed with our Contributing Companies, which include: Birmingham Royal Ballet; English National Ballet; Northern Ballet; Phoenix Dance Theatre; Rambert Dance Company; Richard Alston Dance Company; Scottish Ballet; Siobhan Davies Dance and The Royal Ballet. Dancers' Career Development also needs to be expectant of applications from dancers who had worked with a Contributing Company for the qualifying length of time even after such company had ceased to contribute.

Grants for retraining from the Restricted Dance Companies Fund are made based on eligibility criteria of eight years as a professional dancer, five of which must have been spent with one or more of the Contributing Companies listed above.

In line with the Company Fund, Independent dancers' eligibility for grant assistance is based on eight years as a professional dancer, five of which must have been performed in the UK, with an average of 16 weeks per annum spent employed as a professional dancer. Grants for independent dancers are payable from the unrestricted fund.



*Image: Dancers' Career Development presentation to Contributing Company Birmingham Royal Ballet, November 2013. Photograph: Dancers' Career Development retrained dancer Tim Cross.*

Financial Retraining Grants may include one or several of the following: course and training fees, business start-up costs, maintenance, travel costs and child care costs.

From March 2013, a new requirement of each grant recipient is a compulsory meeting with the Director of Development twelve months following the approval of the grant application. This will facilitate a growth in the engagement of DCD supported dancers and increase opportunities for accurately reporting the impact of our work.

Dancers who are unable to meet Dancers' Career Development criteria due to illness or injury are eligible to apply for grant eligibility on medical grounds subject to relevant medical reports.

As a direct result of a 50% reduction in funding from Dancers' Career Development Contributing Companies, as of October 2012 a banding system was introduced for those applying to the Contributing Company Fund: 5-10 years with one or more companies meant that dancers are able to apply for up to £10,000. 10 years or more meant that dancers could apply for up to £15,000. All applicants must now make their first application within 10 years of retiring from full time performing and an individual applicant may make up to five separate applications to Dancers' Career Development for funding support. All successful applicants must now commence the use of their grant within 12 months of being granted the award.

## **Dancers' Career Development Report of the Corporate Trustee For the Year Ended 31 March 2014**

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All DCD programmes and services, with the exception of the EVOLVE Workshops, are free of charge. All programmes are accessible to all professional dancers in the United Kingdom, whether or not they fulfil the funding eligibility criteria.

### **Achievements and Performance**

Dancers' Career Development continues to support professional dancers from across the industry through our bold programme of Transition Support Services.

#### **•Confidential One to One Consultations**

Dancers' Career Development provides all professional dancers with the opportunity to discuss any ideas, concerns or fears in a confidential, safe and welcoming space.

In 2013/14 a total of 124 One to One Consultations were held across the year, which is more than double the number in 2012/13. An average of 10 hours per week was spent answering enquiries by phone and email. One to One Consultations can take place either face to face, over the telephone or via SKYPE.

Since April 2014 a further five One to One Consultations have taken place via SKYPE with dancers in locations including the USA, Germany, Italy and Denmark.

#### **•Careers Profiling with Andrew Evans BA Oxon, MA, CPCC, Prof Cert RAM.**

In the period reported, ten dancers undertook a Careers Profiling session with psychologist Andrew Evans. Careers Profiling for dancers aims to identify potential careers and job roles that would suit their individual experience, personality and skills. It can open new pathways that a dancer may never have considered and paves the way to finding a fulfilling and successful post-performance career.

#### **•Transition Coaching with Isabel Mortimer, certified Personal and Executive Coach CPCC.**

Following a successful trial in spring 2013, the Coaching Programme was formally launched in September 2013. Between September 2013 and March 2014, 23 dancers received a total of 36 60 minute Coaching Sessions with Dancers' Career Development beneficiary, Clore Leadership Dance Fellow and certified Life Coach Isabel Mortimer, with many more on the waiting list. All dancers are entitled to up to five free sessions. In 2014/15 we will increase the frequency and number of Coaching sessions available to help to meet the demand from dancers.

#### **•Networking with qualified individual and other retrained dancers**

In 2013/14 Dancers' Career Development put 30 professional dancers in touch with qualified individuals and other retrained dancers to offer support with their transition.

#### **•Visits and presentations to Dance Companies and Training Schools around the UK**

In 2013/14 we visited Training Schools including English National Ballet School and Laban and a number of our Contributing Companies such as Phoenix Dance Theatre, Scottish Ballet and Birmingham Royal Ballet.

We continued to advocate for increased awareness of dancer transition through speaking to recent graduates, professional dancers and industry professionals at events such as the Independent Dance Graduate Lab, MOVE IT! and Beyond the Body: Dance UK Psychology Conference in Birmingham.

## **Dancers' Career Development Report of the Corporate Trustee For the Year Ended 31 March 2014**

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### **•Financial Retraining Grants**

Dancers' Career Development awards Financial Retraining Grants and special named bursaries that enable professional dancers to acquire the accredited qualifications and equipment (as well as knowledge, skills and experience) often necessary for future employment.

During the last accounting period there were a total of 91 new awards made to dancers from both the Company Fund (38 awards) and Independent Trust (53 awards). The total number of awards made is slightly less than the number of grants awarded in 2012/13 (104). The number of new awards from the Independent Trust remains similar (51 awards in 2012/13). However, there is a surprising decrease in the number of new awards from the Company Fund (57 awards in 2012/13).

Financial Retraining Grants were awarded to enable dancers to retrain in a wide variety of professions. Examples of the careers opted for by our beneficiaries were: Interior Designer; Occupational Psychologist; Primary School Teacher; Dance Teacher; freelance Choreographer; freelance Photographer and various leadership and management roles within the cultural sector.

#### Special Bursaries for Independent Dancers

Thanks to the generous support of our funders, in 2013/14 Dancers' Career Development awarded nine Special Bursaries to Independent Dancers:

- Three Bettine Golberg Dance Teaching Bursaries
- Acting for Others Bursary
- The Wallace Potts Bursary
- Two Maude Lloyd & Rudolf Nureyev Bursaries
- The Ned Sherrin Bursary
- The inaugural Sir Cameron Mackintosh Bursary

### **•Developing our Services**

In 2014/15 we look forward to developing our Programme of Transition Support Services to include Workshops for final year dance students and professional dancers. The EVOLVE workshop series will be facilitated by Isabel Mortimer and is designed to allow all professional dancers to discover their potential, unlock new possibilities and explore pathways in an energised, open and safe environment. The Pilot EVOLVE workshop will take place on Monday 19<sup>th</sup> May 2014 at Sadler's Wells. In 2014/15 we will also launch EMERGE, a sister programme to EVOLVE. EMERGE is a unique shadowing and career development opportunity that gives professional dancers the chance to explore another career field and gain practical experience and networks in that area.

### **•Fostering and creating partnerships**

#### **The Royal Ballet Benevolent Fund**

In January 2014 we were delighted to announce a new initiative with The Royal Ballet Benevolent Fund that will increase support for the retraining of Independent Dancers in the UK. Additional funds will provide new Royal Ballet Benevolent Fund Bursaries in order to help overcome financial barriers to retraining. This is the latest development in a long standing relationship between the two organisations.

***'These Bursaries are an interesting and welcome development in our relationship with Dancers' Career Development. The opportunities for dancers to retrain is of vital importance and the Royal Ballet Benevolent Fund is very pleased to work with Dancers' Career Development on this new initiative'***

Dame Monica Mason, Chairman, The Royal Ballet Benevolent Fund.

## **Dancers' Career Development Report of the Corporate Trustee For the Year Ended 31 March 2014**

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### **Mentoring for future dance leaders and dance teachers in partnership with Dance UK**

In partnership with Dance UK and with support from Arts Council England, Dancers' Career Development offers a Mentoring Programme designed specifically for mid-career dancers. This is an opportunity for 20 dancers, who have been identified by their peers as future leaders of the arts, to be matched with a funded mentor working in a high level leadership position to support them develop their ambitions to be future leaders in dance or the wider arts sector.

Following an extremely successful Mentoring Programme in 2012 and 2013, Dancers' Career Development will continue to work with Dance UK on the programme in 2014.

In 2013 we were delighted to develop our work with Dance UK and other organisations in the sector through a new Mentoring Programme for Dance Teachers. The programme, in partnership with Dance UK, Youth Dance England and the National Dance Teachers Association recognises the huge potential for dance teachers to become leaders. It is designed to build capacity within the dance workforce and to ensure skills and knowledge retention in the sector, addressing problems of succession to key artistic and non-artistic roles. Following the success of the first Dance Teaching Mentoring Programme, we look forward to continuing the scheme in 2014/15.

### **The Clore Leadership Programme**

Dancers' Career Development continues to support the Dance Fellowship on The Clore Leadership Programme alongside The Linbury Trust.

***'We greatly value our relationship with Dancers' Career Development, and together we work in partnership to develop dancers who can be cultural leaders'***

Sue Hoyle OBE, Director. Clore Leadership Programme

### **Acting for Others**

Dancers' Career Development is a member of Acting for Others (formerly the Combined Theatrical Charities), which undertakes a number of fundraising appeals, including a Bucket Collection in professional theatres across the UK. The money raised is then distributed amongst the fifteen member charities. The Dancers' Career Development unrestricted fund (for Independent dancers) received a total of £27,500 in 2013/14. Thanks to this donation, Dancers' Career Development were once again able to award 'Acting for Others Bursaries' to professional dancers who have performed in Musical Theatre.

### **Omscholing Dansers Nederlands**

Dancers' Career Development continues our partnership with our colleagues in the Netherlands, Omscholing Dansers Nederlands, to support dancers who have enjoyed an international career.

### **The Royal Ballet School**

In 2014/15 we will launch a unique new partnership with The Royal Ballet School. The first of its kind in the UK, this ground-breaking new partnership will demonstrate The Royal Ballet School's visionary and practical approach to safe-guarding its student's welfare beyond their time at the School and the ambitious and pioneering leadership of Dancers' Career Development on the subject of dancer transition.

### **International Organisation for the Transition of Professional Dancers.**

DCD also works on an international level as a founder member of the International Organisation for the Transition of Professional Dancers (IOTPD) to improve the transition process and future career prospects for dancers world-wide and to commission vital research into this area.

## **Dancers' Career Development Report of the Corporate Trustee For the Year Ended 31 March 2014**

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### **Making connections around the world for the benefit of dancers**

As the first Transition Centre in the world, Dancers' Career Development was invited to visit Prague in November 2013 to contribute to the 'Thematic Network for the Employability of Performing Artists' project. The aim of the project was to gather knowledge and experience from performing arts career transition specialists from around Europe, to share best practice and use this knowledge to establish a career transition support service in the Czech Republic.

We were fortunate to share this opportunity with our colleagues from around Europe, including the Netherlands (Omscholingdancers Nederlands), Germany (Stiftung Tanz), Sweden (Svensk Scenkonst), Belgium (PEARLE and Inter.mezzo) and Spain (Andalucia Emprende).

Dancers' Career Development subsequently hosted a three day visit by our Czech colleagues in April 2014.

The 25<sup>th</sup> Meeting of the International Organisation for the Transition of Professional Dancers (IOTPD)

From Friday 31st May to Sunday 2nd June 2013 Jessica Carter, former DCD Grants and Careers Officer and Director of Development Jennifer Curry joined representatives from transition centers around the world at the annual meeting of the IOTPD. The meeting was hosted by Grzegorz Chelmecki, Deputy General Director of Teatr Wielki (Polish National Opera) in Warsaw and 11 delegates from across the world (UK, Netherlands, Canada, US, France, Poland, French speaking Switzerland, German speaking Switzerland and Germany) were in attendance. To find out more about the IOTPD please visit the website: [www.iotpd.org](http://www.iotpd.org)



Image: The delegates of the 2013 IOTPD meeting. Back row from left: Adrian Schriel, Switzerland (German speaking) Sarah Guillermin, Switzerland (French speaking) Jennifer Curry, UK, Grzegorz Chelmecki, Poland. Middle row from left: Sabrina Sadowska, Germany, Jessica Carter, UK, Amanda Hancox, Canada, Agnès Wasserman, France. Front row: Paul Bronkhorst, IOTPD President, the Netherlands, Alex Dubé, U.S.A

### **Advocacy – Increasing awareness of dancer transition and the work of Dancers' Career Development**

Dancers' Career Development advocates for the importance of increased understanding and awareness of career transition for dancers. Alongside numerous visits and presentations, in 2013/14 we:

## Dancers' Career Development Report of the Corporate Trustee For the Year Ended 31 March 2014

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- Launched an updated logo, which was kindly developed by Dancers' Career Development beneficiary Roy Campbell-Moore.
- Were featured in dance sector publications such as The Stage and Dancing Times and are looking forward to a feature on the Coaching Programme in the June 2014 issue of the Dance Gazette.
- Continued to circulate the monthly e-newsletter to over 2,000 contacts within the sector. The e-newsletter was optimised for mobile in 2013/14.
- Increased our presence through Social Media, in particular Facebook and Twitter.

### Dancer Journey #2

Leon Baugh

Leon trained at Laban with the Principles Award for Outstanding Achievement in Performance. He went on to work with Retina Dance Company, Barebones, Jasmin Vardimon, Frantic Assembly and Hofesh Shechter. Leon's career highlight was playing the Manatee in Pina Bausch's Masurca Fogo. He moved into movement direction for theatre toward the end of his performing life and won an Oliver Award for Choreography in 2011 for his work on Sucker Punch at the Royal Court. He also teaches medical students for Performing Medicine at Bart's Medical School at The Royal London Hospital. In 2010, DCD supported Leon to undertake a Masters degree at the British School of Osteopathy.

"The reason for the transition from dance to osteopathy was due to the desire to start a family, provide a more secure and lengthy future for them and to be able to spend more time not on tour. I chose osteopathy as I had seen many during my time as a dancer and wanted to continue to work with bodies in the future and if possible even continue to work with people from the arts.

I applied for a Masters in Osteopathy at the British School of Osteopathy and started the course knowing that the financial commitment would be challenging to say the least. Midway through the course I found out about the various DCD support services and applied for a grant. I received almost a year's worth of fees for the course, which made that year much easier financially.

The course has now been completed and I can proudly say that I am an Osteopath. I have even managed to fulfil the second part of my goal which was to work with dancers treating old colleagues and their dancer friends from some of the top dance companies coming to London.

Making any transition is difficult and there have been times when I wondered if this was the right course of action. In my particular case having a young family helped this as I had a constant reminder of why I was making the shift, especially when some would have said that I was at the peak of my career.

The transition is tough psychologically and I kept telling myself that I could always go back to dance if I wanted, in some way I still tell myself this now and believe it could be true but allowing myself the possibility of that actually spurred me onto to finish what I had started.

Studying in a completely different way was a challenge also and learning new skills for the first time can be difficult but the dance world is amazingly supportive and good people always saw me through."



***'Without DCD I'm not sure I would have been able to carry on with my course. They gave me an award at just the right moment and helped me complete the transition from dancer to Osteopath. Now I get the pleasure of being able to work with dancers in a new and exciting way. Thank you!'***

Leon Baugh

DCD beneficiary Leon Baugh dancing with Hofesh Shechter. Photo: Carl Fox

# **Dancers' Career Development Report of the Corporate Trustee For the Year Ended 31 March 2014**

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## **Review of the Financial Position**

Total incoming resources for the year ended 31 March 2014 were £466,609 (2013: £371,935). Total resources expended for the year were £462,246 (2013: £493,300), giving net incoming resources before other recognised gains and losses £4,363 (2013: negative £121,365). Total investment losses for the year were negative £13,717 (2013: gains £28,402), primarily due to the extent of holding within gold. This gave a net movement in funds for the year of negative £9,354 (2013: negative £92,963).

Income for the year in the Restricted Dance Companies Fund was £282,705, of which £278,168 was the total contribution received from the contributing dance companies. The total expenditure in the Restricted Dance Companies Fund was £343,199, giving net outgoing resources before other recognised losses of negative £60,494. This result is due to the reduction in contributions from the contributing dance companies.

The incoming resources for the Restricted Independent Dancers Fund and the Unrestricted Independent Dancers Fund were £183,904, with resources expended of £119,047. This gave net incoming resources before other recognised losses of £64,857. This positive result was primarily due to the Bettine Goldberg legacy.

## **Investment Policy and Performance**

Following the reduction in the contributing companies payments to the charity, in 2012/13 the Trustees decided that as so much of the reserves were committed to funding past awards as well as those new grants awarded in the current year, it was advisable to liquidate a major portion of the portfolio. The resultant cash is now invested in bonds and bank deposits.

A full-scale review of Investment Policy will be undertaken in 2015.

## **Risk Management**

A report on risk management is prepared by the staff and submitted to the Finance Committee and Board. DCD's risk assessment is reviewed annually and Directors of the Corporate Trustee are informed at their Board meetings to ensure that they all have a sound knowledge. All DCD staff ensure that they comply with the Risk Assessment and DCD staff routinely evaluate its effectiveness.

Consequently, the charity has considered the major risks to which it is exposed and has reviewed these risks and established systems and procedures to manage them.

## **Reserves Policy**

DCD's reserves are in the form of listed investments and bank deposits, the fluctuating income from which, when added to the contributions DCD receives from the companies and other sources of income, enables DCD to carry out the services it provides for dancers and to make discretionary awards to applicants.

Throughout their career, professional dancers accrue the number of performance years as required by DCD's eligibility criteria and therefore the option to apply to DCD for financial assistance. The number of dancers actually applying for DCD financial assistance on an annual basis is very difficult to quantify as the dancers are not obliged to apply for the assistance immediately upon becoming eligible to do so, and their decision to embark on a new career is generally influenced by a number of unpredictable factors. As a result, it is necessary for DCD to hold an appropriate amount of reserves, so as to help ensure that the charity can maintain its services to all eligible professional dancers.

Over the last three years, it has been necessary for DCD to partially fund awards made to Company dancers from its reserves, and DCD has cut the maximum award levels and tightened eligibility requirements. This is as a result of the Company contributions to DCD being reduced from 5% of Dancers' salaries to 2.5% in 2012. Due to the finite nature of DCD's reserves, it will not be possible for DCD to continue indefinitely to partially fund the grants awarded to dancers from those reserves.

## **Dancers' Career Development Report of the Corporate Trustee For the Year Ended 31 March 2014**

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The Trustees are currently undertaking a review of the appropriate level of reserves required, both to meet DCD's obligations to those dancers who have accrued an eligibility to apply for a financial retraining grant, and also to allow the charity to responsibly manage in-year risk and opportunity. This review is being undertaken in consultation with representatives of the contributing companies.

### **Dancer Journey #3**

**Paul Surety**

Paul Surety danced professionally with Scottish Ballet and English National Ballet before sustaining a career ending injury. Dancers' Career Development supported Paul with undertaking an evening course at The Communication, Advertising and Marketing Education Foundation, as well as a course in Advertising and Design at the School of Communication Arts.

"My professional career began at age 15 as a dancer. I trained at the Ballet Rambert and the Central School, before joining first the Boston Ballet, then the Scottish Ballet and finally the English National Ballet.

At 27 injury forced my career in another direction. The DCD played a vital role in my transformation, and without them I would not be where I am today.

I started modelling, which brought me exposure to the advertising industry. Bridging the gap, I took some unpaid summer work experience at GGT, then a leading figure in the advertising industry.

With a solid reference from this agency, I realised I had to retrain. My progress would have been impossible without going back to college.

I applied and was accepted at the School of Communication Arts. Dancers' Career Development set the wheels in motion for me to fulfil my dream, and I received a retraining grant for the tuition fees. DCD supported me all the way, with a member of staff even coming to my graduation show. For that I remain forever grateful.

Over the last fifteen years I have worked at BBDO, Ogilvy, M&C Saatchi. As an award winning senior creative I have conceived campaigns for Chrysler, Barclays, BP and Gucci. Through my company, Surefire Communications, I have recently directed films for a number of luxury brands, such as Net-a-porter, Bally, D&G and Louis Vuitton"

***'My progress would have been impossible without going back to college.....  
Dancers' Career Development played a vital role in my transition, and without them I would not be where I am today'***

Paul Surety



# **Dancers' Career Development Report of the Corporate Trustee For the Year Ended 31 March 2014**

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## **Vision for the Future**

The focus for 2014/15 is to:

- Continue to deliver a high quality, bold and relevant programme of Transition Support Services for all professional dancers in the UK;
- Ensure financial sustainability through good governance, diversifying income streams and continuing to foster relationships with our key funders;
- Develop and maintain strategic and innovative partnerships and collaborations.

We will maintain our current programme of Transition Support Services for dancers and seek to expand these services based on demand from dancers. We will look to develop new services that will engage with dancers at an earlier stage in their careers, such as EVOLVE workshops and a new Shadowing Programme for dancers, EMERGE. We will use these services to increase our geographic reach, taking EVOLVE to Leeds, Birmingham and Glasgow. This will enable Dancers' Career Development to reach more dancers, facilitate conversations around career transition nationwide, and build up strong relationships with National Dance Agencies, Dance Companies and Training providers around the UK.

Fundraising remains a key priority as Dancers' Career Development adapts to significantly reduced funding. We will launch our very first Fundraising Appeal - Boundless, to inspire our family of friends and supporters including DCD beneficiaries to give back to fellow dancers.

We will deliver our Pilot Schools Programme with The Royal Ballet School Students and explore future innovative partnerships that will help to secure our future.

With the support of our funders and an engaged, dedicated Board of Trustees, we look forward to the opportunity to drive Dancers' Career Development forward and sustain and develop our work in the year ahead.

## **Statement of the corporate trustee's responsibilities**

Law applicable to charities in England and Wales requires the directors of the corporate trustee to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity as at the balance sheet date and of its incoming resources and application of resources for the financial year. In preparing those financial statements, the directors of the corporate trustee should follow best practice and;

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

The directors of the corporate trustee are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and to enable it to ensure that the financial statements comply with the Charities Act 2011. The directors of the corporate trustee are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

**Dancers' Career Development  
Report of the Corporate Trustee  
For the Year Ended 31 March 2014**

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**Auditors**

A resolution will be proposed at the Annual General Meeting of the Corporate Trustee that Clarity be re-appointed as auditors of the charity for the ensuing year.

By order of the Board of the Corporate Trustee.

**Tony Dyson**  
Chairman

24 September 2014

# **Independent Auditors' Report to the Directors of the Corporate Trustee of Dancers' Career Development For the Year Ended 31 March 2014**

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We have audited the financial statements of Dancers' Career Development for the year ended 31 March 2014 which comprise the Statement of Financial Activities, the 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 directors of the charity's corporate trustee, as a body, in accordance with Section 144 of the Charities Act 2011 and the regulations made under section 154 of that Act. Our audit work has been undertaken so that we might state to the directors of the charity's corporate trustee those matters we are required to state to them in an auditor's 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 directors of charity's corporate trustee as a body, for our audit work, for this report, or for the opinions we have formed.

## **Respective responsibilities of directors of the corporate trustee and auditor**

As explained more fully in the statement of the corporate trustee's responsibilities (set out on page 16), the directors of the corporate trustee are responsible for the preparation of financial statements which give a true and fair view.

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with regulations made under section 154 of that Act.

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 (APB'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 charity's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the Report of the Trustees 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 charity's affairs as at 31 March 2014 and of its incoming resources and application of resources, 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 Charities Act 2011.

## **Matters on which we are required to report by exception**

We have nothing to report in respect of the following matters where the Charities Act 2011 requires us to report to you if, in our opinion:

- the information given in the Report of the Corporate Trustee is inconsistent in any material respect with the financial statements; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

## **Clarity**

Statutory Auditor  
Chartered Accountants

Stevenage, Hertfordshire

24 September 2014

Clarity is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

**Dancers' Career Development  
Statement of Financial Activities  
For the Year Ended 31 March 2014**

	Note	Unrestricted Independent Dancers Fund £	Restricted Independent Dancers Fund £	Restricted Dance Companies Fund £	Total Funds 2014 £	Total Funds 2013 £
<b>Incoming resources</b>						
<b>Incoming resources from generated funds</b>						
Voluntary income:						
Grants receivable	2	60,000	6,000	-	66,000	51,000
Donations and legacies	3	103,603	5,619	-	109,222	32,623
Investment income and interest	4	6,695	1,987	4,537	13,219	15,805
<b>Incoming resources for charitable activities</b>						
Grant making, career support and counselling:						
Contributions from dance companies	5	-	-	278,168	278,168	272,507
<b>Total incoming resources</b>		<b>170,298</b>	<b>13,606</b>	<b>282,705</b>	<b>466,609</b>	<b>371,935</b>
<b>Resources expended</b>						
<b>Costs of generating funds</b>						
Investment management fees		1,169	502	480	2,151	722
<b>Charitable activities</b>						
Award making:						
Grants payable	6	48,293	15,000	150,675	213,968	229,305
Depreciation of equipment on loan to dancers	10	2,793	2,002	90,027	94,822	126,532
Award related support costs		19,881	-	41,949	61,830	69,703
Career support		12,392	2,150	26,702	41,244	27,628
		<b>84,528</b>	<b>19,654</b>	<b>309,833</b>	<b>414,015</b>	<b>453,890</b>
Governance costs		14,865	-	33,366	48,231	39,410
<b>Total resources expended</b>	7	<b>99,393</b>	<b>19,654</b>	<b>343,199</b>	<b>462,246</b>	<b>493,300</b>
<b>Net incoming / (outgoing) resources before other recognised gains and losses</b>						
		70,905	(6,048)	(60,494)	4,363	(121,365)
Gross transfers between funds	15	-	-	-	-	-
<b>Other recognised gains and losses</b>						
Realised and unrealised gains / (losses) on investment assets						
	11	(1,546)	(1,546)	(10,625)	(13,717)	28,402
<b>Net movement in funds for the year</b>		<b>69,359</b>	<b>(7,594)</b>	<b>(71,119)</b>	<b>(9,354)</b>	<b>(92,963)</b>
<b>Reconciliation of funds</b>						
Total funds brought forward		230,106	81,586	568,103	879,795	972,758
<b>Total funds carried forward</b>	15	<b>299,465</b>	<b>73,992</b>	<b>496,984</b>	<b>870,441</b>	<b>879,795</b>

All of the above results are derived from continuing activities.  
All gains and losses recognised in the year are included above.

The accompanying notes are an integral part of this statement of financial activities.

**Dancers' Career Development  
Balance Sheet  
As at 31 March 2014**

	<b>Note</b>	<b>2014</b>		<b>2013</b>	
		<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Fixed assets</b>					
Tangible assets	10		63,461		130,680
Investments	11		540,193		553,295
			603,654		683,975
<b>Current assets</b>					
Debtors	12	92,582		80,835	
Cash at bank and in hand		431,477		417,770	
		524,059		498,605	
<b>Creditors:</b> amounts falling due within one year	13	(237,272)		(274,546)	
<b>Net current assets</b>			286,787		224,059
<b>Total assets less current liabilities</b>			890,441		908,034
<b>Creditors:</b> amounts falling due after more than one year	14		(20,000)		(28,239)
<b>Net assets</b>			870,441		879,795
<b>Funds</b>	15				
Unrestricted Independent Dancers Fund:					
General Fund		56,965		57,606	
Designated Funds		242,500		172,500	
		299,465		230,106	
Restricted Independent Dancers Funds			73,992		81,586
Restricted Dance Companies Fund:					
Free reserve		439,396		395,778	
Undepreciated cost of equipment on loan to dancers		57,588		128,832	
Commitment for loan of equipment to dancers		-		43,493	
		496,984		568,103	
<b>Total funds</b>			870,441		879,795

The financial statements were approved by the Corporate Trustee on 24 September 2014 and signed on its behalf by:

**Tony Dyson**  
Chairman of the Corporate Trustee

**Richard Emden**  
Director of the Corporate Trustee

The accompanying notes are an integral part of this balance sheet.

# **Dancers' Career Development**

## **Notes Forming Part of the Financial Statements**

### **For the Year Ended 31 March 2014**

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#### **1 Accounting policies**

The principal accounting policies are summarised below. The accounting policies have been applied consistently in dealing with items considered material in relation to the financial statements.

##### **Basis of accounting**

The financial statements have been prepared under the historical cost convention, as modified by the revaluation of fixed asset investments at market value, in accordance with the Charities Act 2011 and applicable accounting standards, and follow the recommendations in the Statement of Recommended Practice "Accounting and Reporting by Charities" (SORP 2005), published in March 2005.

##### **Fund accounting**

Unrestricted funds comprise accumulated surpluses and deficits on general funds. They are available for use at the discretion of the Corporate Trustee in furtherance of the charitable objectives of the charity.

Designated funds comprise funds set aside by the Corporate Trustee out of unrestricted funds for specific future purposes or projects.

Restricted funds comprise monies raised for, and their use restricted to, a specific purpose, or donations subject to conditions imposed by the donor.

##### **Incoming resources**

All incoming resources are included in the Statement of Financial Activities when the charity is legally entitled to the income, it is certain that the income will be received and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

Voluntary income is received by way of donations, legacies and grants that provide core funding or are of a general nature and is included in full in the Statement of Financial Activities. Grant funding, where entitlement is not conditional on the delivery of a specific performance by the charity, is recognised when the charity becomes unconditionally entitled to the grant.

Incoming resources from charitable activities is received by way of contributions from participating dance companies and is included in full in the Statement of Financial Activities.

Investment income is fully accrued at the balance sheet date.

##### **Resources expended**

Resources expended are recognised on an accruals basis when a liability is incurred, as soon as there is a legal or constructive obligation committing the charity to the expenditure. Expenditure includes any VAT, which cannot be recovered, and is reported as part of the expenditure to which it relates.

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Grants payable are charged in the year when the offer is conveyed to the recipient except in those cases where the offer is conditional, such awards being recognised as expenditure when the conditions attaching to the awards are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure. Grants payable do not include equipment purchased by the charity which is on loan to dancers. This is shown in note 11.

Award related support costs comprise staff and office costs.

The costs of generating funds consist of investment management fees.

# **Dancers' Career Development**

## **Notes Forming Part of the Financial Statements**

### **For the Year Ended 31 March 2014**

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#### **1 Accounting policies (continued)**

Governance costs include those costs primarily associated with meeting the constitutional and statutory requirements of the charity and include the auditors' remuneration and legal fees and costs linked to the charity's compliance with regulation and good practice.

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly, others are apportioned on the basis of estimates of the proportion of time spent by staff on those activities.

#### **Operating leases**

Rentals payable under operating leases are charged to the Statement of Financial Activities as incurred over the term of the lease.

#### **Pension costs**

The charity contributes to stakeholder pension schemes for its full time employees. The assets of the schemes are held separately from those of the charity in independently administered funds. The pension costs charged to the statement of financial activities are the contributions payable to the schemes in respect of the accounting period.

The contributions of the charity and the employees are 5% of pensionable salaries.

#### **Tangible fixed assets**

Tangible fixed assets are stated at cost less accumulated depreciation.

Tangible fixed assets are depreciated at rates calculated to write off the cost of each asset over its estimated useful life as follows:

Equipment on loan to dancers	33%	Straight line basis
Office equipment	25%	Reducing balance basis
Computer equipment	25%	Straight line basis

#### **Fixed asset investments**

Investments are included on the balance sheet at market value at the balance sheet date. Realised and unrealised gains and losses on investments are included in the Statement of Financial Activities in the year in which they arise.

#### **Cash flow**

The financial statements do not include a cash flow statement because the charity, as a small reporting entity, is exempt from the requirement to prepare such a statement under Financial Reporting Standard 1 'Cash Flow Statements'.

**Dancers' Career Development  
Notes Forming Part of the Financial Statements  
For the Year Ended 31 March 2014**

	<b>Unrestricted Independent Dancers Fund £</b>	<b>Restricted Independent Dancers Fund £</b>	<b>Restricted Dance Companies Fund £</b>	<b>Total Funds 2014 £</b>	<b>Total Funds 2013 £</b>
<b>2 Grants receivable</b>					
Equity Charitable Trust	40,000	-	-	40,000	40,000
The Linbury Trust	15,000	-	-	15,000	-
Rudolf Nureyev Foundation	-	6,000	-	6,000	6,000
Society of London Theatre	5,000	-	-	5,000	5,000
	<u>60,000</u>	<u>6,000</u>	<u>-</u>	<u>66,000</u>	<u>51,000</u>

**3 Donations and legacies**

Estate of the late Bettine Goldberg	75,000	-	-	75,000	-
Combined Theatrical Charities	27,500	-	-	27,500	25,000
Siobhan Davies Dance	-	5,619	-	5,619	-
The Mackintosh Foundation	-	-	-	-	2,500
Other donations and legacies	1,103	-	-	1,103	5,123
	<u>103,603</u>	<u>5,619</u>	<u>-</u>	<u>109,222</u>	<u>32,623</u>

	<b>2014 £</b>	<b>2013 £</b>
<b>4 Investment income and interest</b>		
Dividends receivable from equity shares and interest receivable from fixed interest securities	12,790	15,426
Interest receivable on deposits	429	379
	<u>13,219</u>	<u>15,805</u>

**5 Contributions receivable from dance companies**

The Royal Ballet	103,164	102,502
English National Ballet	55,242	50,000
Birmingham Royal Ballet	48,589	50,755
Northern Ballet Theatre	24,388	19,578
Scottish Ballet	24,042	26,781
Rambert Dance Company	14,602	15,121
Richard Alston Dance Company	4,120	3,881
Phoenix Dance Theatre	4,021	3,655
Siobhan Davies	-	234
	<u>278,168</u>	<u>272,507</u>

**Dancers' Career Development  
Notes Forming Part of the Financial Statements  
For the Year Ended 31 March 2014**

<b>6 Grants payable</b>	<b>2014 £</b>	<b>2013 £</b>
Grants payable in the year comprise grants to professional dancers and ex-dancers to assist them to retrain in their chosen field when their performing career has come to an end through age or injury:		
Unrestricted Independent Dancers Fund - Awards to 48 dancers (2013: 45)	48,293	58,299
Restricted Independent Dancers Fund - Award to 5 dancers (2013: 2)	15,000	2,869
Restricted Dance Companies Fund - Awards to 38 dancers (2013: 57)	150,675	168,137
A list of grants payable is maintained at the registered office.	213,968	229,305

Reconciliation of grants payable:	<b>2014</b>		<b>2013</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Commitments at 1 April 2013	287,886		251,043	
Commitments made in the year	213,968		229,305	
		501,854		480,348
Grants payable for the year		(253,192)		(192,462)
Grants paid during the year				
Commitments at 31 March 2014		248,662		287,886
Commitments at 31 March 2014 are payable as follows:				
- Within one year		228,662		259,647
- After more than one year		20,000		28,239
		248,662		287,886

<b>7 Total resources expended</b>	<b>Award making £</b>	<b>Other Direct costs £</b>	<b>Allocated support costs</b>		<b>Total costs £</b>
	<b>£</b>	<b>£</b>	<b>Staff costs £</b>	<b>Office costs £</b>	<b>£</b>
Investment management fees	-	2,151	-	-	2,151
Grants payable	213,968	-	-	-	213,968
Depreciation of equipment on loan to dancers	94,822	-	-	-	94,822
Award related support costs	-	-	37,461	24,369	61,830
Career support	-	1,996	22,477	16,771	41,244
Governance costs	-	21,879	14,984	11,368	48,231
	308,790	26,026	74,922	52,508	462,246

**Dancers' Career Development  
Notes Forming Part of the Financial Statements  
For the Year Ended 31 March 2014**

<b>7 Total resources expended (continued)</b>	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>
Total costs include:		
Auditors remuneration	3,995	3,995
Depreciation	95,305	127,613
	<u>95,305</u>	<u>127,613</u>

Support costs are allocated on the basis of estimates of the proportion of time spent by staff on those activities.

Cost allocation includes an element of judgement and the charity has had to consider the cost benefit of detailed calculations and record keeping. Therefore the support costs shown above are a best estimate of the costs that have been so allocated.

**8 Trustee remuneration and reimbursement of expenses and related party transactions**

No directors of the Corporate Trustee received or waived any emoluments for their services during the year (2013: £Nil). Out of pocket expenses reimbursed to directors of the Corporate Trustee during the year amounted to £1,048 (2013: £272).

**9 Staff costs**

Salaries and wages	66,073	55,611
Social security costs	6,464	5,523
Pension costs	2,385	-
	<u>74,922</u>	<u>61,134</u>

The number of employees whose emoluments as defined for taxation purposes amounted to over £60,000 in the year was nil (2013: Nil).

The average number of employees calculated on a full-time equivalent basis, analysed by function was:

	<b>2014</b>	<b>2013</b>
	<b>Number</b>	<b>Number</b>
Award making	1	1
Career support	1	1
Management, administration and fundraising	1	-
	<u>3</u>	<u>2</u>

**Dancers' Career Development  
Notes Forming Part of the Financial Statements  
For the Year Ended 31 March 2014**

	<b>Equipment on loan to dancers £</b>	<b>Office equipment £</b>	<b>Computer equipment £</b>	<b>Total £</b>
<b>10 Tangible fixed assets</b>				
<b>Cost</b>				
At 1 April 2013	379,597	8,918	17,480	405,995
Additions	28,159	-	-	28,159
Disposals	(123,288)	(1,301)	(3,188)	(127,777)
At 31 March 2014	<u>284,468</u>	<u>7,617</u>	<u>14,292</u>	<u>306,377</u>
<b>Depreciation</b>				
At 1 April 2013	250,765	7,314	17,236	275,315
Charge for year	94,823	401	81	95,305
Disposals	(123,288)	(1,228)	(3,188)	(127,704)
At 31 March 2014	<u>222,300</u>	<u>6,487</u>	<u>14,129</u>	<u>242,916</u>
<b>Net book value</b>				
At 31 March 2014	<u>62,168</u>	<u>1,130</u>	<u>163</u>	<u>63,461</u>
At 31 March 2013	<u>128,832</u>	<u>1,604</u>	<u>244</u>	<u>130,680</u>

	<b>2014 £</b>	<b>2013 £</b>
<b>11 Fixed asset investments</b>		
Market value at 1 April 2013	465,799	686,773
Additions	6,731	624
Disposal proceeds	(105,731)	(250,000)
Net investment gains / (losses)	(13,717)	28,402
Market value at 31 March 2014	<u>353,082</u>	<u>465,799</u>
Cash held for re-investment	187,111	87,496
	<u>540,193</u>	<u>553,295</u>
Historical cost at 31 March 2014	<u>477,565</u>	<u>480,510</u>
Listed investments are represented by:		
UK Fixed interest securities	112,959	224,549
Non UK Fixed interest securities	38,719	39,568
UK Equity shares	120,581	108,646
Non UK Equity shares	27,668	27,762
Alternative investments and commodities	53,155	65,274
	<u>353,082</u>	<u>465,799</u>

The following represent more than 5% of the total market value of investments:

UK Government 2.5% Treasury Stock 2024	8.58%
Franklin Templeton Global Bond	7.17%
Commodities	6.54%

**Dancers' Career Development  
Notes Forming Part of the Financial Statements  
For the Year Ended 31 March 2014**

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**12 Debtors**

Amounts owed by dance companies	57,661	68,668
Accrued income	27,500	-
Prepayments	7,421	12,167
	<u>92,582</u>	<u>80,835</u>

**13 Creditors: amounts falling due within one year**

Grants payable (note 6)	228,662	259,647
Amounts due to dance companies	125	5,796
Other tax and social security	1,889	1,724
Accruals	6,596	7,379
	<u>237,272</u>	<u>274,546</u>

**14 Creditors: amounts falling due after more than one year**

Grants payable (note 6)	<u>20,000</u>	<u>28,239</u>
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**Dancers' Career Development  
Notes Forming Part of the Financial Statements  
For the Year Ended 31 March 2014**

**15 Statement of funds**

	2013 £	Income £	Expenditure £	Other recognised gains/(losses) £	Transfers between funds £	2014 £
<b>Unrestricted Independent Dancers</b>						
General Fund	57,606	95,298	(94,393)	(1,546)	-	56,965
Designated Funds:						
Bettine Goldberg	172,500	75,000	(5,000)	-	-	242,500
	<u>230,106</u>	<u>170,298</u>	<u>(99,393)</u>	<u>(1,546)</u>	<u>-</u>	<u>299,465</u>
<b>Restricted Independent Dancers</b>						
Mathew Winsten						
Bursary	33,636	1,161	(1,251)	(903)	-	32,643
Leslie Edwards Bursary	23,966	826	(251)	(643)	-	23,898
Dancers Directory	10,000	-	(2,150)	-	-	7,850
Ned Sherrin Bursary	4,500	-	(3,500)	-	-	1,000
Maude Lloyd & Rudolf						
Nureyev Bursary	1,034	3,000	(4,000)	-	-	34
Organisational						
Development	2,530	-	-	-	-	2,530
Wallace Potts Bursary	3,420	3,000	(6,002)	-	-	418
Cameron Mackintosh						
Bursary	2,500	-	(2,500)	-	-	-
Siobhan Davies Dance	-	5,619	-	-	-	5,619
	<u>81,586</u>	<u>13,606</u>	<u>(19,654)</u>	<u>(1,546)</u>	<u>-</u>	<u>73,992</u>
<b>Restricted Dance Companies</b>						
Free reserve	395,778	282,705	(343,199)	(10,625)	114,737	439,396
Undepreciated cost of equipment on loan to dancers	128,832	-	-	-	(71,244)	57,588
Commitment for loan of equipment to dancers	43,493	-	-	-	(43,493)	-
	<u>568,103</u>	<u>282,705</u>	<u>(343,199)</u>	<u>(10,625)</u>	<u>-</u>	<u>496,984</u>
<b>Total funds</b>	<u><u>879,795</u></u>	<u><u>466,609</u></u>	<u><u>(462,246)</u></u>	<u><u>(13,717)</u></u>	<u><u>-</u></u>	<u><u>870,441</u></u>

*Bettine Goldberg Designated Fund*

This fund represents the generous legacy from the late Bettine Goldberg to provide awards in her memory for independent dancers.

*Mathew Winsten Bursary Fund*

The late Mathew Winsten was a long time supporter and valued director of the Corporate Trustee of Dancers' Career Development. This fund represents his generous legacy to provide future bursaries in his memory for an independent dancer.

*Leslie Edwards Bursary Fund*

This fund represents a legacy received from the late Leslie Edwards to provide a bursary in his memory for an independent professional dancer in transition.

**Dancers' Career Development  
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**15 Statement of funds (continued)**

*Dancers Directory Fund*

The Dancers Directory Fund represents a donation received from The Marina Kleinwort Charitable Trust for the creation of a career directory.

*Ned Sherrin Bursary Fund*

The late Ned Sherrin CBE was a well known and much loved writer, producer, presenter, actor, broadcaster and committed supporter and director of Dancers' Career Development. This fund was made possible by generous donations from various organisations and individuals to honour Ned Sherrin's memory to provide an annual retraining bursary for an independent dancer.

*Maude Lloyd & Rudolf Nureyev Bursary Fund*

The late Maude Lloyd was a director of the Corporate Trustee and a great supporter of Dancers' Career Development and devoted friend of Rudolf Nureyev. This fund represents generous grant funding from the Rudolf Nureyev Foundation to provide future bursaries in their memory for an independent dancer.

*Organisational Development Fund*

This fund represents a grant from London Arts under the terms of the Regional Arts Lottery Programme on behalf of the Arts Council of England. This award supports the creation of an organisational development plan, a communications strategy and a fundraising programme.

*Wallace Potts Bursary Fund*

The late Wallace Potts was an American film director, screenwriter and research archivist for the Rudolph Nureyev Foundation. This fund represents generous grant funding from the Rudolph Nureyev Foundation to provide future bursaries in his memory for an independent dancer.

*Cameron Mackintosh Bursary Fund*

Sir Cameron Mackintosh, a theatrical producer, has made an astounding contribution to musical theatre in the UK and world-wide. This fund represents generous grant funding from The Mackintosh Foundation to provide a bursary for a musical theatre dancer.

*Siobhan Davies Dance Fund*

This fund represents monies from Siobhan Davies Dance specifically to provide support for those professional dancers that the company has previously contributed for.

*Restricted Dance Companies Fund*

The Dance Companies Resettlement Fund's net assets and future contributions were ring fenced by the terms of the Deed of Gift to form a restricted fund on amalgamation with the Independent Dancers Resettlement Trust on 1 August 2000.

**16 Analysis of net assets between funds**

	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Fund balances at 31 March 2014 are represented by:			
Tangible fixed assets	5,873	57,588	63,461
Fixed asset investments	177,897	362,296	540,193
Net current assets / (liabilities)	115,695	171,092	286,787
Creditors falling due after more than one year	-	(20,000)	(20,000)
	299,465	570,976	870,441
	299,465	570,976	870,441

**Dancers' Career Development  
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**17 Obligations under operating leases**

At 31 March 2014 the charity had annual commitments under non-cancellable operating leases as follows:

	<b>Land and buildings</b>	
	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>
Expiry date:		
Less than one year	15,600	24,000

**18 Taxation**

Dancers' Career Development is a registered charity and therefore is not liable to income tax or corporation tax on income or gains derived from its charitable activities, as they fall within the various exemptions available to registered charities.