

Company number 1402702
Charity number 277221

Dance Umbrella Limited

(Limited by Guarantee)

Report and Financial Statements
for the year ended 31 March 2020

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

Dance Umbrella Limited
(Limited by Guarantee)

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Dance Umbrella Limited

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Reference and Administrative Details

Constitution

The charitable company is a private company limited by guarantee registered in EW - England and Wales, company number 1402702, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 277221.

Directors and trustees

The directors of the charitable company (Dance Umbrella Limited) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association one third of the trustees shall retire from office at the Annual General Meeting. The trustees to retire in every year shall be those who have been longest in office. Retiring trustees may offer themselves for immediate re-election.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were:

Vicki Amedume	
Rhiannon Bail	appointed 15 September 2020
Peter Barker (Treasurer)	
Eva de Blocq van Kuffeler	
Clare Connor	
Chukwuzulum Elumogo	appointed 15 September 2020
Stuart Griffiths	resigned 13 December 2019
Tania Harrison	
Alexandra Mecklenburg	appointed 15 September 2020
Robin Price	resigned 1 January 2020
Matthew Parritt	
Jean-Marc Puissant	resigned 17 March 2020
Jacqueline Rose	appointed 11 June 2019
Manohari Saravanamuttu	
Jacob Ulrich (Chair)	appointed 1 January 2020

Secretary

Zsuzsanna Posta

CEO & Artistic Director

Emma Gladstone

Executive Director

Julia Glawe	appointed 23 April 2019
	resigned 19 December 2019
Tania Wilmer	appointed 27 April 2020

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Reference and Administrative Details

Independent Examiners

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

Barclays Bank Plc, 27 Soho Square, London W1A 4WA.

Solicitors

Harbottle & Lewis, 7 Savoy Court, London WC2R 0EX.

Operation address

Somerset House, West Wing, Strand, London WC2R 1LA.

Registered office

7 Savoy Court, London WC2R 0EX.

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Trustees' Report

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2020 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative information on pages 1 and 2 form part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Principal activity

The principal activity of the charity during the year continued to be the promotion of dance.

Objectives and activities for the public benefit

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Vision & Mission

Dance Umbrella, London's leading international dance festival, holds a unique place in the dance landscape of the UK. Our mission is to celebrate 21st century choreography through an annual international festival across the capital, year-round creative learning opportunities, and developing choreographic talent.

Founded in 1978, Dance Umbrella (DU) has been bringing outstanding dance to London for over 40 years, presenting more than 750 artists from 40 countries to over one million people. DU has commissioned over 80 new works and presented at 72 venues ranging from Smithfield Market to the British Library, from canal long boats to Alexandra Palace Ice Rink, from car park rooftops to outer London parks.

In 2013, Emma Gladstone was appointed Artistic Director & Chief Executive, introducing an ambitious new artistic vision and a new dynamic profile. Her goal is to take dance out and bring audiences in:

- By expanding the definition of contemporary dance to include a wide range of movement forms, inviting artists working in and reflecting on the modern world in whatever style they choose.
- By reaching out to new audiences through commissioning new work, developing partnerships with non-dance venues (e.g. The Old Vic, National Theatre), and forming an orbital touring network with arts centres in outer London boroughs.

DU meets the need for an independent catalyst that can look, think and move differently - one that can shine a new light on the art form, and can play on an international stage by seeking out the most creative ideas, partners and locations to create extraordinary art with exceptional artists and make it accessible and engaging to audiences.

Integral to all DU's work is our goal to entice audiences, nurture artists, and stimulate interest in the power of the body in motion.

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Trustees' Report

Review of activities and achievements

Dance Umbrella Festival 2019

Dance Umbrella (DU) brings dance to venues across London; large and small, traditional and non-traditional. From 8th - 21st October 2019 we presented a mammoth festival at over 22 venues with the broadest range of work and audiences we have experienced to date. We received overwhelmingly positive responses from partners, artists and audiences.

Throughout this festival we drove forward our ambition to broaden perceptions of contemporary choreography. We did this through an artistic programme that: showcased beauty, fashion and sex appeal at The Big Pink Vogue Ball; established Oona Doherty, DU's featured artist, as a force of nature through two programmes presented in very different venues; elicited oohs and aahs from families caught up in the magic of Hocus Pocus; provided a "festival in festival" experience for audiences attending Crowd.

We saw the results of the first two commissions by Four by Four artists, Mythili Prakash and Georgia Vardarou. Mythili described her experience:

The Four by Four commission has been such a wonderful opportunity to create work that pushes my boundaries as a dancer of the Indian Classical form, Bharata Natyam. Dance Umbrella has been so incredibly supportive in providing this platform. They have gone beyond the commission, providing a residency period at The Point Eastleigh with my music collaborators, lighting designer, and technical team to move the work from the studio to the stage, a critical transition that is so often rushed and not always considered an essential part of the creation process. What is even more remarkable and truly meaningful to any artist, is that Dance Umbrella's support extends beyond the period of the commission. I am grateful to Emma and Julia for continuing their support into the next leg of my journey. As an artist, experiencing this kind of care and genuine relationship with presenters is imperative to creative growth. I'm humbled and honoured to have been part of this project.

In this year's festival, sixteen of the eighteen artists (90%) were new to DU. 54% of the festival events were by women artists and 42% of the performances were by BAME artists. We continued our commitment to taking world-class, international shows out across the capital, travelling to 22 venues in 13 boroughs from Zone 1 to Zone 5. Seven of this year's venues were new to DU: The Yard, Fairfield Halls (Phoenix Concert Hall, the Box and the Ashcroft as well as outdoors in College Green), General Gordon Square and Guy's Courtyard. DU also presented work at the Royal Opera House's Linbury Theatre the first time in many years.

This year we successfully delivered a two-day Takeover at Fairfield Halls in Croydon, one of our most ambitious programmes of work in recent years. The team delivered workshops, classes and performances under frequently challenging circumstances. We received very positive comments from the participants and gained a deeper understanding of delivering a multi-faceted performance and participatory programme on this scale, giving us a template of activity to offer future partners.

Our three-year partnership with Guest Programmer Freddie Opoku-Addaie came to an end at this festival. During his time with DU, Freddie not only helped to raise the profiles of the artists he curated, and introduced new audiences to DU, he also benefitted from national and international exposure by developing partnerships with producers and venues. We are seeking funding to create a new artistic role in order to build on the impact Freddie's programming has had.

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Our goal of 55% paid attendance was achieved, and our percentage of total attendance held steady when compared with previous festivals. The Big Pink Vogue Ball, Hope Hunt and The Ascension into Lazarus and DU: The Future Bursts In all greatly exceeded their sales goals. Sales of Here and Now, Dance Festival Croydon and REDD all at Fairfield Halls fell below expectations. In the future we would seek further targeted assistance from our partner venues.

Audiences

A total of 12,603 people attended the 2019 festival events. This was down from 17,348 in the previous year, as the 2018 festival included audiences of nearly 6000 for our free performances of everything that rises must dance. Total attendance at paid performances was 8,975 (2018 festival: 10,376 - figure includes complimentary tickets for press, promoters and staff) and represents 67% of total audience capacity, a decrease of 5% from last year. In 2019 the sales for all events during the Fairfield Halls Takeover were lower than forecasted, and if those results are excluded from the totals, the attendance percentage comes to 73%, the highest figure across the past five years.

In terms of sold seats, our overall target was to achieve an average of 55% sold seats, which we achieved. We also achieved a 10% increase in our cash takings in comparison with the previous year.

- We were particularly pleased with sales for The Big Pink Vogue Ball (91% sold seats), Hope Hunt & The Ascension into Lazarus (80% sold seats) and DU: The Future Bursts In (91% sold seats).
- We were also pleased with sales for the Out of the System Mixed Bill at Bernie Grant Arts Centre where we exceeded our expectations with 71% sold seats.
- Hocus Pocus, our orbital tour for family audiences, achieved 42% sold seats (50% total attendance) comparing very favourably to last year's KOKERS which achieved 26% sold seats. This is in line with our Business Plan objective to reach more children and young people through our dedicated family programming.

Anecdotal feedback from audience members has been positive and feedback via social media and twitter in particular was very supportive of Festival shows and events:

- *"Felt like a strong showing in this year's Dance Umbrella-ella-ella. Oona Doherty & Amala Dianor were the standout names for me."*
- *"Last night was one of the most electrifying nights we've ever had in the Assembly Hall at @ShoreditchTH"... "Best. Night. Ever. Thanks @DanceUmbrellaUK for making this happen - and yey for BSL interpreters!"*
- *"It's a really special event. Brilliant to have this festival in Croydon."..."Popped into @FairfieldHalls for a cup of tea and it's a takeover! DIY Choreography. A Joy."*

Other artistic activity

Producer Farm

Our fourth Producer Farm took place again in June at Coombe Farm Studios in Devon. Ten producers including four international participants (from Chile, Australia, Hong Kong and Belgium) were selected through open call, with a ratio of 7:1 people applying for places available. We deliver this programme annually with our partners Bristol Old Vic, In Between Time, Fuel and Coombe Farm. Each year we adjust the criteria to cover differing levels of experience in the field, this year was the second time we ran it for people with 10-15 years producing experience.

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Over four days a rich mix of speakers, debates, exercises and exchange took place, with very positive feedback. 100% of participant responded that it will have a continued impact on their practice, and they would like it to continue.

I had completely underestimated what value the Producer Farm would have on me, on a professional and personal level.

While I knew in theory that finding time and space for reflection was important, actually doing it was way more powerful than I imagined. The range of producers, partners and speakers was wonderful.

Producer Farm is an incredibly enriching experience - both in professional and personal terms. The tools acquired and skills developed/refined through the programme are invaluable for my work and I am looking forwards to sharing them with colleagues and peers wherever I can.

Latitude

Dance Umbrella brought Oona Doherty's Hope Hunt & The Ascension into Lazarus and Ceyda Tanc's Kaya to the Latitude Festival in July. Despite thunder warnings we managed to pull off two beautiful

October Collection/Studio Sessions

During October 2019, DU partnered with NottDance to host a number of international and national promoters in London and Nottingham to showcase new work by UK based and international artists alongside our respective festival activities. The project took place over five days, and included public performances, Studio Sessions by UK artists, works in progress, discourse events, free lunches, a Vogue Ball and several receptions. The programme was very positively received by our international guests and Arts Council England.

Creative Learning Programme

This year our creative learning offer built on the previous year's work on the Access Croydon programme, funded by Paul Hamlyn Foundation. The focus of this was at the Festival with a two day takeover of Fairfield Halls in Croydon. Across this two day event, 1,754 people saw a dance performance and 451 people took part in a participatory dance activity.

Nine free dance workshops were offered to the public including Dance Playtime for under 5's, Contemporary, Hip Hop, Bollywood, Lindy Hop and Afro Latin sessions. The public took part in two dance parties, one especially for children and their parents delivered by FUN DMC, and one called the Takeover Jam with Grounded Movement.

The final outputs of Access Croydon projects that had been built over the previous 18 months were also featured across the weekend including:

- Girls In Front - Twelve girls aged 11-18 performed a work choreographed by Sara Dos Santos as a part of Dance Festival Croydon.
- Next Level - Two young Croydon based choreographers showcased new dance works as a part of Dance Festival Croydon.
- Sugar Army - Six dance students from the Brit School performed an excerpt of Oona Doherty's Hard To Be Soft as a part of Dance Festival Croydon.

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Trustees' Report

- Assemble - Twelve young Croydon based dancers and musicians performed their new collaborative piece three times across the event in the foyer area of Fairfield Halls.
- DIY Choreography - Four local young people performed in our new interactive choreography installation/game, which gives the public an opportunity to try their hand at creating movement.

We also commissioned DanceStory, a performed lecture about the history of contemporary dance which featured as a part of the Takeover. This went on to tour the local area and has the potential to continue touring to arts centres in future.

We intend to build on the success of the Access Croydon project by applying for further funding to enable continuing work in Croydon as part of their Borough of Culture in 2023 and also to work in other boroughs, like Hounslow, where initial workshops and performances of DanceStory have taken place in early 2020.

Development activity

The Trustees take their responsibility under the Charities (Protection and Social Investment) Act 2016 seriously and have considered the implications on their activities. The charity's fundraising is from both Trusts and Foundations and from individuals who interact with our work by attending performances and events. The charity does not work directly with commercial participators or professional fundraisers. The Trustees are not aware of any complaints made in respect of fundraising during the period.

For the first time this year we ran a Kickstarter campaign in aid of our Four by Four commission fund. We raised £5,157 online against a target of £5,000.

We hosted four development events throughout the festival with the festival launch party being the key event:

- Launch Party for our large DU stakeholder group at Sadler's Wells around Giselle Vienne's Crowd.
- A pre-show reception with DU friends and family prior to Hard to be Soft - a Belfast Prayer by DU19 Featured Artist Oona Doherty at the Queen Elizabeth Hall.
- Cion: Requiem Of Ravel's Bolero was preceded by open class at one performance, with a pre-performance drinks reception between the warm-up and the show.
- After show party for DU: The Future Bursts In at the Royal Opera House's Linbury Theatre.

Finance

In 2019/20 Dance Umbrella continued to perform well in generating earned and fund-raised income, with income overall up by 6% on the prior year. Of this, earned income constituted 22% of turnover.

DU had another exceptional year generating income from fundraised activities. In 2019/20 30% of income was from fundraised activity (2018/19 29%).

In terms of the numbers reported in these financial statements, ACE funding in 2019/20 was 48% of total turnover. However, as in previous years, DU continues to attract in-kind support. The value of this in 2019/20 was £344,000, and, when factored into total turnover, reduces our reliance on ACE funding to 33%.

Expenditure was up by 8% on 2018/19, this was due to increased expenditure on creative learning projects covered through restricted income.

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Reserves

During the 2019/20 financial year we ended the year with a £7,000 surplus, which was a result of spending within the limits of our income and maintaining good cost control. This surplus increased our reserves to £144,723 (2018/19: £137,723), with £54,666 (2018/19: £44,470) being restricted funds for Creative Learning and Talent Development projects. Unrestricted reserves totalled £90,057 (2018/19: £93,253), which is above our desired level of £75,000 to cover approximately three months of operating costs, and from these unrestricted reserves DU has designated £10,000 (2018/19: £30,000) for the Four by Four commissions in 2019 and 2020. This designated fund is being expended as the commissions are created and performed at festivals. To maintain its levels of unrestricted reserves, within its overall fundraising profile, DU aims to secure more multi-year funding for core activities.

Organisation structure

Two Trustees resigned during 2019/20, one of whom was the Chair Robin Price who had led the Board since 2014. Jacob Ulrich has taken over as Chair, joining the Board in January 2020. Board membership at 31 March 2020 was 9 members. DU strives to ensure that the Board includes an appropriate spread of gender, ethnicity, age and physical ability. In order to achieve this, when seeking a new Board member with a particular skill, DU will recruit from as broad a base as possible in order to reach groups. It is intended that the Board represents as diverse a cross section of the community as is practicable.

The core structure of the organisation remained the same, with two full time members of staff in the Programming Department and three part-time members of staff in Administration. The development and marketing roles continued to operate as freelance positions, with changes to supplier in both development and marketing functions during the year. Our Creative Learning Producer continued to deliver the 18 month long Access Croydon residency funded by the Paul Hamlyn and Esmée Fairbairn Foundations, with further funding now being sought to extend this contract beyond 2020/21.

Julia Glawe was appointed as Executive Director in April 2019. However, in December 2019 she stepped down to return to the United States. Following a period of interim support Tania Wilmer was appointed in March 2020, joining the team in late April. Tania joins the team with experience at Sadler's Wells, Arts Council England, British Council and most recently as CEO at Stratford Circus Arts Centre.

The Board continued to meet four times a year. Trustees approve and monitor DU's business plan, the main plank of DU's funding agreement with ACE as a National Portfolio Organisation. The plan includes a risk register, also reviewed annually by Trustees, along with DU's policies. Trustees have financial oversight, approving annual budgets and subsequently reviewing management accounts against approved budgets on a quarterly basis. Trustees also review and approve the audited accounts at the annual December AGM and ensure that DU is governed in accordance with Charity Commission rules and UK Company Law.

On an operational level, Trustees are appointed on to separate sub-committees in Finance and Trustee Nominations, to enable more detailed oversight and scrutiny. Sub-committees report back to the Board on a regular basis either at the quarterly Board meetings or more ad-hoc throughout the year via email communications. A Trustees annual skills audit is conducted for continued assessment of the skills, knowledge, and expertise represented in the organisation at a governance level.

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Objectives for the coming year 2020/21

At the very end of financial year 2019/20, Dance Umbrella, along with so many other organisations around the world, moved to working remotely as a team to conform to government guidelines and stay home to reduce the spread of Coronavirus/ COVID-19. As this period extended into the 2020/21 financial year, the Board and team took the decision, the first time in our 42-year history, to cancel the October 2020 festival. We took this decision because it was clear that we could not deliver the festival for audiences, artists, venue partners or funders at the level or scale originally imagined. By making the decision in April 2020 we were able to offer cancellation fees and all of our artist commissions in order to support those creators who will now not be able to share their work for some time.

As the Festival makes up so much of our planned activity, our objectives for the coming year are different from prior years, we will utilise the fallow time to re-imagine and plan how we can operate in the new challenging climate and deliver our core aims.

Artistic - We will honour commissioning commitments with artists where work was intended for presentation in the 2020 festival and plan for presentation of these in future. We will deliver a programme of digital activity to take place in October and November. This will include a range of ways to engage with DU such as classes with world class choreographers, Studio Sessions developed in partnership with Middlesex University and Dance4, curated conversations between international choreographers, and some fun interactive elements. These will be showcased on our new website.

Talent Development - We will run a digital version of Studio Sessions in the year to support artists showcasing works in progress. The fifth annual Producer Farm will take place as an online version called Digital Farm in July 2020.

Creative Learning - With support from funder Esmée Fairbairn Foundation, we will continue to deliver the Access Hounslow programme by adapting some material for online/remote use and postponing other activity for 2021.

As an alternative to the planned Girls in Front Easter holiday intensive, we will deliver a series of five free Instagram live workshops over a week in April called Dancing From Home, featuring a different dance artist and dance style each day.

Audiences - We will continue to engage with our audiences with monthly newsletters and online activity on social media platforms. We will utilise all our forms of digital communications to signpost for audiences new content and opportunities for online participation.

Governance & Leadership - Under the leadership of the new Executive Director, the organisation will examine business models and partnerships to increase resilience and adaptability in the current climate. This will include the recruitment of new Trustees, as we continue to work towards achieving a diverse Board representative of our community and bridge the gap in skills and expertise previously identified. Additionally, we will seek to be leading voice for the sector at a time of unprecedented volatility. Utilising our unique position as neither venue nor artist to platform the concerns and needs of the dance ecology in London. We will do this through curating and hosting a series of talks for the sector with the GLA.

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Finance - We will take the opportunity afforded by a fallow year of activity to improve and update processes and build reserves.

Development - We will continue to engage with donors, supporters and individual prospects to garner long-term support and generate multi-year funding grants from Trusts & Foundations.

Small company exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees on 1 December 2020 and signed on its behalf by


Jacob S Ulrich (Dec 2, 2020 11:27 GMT)

Jacob Ulrich (Chair)
Trustee

Independent Examiner's Report to the Trustees of Dance Umbrella Limited

I report on the accounts of the company for the year ended 31 March 2020, which are set out on pages 12 to 27.

Respective responsibilities of trustees and examiner

The Trustees (who are also the Directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The Trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



**Richard Nelson FCCA
Breckman & Company Limited
Chartered Certified Accountants**

49 South Molton Street
London W1K 5LH

1 December 2020

Dance Umbrella Limited

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**Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2020**

	Notes	Unrestricted funds £	Restricted funds £	2020 Total £	Unrestricted funds £	Restricted funds £	2019 Total £
Income and endowments from:	2						
Donations and legacies - page 13		401,424	-	401,424	464,029	-	464,029
Charitable activities							
Artistic activities - pages 13 - 14		168,014	158,847	326,861	130,350	95,000	225,350
Investments		520	-	520	972	-	972
Other - page 14	3	7,497	-	7,497	-	-	-
Total		<u>577,455</u>	<u>158,847</u>	<u>736,302</u>	<u>595,351</u>	<u>95,000</u>	<u>690,351</u>
Expenditure on:							
Fundraising		2,975	-	2,975	8,871	-	8,871
Charitable activities:							
Artistic activities - page 15		577,676	148,651	726,327	589,318	80,280	669,598
Total		<u>580,651</u>	<u>148,651</u>	<u>729,302</u>	<u>598,189</u>	<u>80,280</u>	<u>678,469</u>
Net income/(expenditure)	4	(3,196)	10,196	7,000	(2,838)	14,720	11,882
Reconciliation of funds:							
Total funds brought forward		<u>93,253</u>	<u>44,470</u>	<u>137,723</u>	<u>96,091</u>	<u>29,750</u>	<u>125,841</u>
Total funds carried forward	14, 15	<u><u>90,057</u></u>	<u><u>54,666</u></u>	<u><u>144,723</u></u>	<u><u>93,253</u></u>	<u><u>44,470</u></u>	<u><u>137,723</u></u>

The notes on pages 19 to 27 form an integral part of these financial statements.

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

Dance Umbrella Limited
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Year ended 31 March 2020

	2020		2019	
	£	£	£	£
Income from donations and legacies				
Grants				
Arts Council England - NPO funding	352,028		352,028	
Esmee Fairbairn Foundation	5,000		-	
Edwin Fox Foundation	7,500		2,000	
Garfield Weston Foundation	-		40,000	
	<hr/>		<hr/>	
		364,528		394,028
Donations				
Membership scheme	640		340	
Gift Aid	6,405		8,594	
Corporate donations	1,000		-	
Individual donations	6,803		11,923	
Four by Four Commissions Campaign	22,048		49,144	
	<hr/>		<hr/>	
		36,896		70,001
		<hr/>		<hr/>
		401,424		464,029
		<hr/>		<hr/>
Income from charitable activities				
Artistic activities				
Production income				
Box office/fees	55,221		24,767	
Management/consultancy fees	1,869		5,301	
Workshops/LAP income	407		-	
Festival partner contributions	95,697		96,532	
Non-festival partner contributions	7,820		-	
Partner contributions - talent development	7,000		3,750	
	<hr/>		<hr/>	
Carried forward		168,014		130,350

Dance Umbrella Limited
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Year ended 31 March 2020

	2020		2019
	£	£	£
Income from charitable activities			
Brought forward		168,014	130,350
Project specific funding			
Government funding			
ACW - Arts Council Wales	5,000		-
Croydon Council	56,669		10,000
British Council Chile	5,084		-
Quebec Government	-		2,000
Institut Francais	11,665		-
Embassy of the Netherlands	-		4,000
	<hr/>		<hr/>
		78,418	16,000
Trusts and foundations			
The Space	-		4,000
Esmee Fairbairn Foundation	55,000		-
Paul Hamlyn Foundation	-		60,000
The Leche Trust	2,500		-
Cockayne Foundation	15,000		-
The D'Oyly Carte Charitable Trust	3,000		3,000
Kleinwort Hambros/Thistle Trust	-		2,000
The Hellenic Foundation	-		5,000
The Garrick Charitable Trust	-		5,000
Research grants	4,929		-
	<hr/>		<hr/>
		80,429	79,000
		<hr/>	<hr/>
		326,861	225,350
		<hr/>	<hr/>
Other income			
Theatre tax relief (TTR)		7,497	-
		<hr/>	<hr/>
		7,497	-
		<hr/>	<hr/>

Dance Umbrella Limited
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Year ended 31 March 2020

	2020	2019
	£	£
Expenditure on charitable activities		
Artistic activities		
Production/running costs		
Salaries/pension costs	82,862	79,099
Artists' fees	168,016	107,587
Commissioning fees	20,000	25,000
Other fees	65,414	61,530
Social security costs	7,334	6,869
Technical costs	36,136	25,637
Talent development/research project costs	21,725	20,905
Non-festival project costs	7,480	-
Access costs	2,760	-
Artists' travel/subsistence	65,383	63,656
Publicity/digital media	37,540	42,995
Venue hire/costs	3,500	40,934
Insurance	2,309	2,309
Travel - research/staff	8,034	9,648
	<hr/> 528,493	<hr/> 486,169
Creative learning/participation costs		
Access Croydon	28,083	12,260
Salaries/pension costs	23,540	14,646
Social security costs	1,850	1,117
	<hr/> 53,473	<hr/> 28,023
 Support and governance costs - page 16	 144,361	 155,406
	<hr/> <hr/> 726,327	<hr/> <hr/> 669,598

Dance Umbrella Limited
(Limited by Guarantee)
Year ended 31 March 2020

	2020		2019	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Rent/services/storage	25,249		25,340	
Rates	1,663		1,627	
Telephone/fax/mobile/alarm	3,253		3,599	
Insurance	3,246		3,575	
IT upgrades/maintenance/support	9,671		9,404	
Repairs/renewals/maintenance	1,078		1,585	
Building maintenance/cleaning	929		945	
Depreciation of fixtures/fittings/equipment	2,026		1,599	
		47,115		47,674
Administration costs				
Salaries/pension costs	75,069		72,293	
Social security costs	5,457		4,794	
Training/development/recruitment	242		6,369	
Printing/postage/stationery	2,293		2,127	
Subscriptions	987		1,762	
Sundries	1,045		1,827	
		85,093		89,172
Professional/financial				
Consultancy fees	6,522		6,000	
Bank charges	570		259	
Credit card charges	357		434	
(Surplus)/deficit on foreign exchange	(85)		49	
		7,364		6,742
Governance costs				
Legal/professional	289		8,068	
Accountancy/consultancy	4,500		3,750	
		4,789		11,818
		<u>144,361</u>		<u>155,406</u>

Dance Umbrella Limited

(Limited by Guarantee)

Balance Sheet
31 March 2020

		2020		2019	
	Notes	£	£	£	£
Fixed assets:					
Tangible assets	9		4,481		3,995
Current assets:					
Debtors	10	71,678		30,881	
Cash at bank and in hand		113,822		122,090	
		<u>185,500</u>		<u>152,971</u>	
Liabilities:					
Creditors: amounts falling due within one year	11	(45,258)		(19,243)	
Net current assets			<u>140,242</u>		<u>133,728</u>
Total assets less current liabilities			<u>144,723</u>		<u>137,723</u>
The funds of the charity					
Unrestricted funds:	14				
General funds			75,057		58,253
Designated funds			15,000		35,000
			<u>90,057</u>		<u>93,253</u>
Restricted income funds	15		54,666		44,470
Total charity funds			<u>144,723</u>		<u>137,723</u>

For the year ending 31 March 2020 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:


The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The financial statements were approved by the Board of Trustees on 1 December 2020 and signed on its behalf by


Jacob S Ulrich (Dec 2, 2020 11:27 GMT)

Jacob Ulrich (Chair)
Trustee


Peter Barker (Treasurer)
Trustee

The notes on pages 19 to 27 form an integral part of these financial statements.

Dance Umbrella Limited
(Limited by Guarantee)
Cash Flow Statement
for the year ended 31 March 2020

	Notes	2020 £	2019 £
Cash flows from operating activities	19	(6,276)	14,909
Cash flows from investing activities:			
Dividends, interest and rents from investments		520	972
Purchase of property, plant and equipment		(2,512)	(4,797)
Net cash provided by investment activities		(1,992)	(3,825)
Change in cash and cash equivalents in the reporting period		(8,268)	11,084
Cash and cash equivalents at the beginning of the reporting period		122,090	111,006
Cash and cash equivalents at the end of the reporting period		113,822	122,090

Dance Umbrella Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2020

1. Accounting policies

1.1. Basis of preparing the financial statements

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

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Artistic income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Investment income

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

Dance Umbrella Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2020

1.3. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Artistic costs - costs incurred in the production and running of productions toured in the year, as well as costs incurred in creative learning and participation activities.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.4. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are funds set aside by the trustees out of unrestricted general funds for specific future purposes or projects.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.5. Tangible fixed assets and depreciation

Individual fixed assets costing £100 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Fixtures/fittings/equipment - 25% on cost

Dance Umbrella Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2020

1.6. Debtors

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

1.7. Production costs in advance

Costs incurred in respect of a theatre production which opens in the following accounting period, and which are to be paid out of general unrestricted funds, are carried forward at the balance sheet date.

1.8. Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.9. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.10. Pensions

The company operates a defined contribution scheme for the benefits of its employees. Contributions are recognised as expenditure when due.

1.11. Foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the date of the transactions. All gains and losses on exchange are written off in the Income and Expenditure account.

1.12. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.13. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

Dance Umbrella Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2020**

3. Other income	2020	2019
	£	£
Theatre tax relief (TTR)	7,497	-
	<u>7,497</u>	<u>-</u>
 4. Net income/(expenditure) for the year is stated after charging:	 2020	 2019
	£	£
Depreciation of tangible fixed assets	2,026	1,599
Deficit on foreign exchange	-	49
Independent examiner's remuneration		
- independent examination	3,750	3,750
- other services	750	-
	<u>4,500</u>	<u>3,848</u>
and after crediting:		
Surplus on foreign exchange	85	-
	<u>85</u>	<u>-</u>
 5. Trustees' emoluments and reimbursed expenses		
The trustees received no remuneration during the year (2019 - £nil).		
The aggregated amount reimbursed to trustees during the year was £nil (2019 - £nil).		

Dance Umbrella Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2020**

6. Staff costs and numbers	2020	2019
	£	£
Staff costs		
Salaries and wages	178,308	163,778
Social security costs	14,641	12,780
Pension costs	3,164	2,260
	<u>196,113</u>	<u>178,818</u>

No employee earned £60,000 or more during the year (2019 - nil).

The key management personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the key management personnel of the charity were £85,206 (2019 - £85,606).

Staff numbers

The average numbers of full-time equivalent employees (including casual and part time staff) during the year was made up as follows:

	2020	2019
	Number	Number
Support	3	3
Production	3	3
	<u>6</u>	<u>6</u>

7. Pension costs

The company operates a defined contribution pension scheme. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £3,164 (2019 - £2,260).

8. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

Dance Umbrella Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2020**

9. Fixed assets - tangible assets

	Fixtures/ fittings/ equipment £
Cost	
1 April 2019	31,236
Additions	2,512
31 March 2020	<u>33,748</u>
Depreciation	
1 April 2019	27,241
Charge for year	2,026
31 March 2020	<u>29,267</u>
Net book values	
31 March 2020	<u>4,481</u>
31 March 2019	<u>3,995</u>

10. Debtors

	2020 £	2019 £
Trade debtors	32	505
Other debtors	22,947	25,649
Production costs in advance	46,767	-
Prepayments and accrued income	1,932	4,727
	<u>71,678</u>	<u>30,881</u>

11. Creditors: amounts falling due within one year

	2020 £	2019 £
Trade creditors	2,728	6,799
Other taxation/social security	5,706	3,464
Other creditors	6,578	370
Accruals	15,246	7,110
Deferred income (note 12)	15,000	1,500
	<u>45,258</u>	<u>19,243</u>

Dance Umbrella Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2020

12. Deferred income	£
Balance at 1 April 2019	1,500
Amount released to incoming resources	(1,500)
Amount deferred in the year	15,000
Balance at 31 March 2020	<u>15,000</u>

Deferred income relates to theatrical income received in advance.

13. Limited by Guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2020 there were 9 members.

14. Unrestricted funds	Brought forward	Incoming resources	Outgoing resources	Transfers	Carried forward
	£	£	£	£	£
General fund	58,253	577,455	(580,651)	20,000	75,057
Designated funds:					
IT fund	5,000	-	-	-	5,000
Four by Four Commissions	30,000	-	-	(20,000)	10,000
	<u>93,253</u>	<u>577,455</u>	<u>(580,651)</u>	<u>-</u>	<u>90,057</u>

General fund

A quarter of Dance Umbrella's annual overhead and administration costs to allow for operations to continue for a period of three months if the organisation has to close.

IT fund

A fund to cover planned future IT expenditure.

Four by Four Commissions

Set up in 2018, a new commissioning project to celebrate Dance Umbrella's 40th Anniversary by supporting 'choreographers of the future' nominated by past DU artists.

Dance Umbrella Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2020**

15. Restricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
Festival	-	92,249	(92,249)	-
Access Hounslow	-	52,666	-	52,666
Access Croydon	44,470	9,003	(53,473)	-
Surf The Wave	-	4,929	(2,929)	2,000
	<u>44,470</u>	<u>158,847</u>	<u>(148,651)</u>	<u>54,666</u>

Festival

Funding received for the 2019 festival.

Access Hounslow

Creative Learning programme funded by Esmee Fairbairn Foundation to grow dance provision for children and young people in Hounslow.

Access Croydon

An 18 month long residency funded by Paul Hamlyn Foundation to grow dance provision for children and young people in Croydon.

Surf The Wave

Showcase legacy support to fund artists' research and site visits.

16. Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2020 are represented by:				
Fixed assets	4,481	-		4,481
Net current assets	70,576	15,000	54,666	140,242
	<u>75,057</u>	<u>15,000</u>	<u>54,666</u>	<u>144,723</u>

Dance Umbrella Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2020**

17. Financial commitments

At 31 March 2020 the company had total future commitments under non-cancellable operating leases as follows:

	2020	2019
	£	£
Due:		
Within one year	17,184	17,184
Between one and five years	17,184	34,368
	<u>34,368</u>	<u>51,552</u>

18. Related party transactions

There were no related party transactions during the year.

19. Reconciliation of net income/(expenditure) to net cashflow from operating activities

	2020	2019
	£	£
Net income for the reporting period (as per the statement of financial activities)	7,000	11,882
Depreciation and amortisation	2,026	1,599
Dividends, interest and rents from investments	(520)	(972)
(Increase)/decrease in debtors	(40,797)	10,747
Increase/(decrease) in creditors	26,015	(8,347)
Net cash outflow from operating activities	<u>(6,276)</u>	<u>14,909</u>