
RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

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RUSSELL MALIPHANT DANCE COMPANY
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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2021**

Trustees

Phillippa Adamson
Fleur Derbyshire-Fox
Stuart Griffiths OBE
Harry MacAuslan, Chair
Louise Shand-Brown
Hamble Wallace
Joseph Henry (appointed 8 October 2020)

Company registered number

10537823

Charity registered number

1183150

Registered office

Jerwood Dance House
1-3 Foundry Lane
Ipswich
United Kingdom
IP4 1 DW

Executive Director

Martin Collins

Artistic Director

Dr Russell Maliphant

Accountants

Nyman Libson Paul LLP
124 Finchley Road
London
NW3 5JS

RUSSELL MALIPHANT DANCE COMPANY
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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2021

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2021 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

For the benefit of the public to advance the arts through the creation and performance of dance, exhibitions or other artistic performances and to advance education by encouraging the understanding and appreciation of the performing arts, particularly the art of dance.

Russell Maliphant Dance Company (RMDC) objectives are:

- 1) Creation and Touring of RMDC dance performances across the world
- 2) Education and Research of dance practice and engagement
- 3) Research and Development of the integration and exploitation of digital technologies into performance.

Russell Maliphant Dance Company (RMDC) is a world class contemporary dance company founded on the vision of Olivier award winning choreographer Russell Maliphant, RMDC's Artistic Director. Originally founded in 1996, RMDC is based at DanceEast in Ipswich and occupies a unique space in the UK dance ecology. Over the last 25 years, RMDC has consistently created innovative new dance works exploring the special relationship between light, movement and sound for audiences, professional creatives, emerging talent and young people across the UK.

Russell Maliphant enjoys a world class reputation for his unique contemporary dance choreography, which has been created in partnership with leading collaborators such as Sylvie Guillem, Robert Lepage, Isaac Julian, Michael Hulls, Balletboyz, Panagiotis Tomaras and the Lyon Opera Ballet to name but a few.

Maliphant's language is transdisciplinary, spanning formal classical and improvised contemporary techniques, yoga, capoeira and tai chi, and is heavily influenced by lighting technology, anatomy, rolfing, physiology and biomechanics.

Seminal works include Silent Lines, Push, Broken Fall, The Rodin Project and Critical Mass. Awards include: three Olivier awards, three Critics Circle awards, three Southbank Show awards, two Time Out awards and two Knight of Illumination awards.

The consistent quality and integrity of RMDC's work is testament to Maliphant's artistic vision and talent. Alastair Spalding, Artistic Director and CEO of Sadler's Wells London has observed that "The detail and rigour with which Russell focuses on the 'quality' of movement in his choreographic craft is second to none, and produces choreographic masterpieces".

ACHIEVEMENTS AND PERFORMANCES

3 new commissions
2503 live theatre audience members
90,000+ live stream audience members
897 online tickets sold
989 free tickets given
25,522 YouTube views
144 educational workshops delivered
3181 educational workshop attendees
103 online company classes

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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

TOURING AND PERFORMANCES

The pandemic dramatically changed our plans for touring this year, forcing us to cancel our activity across the world (USA, EU, AUS). We are still waiting to see if the final denouements will contribute to a knock on effect for the next few years to come, as the world culturally recovers and borders open up. Our current conversations with venue partners do suggest we will need to continue to think creatively around the subject of touring, and the engagement of digital technologies in all of our activities going forward. This shift in the distribution of cultural heritage might become a permanent fixture in our audience development plans, opening up new digital audiences to our work and artform. It might even shape our creation process and build in alternative, artistic, re-imagining of our productions into the near future.

The other challenge we will need to face in the coming years will be the impact of Brexit, crossing borders visas, increased administration, and costs on our touring, and the wider cultural landscape, before we get back to 'work as normal'

However, in 2020/21 the company's strong reputation has continued to be strengthened via the development of our digital offer, live streams, and licencing our work to international platforms such as Marquee TV.

Throughout the Covid restrictions, we decided to deliver live streams of archived pieces for our online community to watch in their homes. Russell Maliphant and Dana Fouras were live online to take questions and comments and often hosted an extended Q and A session afterwards.

We offered our audience the following live streams:

- **Silent Lines** – April 2020 - 25,000 viewers
- **The Thread** – April 2020 - 65,000 viewers
- **Push** – May 2020 - 6,000 viewers
- **Afterlight** - June 2020 - 7,000 viewers

Via digital innovation, we created a new production with Lyon Opera by re-imagining our classic production Two, creating a new incarnation, titled Two x Seven. This was achieved by the initial re-staging being designed on visualisation technologies, mapped against the original production footage. Coaching delivered by our lead artist - Russell Maliphant - over Zoom with the Ballet Company of Lyon Opera. With the final touches completed via our production manager / re-lighter, working within covid restrictions on the final aspects of the production, in Lyon. This production has been archived by Lyon Opera, ready for touring in 2023.

National Youth Dance Company

Throughout this year, Russell Maliphant [Dance Company] was the acting Artistic Director for the National Youth Dance Company, a highly sought after position, made increasingly tricky with rolling national lockdowns and covid restrictions. Nevertheless we worked with 40 young people (20 male, 20 female) from across the country, of whom were 47% ethnically diverse, and 25% stating they have a disability.

Within the year we achieved 5 residencies across the country, and 12 weeks of ongoing digital classes; totaling 54 days of activity and 320 studio contact hours.

The final performance was staged at Sadler's Wells, in various bubbles to a socially distanced audience. A documentary of the process was made and available on our digital archive. Russell was assisted by our core company dancers, including Edd Arnold (NYDC Alumni):

"Coming back to NYDC seven years later to join the artistic team is a surreal experience. The information the artists shared with me back then still informs my practice now, as a performer and creator. Recognising how different my career would be if I hadn't been a member of NYDC fills me with a sense of responsibility and privilege to share as much as I can with the dancers. I hope to have as much as, or even more, of a positive influence on their futures as the artists who mentored me had. Having experienced first hand how valuable

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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

being a member of NYDC is, I only hope I can connect to the dancers and let them see I was in their shoes once and that this is just the beginning of an incredible journey." Edd Arnold- NYDC Alumni and Assistant to Russell Maliphant.

English National Ballet (ENB)

Working again with collaborators Dana Fouras, Panagiotis Tomaras and Stevie Stewart, Maliphant was commissioned by ENB to create a piece entitled Echoes. Russell's piece was one of five world premieres performed live at a special event at Sadler's Wells on 17 May 2021 and has since been released as a film by Michael Nunn & William Trevitt.

„***** Haunting" Neil Norman, The Stage

EDUCATION PROJECTS

RMDC's planned programme this year spanned working with schools, dancers in training, and involved collaborations with partners to deliver projects and mentoring.

In response to the national lockdown, we adapted our planned programmes to take place online. This enabled us to widen our reach, work with larger groups and deliver internationally and intergenerationally 144 workshops in the past year.

Online Company Classes

Having never delivered online classes before, RMDC designed and delivered a daily online class led by Maliphant and company dancers. The classes have attracted 1,988 professionals and dancers in training from around the world.

Classes are focused on Maliphant's core principles, exploring individual movement potential. This includes increasing body awareness, articulation and strength whilst exploring choices in movement and dynamics within a playful practice. Drawing on anatomical information as a resource for movement and improvisation, classes encourage connection, balance and listening to the body in movement.

"Russell's Company Class has reawakened in me something that I thought I had lost years ago" Company class participant

"RMDC daily classes came at a time when I was personally feeling low, teaching and meeting online as opposed to being present in person. The classes were the exact tonic I needed to feed myself and to stimulate me physically." Company class participant

Educating teachers and students

In early 2020, RMDC commissioned an educational tool for teachers to engage students and dancers in training, based on Silent Lines. Further to this success the company is now developing a digital education pack based on Two, and its incarnations Two x Two, Two x Seven. Due to be ready for the academic Autumn term 2021, the pack is being designed to reach GCSE, A level and vocational courses and the company hopes to become part of the AQA Dance specification.

Student Placements

The company studio opened its doors for the first time post-restrictions to host a diverse group of 30 dancers in training over 3 days for an extensive student placement programme. In addition to taking class with company dancer Grace Jabbari, students attended an outreach workshop, met the company staff to discuss alternative roles in the industry, and observed Maliphant rehearsing for the staging of maliphantworks3 at The Coronet Theatre, London.

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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

"I thank you so much for this wonderful opportunity and all you have so generously done for us. I haven't done many other placements, but I have a feeling that it's quite rare to have a placement as intimate as this or to give the students time and opportunities to reflect aloud or in a group. I will definitely recommend this placement opportunity to younger students in the future and I look forward to engaging with RMDC further down the road." *Participant*

RMDC and EncoreEast (EE)

Maliphant has consistently explored and championed movement potential with older bodies and has been mentoring company dancers Alethia Antonia and Edd Arnold as they create a new production with EncoreEast - a company of dancers aged over 50. This collaboration, inspired by Silent Lines, started online and moves into the studio this Autumn 2021, culminating in a live performance, documentary of the making, and discussion all of which will be live streamed (3rd Nov 2021). As well as developing the participants' choreographic practice, this also enables the Company and participants to further examine Russell's process and practice.

RESEARCH

In 2019, the company committed to investing further in its research around the exploration of human movement and the relationships between dance, health, and aesthetic performance. We appointed a research specialist to lead our research programme and have been able to develop a number of partnerships.

The research aims to explore Maliphant's practice and the influence that it has on dancers' performance potential, career longevity and healthful participation in dance, no matter the context or age. The project is collaborating with researchers who share the company's curiosity and together we hope to contribute new knowledge to the dance sector, as well as the academic and applied fields of dance and dance science.

Maliphant gains his PhD

The company is delighted to announce that Maliphant has gained his PhD from Canterbury Christ Church University. He is the first choreographer ever to gain a PhD by publication as choreography, and it is this research and constant exploration which is stimulating the company's research programme.

FINANCIAL REVIEW

The company is funded by Arts Council England (ACE) via their National Portfolio Programme (NPO), of which we are currently in the third year of a four year programme. The company reports to ACE through quarterly monitoring, an annual statistical survey and report. The majority of the rest of the company's resources are generated through earned Trust and Foundations, and income, principally from international and national touring.

As the company is in its first engagement as a NPO, we are currently in a transition period between reliance on public funding (80%) vs earned income (20%). Because of our strong and relatively profitable international touring profile and good relationships with co-producers we plan to increase our earned income from touring to 60% from 2023 onwards. This move was initially planned for the FY 20/21 but the Covid-19 pandemic forced us to move our plans back by two years.

This year we were pleased to secure additional funding from the Government's Cultural Recovery Fund of £159,036. This support underpinned the core infrastructure of RMDC ensuring that we could focus our resources on our cultural recovery, putting us in a stronger position to fully 'reopen' in April 2022, following the pandemic. We are pleased to say that this strategic approach allowed the whole team to remain in post without furlough, ensuring our communities still benefited from, and engaged with, our cultural outputs on various digital platforms. Moreover we have been able to conduct all the preparatory work to ensure that we can create and deliver a tour of a new production to the UK in 2022. Nevertheless, the Pandemic, Brexit challenges, and ongoing Environmental and Ecological concerns have forced us to re-think the future for a touring company. We are in continued conversations with our venue partners, new and old, about how we can possibly reduce the physical touring, but increase our penetration across the UK via the employment of digital technologies, deeper relationships with our partners and their communities, and cross over activity that will engage audiences outside of our current reach.

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Importantly we remain in close, continued, conversations with Arts Council England (ACE) about our annual core National Portfolio Organisation (NPO) funding, of £253,582. On the 14th Sept 2021 we submitted our, board approved, 1 year NPO funding extension application. This included our commitment to ACE new 'Let's Create' strategy, which in essence echoes our conversations about the future of touring, and a move towards understanding and working with our local populace. A strategy that will not only add value to our work through stronger connections, research and product placement but also deepens our local relationships, which builds on the learnings from the pandemic, and is dynamic, allowing us to continue to respond to change. Between January 2022 and March 2022 we will be drafting our next 4 year application for continued support.

We are grateful to the John Ellerman foundation for a £90,000 contribution towards the salary costs of the Artistic Director and Executive Director, underpinning the creation of two new cross art form works - over a period of 3 years (2020/21 - 2022/23)

We have received support from Cockayne - Grants for the Arts - London Community Foundation of £20,000 for the creation of our new production Pollock.

We have secured additional funding for the Dance Encounter Fund of £4,000 from the Victoria Wood Foundation, which will support provision of free tickets to RMDC dance performances for young people aged 16-25 years across the UK, during our 2022 UK tour.

Our recent organisational restructure (2018/19) has given us the opportunity to appropriately resource the company, resulting in robust systems and processes put in place to support extraordinary events, new productions, and changes to artistic approaches.

RESERVES

The unrestricted general fund is held to provide financial stability to the company while making sure that funds are used to achieve the company's aims wherever possible. The general fund allows the company to meet its financial obligations and operate its business while managing risks and funding future work and development. At the end of FY 2020/21 we held £386,531. £300,000 of this is earmarked funds for the creation and tour of our new production, Pollock, and has been transferred to a designated fund.

Trustees have reviewed the reserves policy in line with Charity Commission CC19 Guidance. Given the uncertainty around the COVID-19 pandemic, the company considers it necessary to hold minimum unrestricted reserves equivalent to the value of 3 months of operating costs, currently estimated to be £60,000. At this time, the Trustees, having assessed the financial stability of the company, and believe the level of reserves to be adequate.

PLANS FOR FUTURE PROJECTS

Touring And Performing

We will be making a new production, Pollock, in 2021. This new work will explore a mixture of movement and lighting design, to create a visually rich and resonant dance performance inspired by the abstract expressionist paintings of the American artist Jackson Pollock.

The energy and dynamics, layering and texture of his paintings will act as inspiration for the creation of movement material and compositional dynamics which will be fragmented and enhanced, concealed and revealed by lighting and stage design. These will be used to light the performers and create an environment for the stage.

Digital Strategies

We continue to develop our digital expertise and practice to fully integrate our artistic vision and the company's creative thinking. With a focus on the company's communication strategy, collection and analytical use of big data from our touring and education events, this will result in the meaningful, and applied use of our data to understand our audience demographics and audience gap for targeted marketing and future engagement.

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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

We will continue to develop our social media presence with the presentation of engaging content across our platforms (Facebook, Twitter, Instagram). The aim being to open access to our creative process 'behind the scenes' action during creation and touring. This will offer alternative engagement points to our global audience.

We will develop our data management protocols and procedures via the development of a bespoke database that captures more efficiently our audience engagement, adding contextual information via the incorporation of 3rd party data sets such as experian demographic data.

In 2021, we aim to understand and develop the Russell Maliphant Dance Company Archive. This will be a web-based portal where our audience can access our historical body of work for free.

Research Programme

At the root of the Russell Maliphant Dance Company and its narrative, is Russell's unique somatic practice. Those that have worked with him have a sense that his deep understanding of the anatomical structures within and biomechanics of the moving body enable him to draw out strong, efficient, fluid movements from his dancers, that works with, rather than against, their individual physical structures, whilst increasing their understanding of healthy possibilities and range of articulation over time.

We have successfully produced work with dancers who were able to continue working with Russell beyond their retirement from other dance performance contexts. Indeed, his approach has kept him dancing into his late 50s despite knee surgeries and dancing with no anterior cruciate ligament for 24 years.

RMDC feels that further scientific investigation of his practice will provide valuable insights that could inform both the training of professional dancers and efforts to keep older members of the general population active through creative, physical practice that is kind to the body and encourages ongoing freedom of movement.

The RMDC Research Programme is therefore setting out to bring together a partnership of researchers from different disciplines in the fields of health, science and the arts, to investigate and build on the academic, educational, and artistic knowledge and understanding of his practice.

Academic areas of study discussed so far may include psychoanalytical approaches to the body, historical relationships to the Art-Science-Therapy triad, physiological and biomedical investigation, and practical application of a creative physical practice targeting the health and wellbeing of the general population.

The research programme and its findings will be integrated into the company's programmes of artistic and educational activity and adapted to different learning standards and levels, for national and international audiences/participants.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The company is a charity limited by guarantee, incorporated on 22 December 2016, amended by special resolution adopting new Articles of Association on 9 April 2019, and registered as a charity on 29 April 2019. The Memorandum of Association, which established the objective and powers of the charitable company and is governed under its Article of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £1. A full review of the Memorandum and Articles of Association was undertaken during 2019 by our lawyers, Counterculture Partnership LLP. This review ensured that the Governing document continues to be fit for purpose.

The skills of the Board of Trustees are regularly reviewed. In 2020 we engaged Joseph Henry as a new Trustee to our board. Joseph is a designer and urbanist currently working as a Principal Project Officer in the Greater London Authority Regeneration team. He leads the Mayor's Commissioning Quality research strand of the Good Growth by Design Programme.

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FOR THE YEAR ENDED 31 MARCH 2021

Joseph is also co-host of the platform Sound Advice with Pooja Agrawal, which explores spatial inequalities through social commentary and music. He is Associate Lecturer on the Spatial Practices course at Central Saint Martin's, Ambassador for The London School of Architecture and an advisor to Theatrum Mundi. Joseph brings new and interesting perspectives to our existing Board, as well as enhancing our diversity.

New Trustees are recruited via both a public call and Trustee recommendations, of which all candidates are voted upon by current Trustees. On appointment Trustees are given the Company Memorandum and Articles, the most recent business plan, minutes, and management accounts.

The company currently has a Board of Trustees of seven members, who meet on average once every 3 months. Trustees are responsible for the strategic direction, the policies of the charity and for reviewing its financial affairs.

Harry MacAuslan (Chair)
Louise Shand-Brown (Vice Chair)
Pippa Adamson
Fleur Derbyshire-Fox
Stuart Griffiths OBE
Hamble Wallace
Joseph Henry

The quorum of Trustees at a general meeting cannot be less than four Trustees present in person, or digital conferencing, or proxy.

All day-to-day running decisions are made by the Executive Director / Producer, with the support of the Department Heads. The Artistic Director / Executive Director is responsible for ensuring that the charity delivers the services specified and that key performance indicators are met. All artistic planning and policy decisions are made by the Artistic Director. All Trustees give their time voluntarily and receive no remuneration or other benefit from the charity.

Artistic Director - Dr Russell Maliphant
Executive Director / Producer - Martin Collins

The pay of all staff is reviewed annually and normally increased in accordance with average earnings to reflect a cost of living adjustment. In view of the nature of the charity, the Trustees benchmark pay levels in other similar charities of a similar size operating in the arts sector.

Risk Management

A risk register has been developed, risks are prioritised, and high rated risks are discussed at each Board of Trustees meeting. Should any high or extreme risk become evident in between meetings, the Executive Director / Producer will inform the Trustees and agree on action to be taken in mitigation, agreed by the majority of Trustees by email. The Board of Trustees is satisfied that all major risks have been identified and that systems and actions are in place to mitigate those risks.

Related Parties

There are no related parties guiding the work of the company. The management of the company is undertaken by a team of 3 Department Heads who report directly to the Artistic Director and Executive Director / Producer.

The above report has been prepared in accordance with the provisions applicable to companies subject to the small companies regime as set out in Part 15 of the Companies Act 2006 and in accordance with the Charities SORP (FRS 102).

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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

Signed on behalf of the Trustees



12 / 13 / 2021

Harry MacAuslan
Chair of the Board

RUSSELL MALIPHANT DANCE COMPANY
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INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2021

Independent Examiner's Report to the Trustees of Russell Maliphant Dance Company (the 'company')

I report to the charity Trustees on my examination of the accounts of the company for the year ended 31 March 2021.

This report is made solely to the company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the company's Trustees those matters I am required to state to them in an Independent Examiner's Report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the company and the company's Trustees as a body, for my work or for this report.

Responsibilities and Basis of Report

As the Trustees of the company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent Examiner's Statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of (enter body here), which is one of the listed bodies.

I have completed my examination. I can confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:

Dated:

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INDEPENDENT EXAMINER'S REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2021

Jennifer Pope ACA

Nyman Libson Paul LLP

124 Finchley Road
London
NW3 5JS

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STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2021

	Note	Unrestricted funds 2021 £	Designated funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Income and endowments from:						
Donations and legacies	2	435,048	-	44,000	479,048	331,615
Charitable activities	3	8,875	-	-	8,875	200,431
Other trading activities		-	-	-	-	1,050
Investments		35	-	-	35	59
Total income and endowments		<u>443,958</u>	<u>-</u>	<u>44,000</u>	<u>487,958</u>	<u>533,155</u>
Expenditure on:						
Charitable activities		<u>209,628</u>	<u>-</u>	<u>30,000</u>	<u>239,628</u>	<u>439,654</u>
Total expenditure	6	<u>209,628</u>	<u>-</u>	<u>30,000</u>	<u>239,628</u>	<u>439,654</u>
Net income before transfers		234,330	-	14,000	248,330	93,501
Transfers between Funds	12	<u>(300,000)</u>	<u>300,000</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net income / (expenditure) before other recognised gains and losses		(65,670)	300,000	14,000	248,330	93,501
Other recognised losses		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>(81)</u>
Net movement in funds		(65,670)	300,000	14,000	248,330	93,420
Reconciliation of funds:						
Total funds brought forward		<u>138,201</u>	<u>-</u>	<u>-</u>	<u>138,201</u>	<u>44,781</u>
Total funds carried forward		<u>72,531</u>	<u>300,000</u>	<u>14,000</u>	<u>386,531</u>	<u>138,201</u>

The notes on pages 14 to 21 form part of these financial statements.

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REGISTERED NUMBER: 10537823

BALANCE SHEET
AS AT 31 MARCH 2021

	Note	£	2021 £	£	2020 £
Fixed assets					
Tangible assets	9		898		-
Current assets					
Debtors	10	5,662		91,680	
Cash at bank and in hand		381,387		58,724	
		<u>387,049</u>		<u>150,404</u>	
Creditors: amounts falling due within one year	11	(1,416)		(12,203)	
Net current assets			385,633		138,201
Net assets			<u>386,531</u>		<u>138,201</u>
Charity Funds					
Unrestricted funds	12		72,531		138,201
Designated funds	12		300,000		-
Restricted funds	12		14,000		-
Total funds			<u>386,531</u>		<u>138,201</u>

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

The Trustees consider that the company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the company to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The financial statements were approved and authorised for issue by the Trustees on 12 / 13 / 2021 and signed on their behalf, by:

Harry MacAuslan, (Chair of the Board)



The notes on pages 14 to 21 form part of these financial statements.

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES

1.1 Basis of preparation of 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 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Russell Maliphant Dance Company 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.

1.2 Company status

The company is a company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.3 Going concern

The Trustees have reviewed the circumstances of the company and consider that adequate resources continue to be available to fund the activities of the company for the foreseeable future. For this reason the Trustees continue to adopt the going concern basis in preparing the financial statements.

1.4 Income

All income is recognised once the company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants are recognised in the SOFA in accordance with the grant agreement.

Donations are recognised on receipt.

Other income is recognised in the period in which it is receivable.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

Support costs are those costs incurred directly in support of expenditure on the objects of the company.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES (continued)

1.6 Tangible fixed assets and depreciation

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Computer equipment	-	25% straight line
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1.7 Interest receivable

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

1.8 Debtors

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

1.9 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.

1.10 Liabilities

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

1.11 Financial instruments

The company 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 with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.12 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

RUSSELL MALIPHANT DANCE COMPANY
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

2. INCOME FROM DONATIONS

	Unrestricted funds 2021 £	Restricted funds 2021 £	Designated funds 2021 £	Total funds 2021 £	Total funds 2020 £
Grants	435,048	44,000	-	479,048	331,615
Total 2020	331,615	-	-	331,615	

Analysis of grants

	2021 £	2020 £
Arts Council England - NPO funding	253,582	324,615
Arts Council England - Culture Recovery Fund	143,132	-
Ipswich Borough Council	33,334	7,000
John Ellerman Foundation	30,000	-
London Community Fund	10,000	-
Sandy & Jake Ulrich	5,000	-
Victoria Wood Foundation	4,000	-
Total	479,048	331,615

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds 2021 £	Restricted funds 2021 £	Designated funds 2021 £	Total funds 2021 £	Total funds 2020 £
Income from charitable activities	8,875	-	-	8,875	200,431
Total 2020	200,431	-	-	200,431	

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

Analysis of income from charitable activities

	2021 £	2020 £
Touring Income	-	45,384
International Touring Income	-	21,312
Education Income	4,373	14,235
Commission Fees	-	50,649
Donations	4,502	14,400
Theatre Tax Relief	-	54,451
	<hr/>	<hr/>
Total	8,875	200,431
	<hr/> <hr/>	<hr/> <hr/>

4. DIRECT COSTS

	Total 2021 £	Total 2020 £
Production Costs	40,557	142,631
Production Touring Costs	7,415	165,718
International Touring Costs	10,876	19,812
	<hr/>	<hr/>
	58,848	328,161
	<hr/> <hr/>	<hr/> <hr/>
Total 2020	<hr/> <hr/>	<hr/> <hr/>
	328,161	
	<hr/> <hr/>	

RUSSELL MALIPHANT DANCE COMPANY
(A Company Limited by Guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

5. SUPPORT COSTS

	Total 2021 £	Total 2020 £
General Administrative Costs	13,367	10,814
Legal and professional costs	11,461	3,138
Consultancy	12,240	21
Motor and Travel costs	113	791
Premises costs	18,088	4,272
Research	3,700	836
Bad debts	7,886	-
Wages and salaries	106,226	84,727
National insurance	4,598	4,525
Pension cost	2,973	2,369
Depreciation	128	-
	<u>180,780</u>	<u>111,493</u>
Total 2020	<u>-</u>	

6. ANALYSIS OF EXPENDITURE BY EXPENDITURE TYPE

	Staff costs 2021 £	Depreciation 2021 £	Other costs 2021 £	Total 2021 £	Total 2020 £
Expenditure on charitable activities	113,797	128	125,703	239,628	439,654
Total 2020	<u>91,621</u>	<u>-</u>	<u>293,582</u>	<u>385,203</u>	

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

7. STAFF COSTS

Staff costs were as follows:

	2021 £	2020 £
Wages and salaries	106,226	84,727
Social security costs	4,598	4,525
Other pension costs	2,973	2,369
	<u>113,797</u>	<u>91,621</u>

The average number of persons employed by the company during the year was as follows:

	2021 No.	2020 No.
Employees	5	3

No employee received remuneration amounting to more than £60,000 in either year.

8. TRUSTEES' REMUNERATION

During the year, no Trustees received any remuneration or other benefits (2020 - £NIL).

9. TANGIBLE FIXED ASSETS

	Computer equipment £
Cost	
At 1 April 2020	-
Additions	1,026
At 31 March 2021	<u>1,026</u>
Depreciation	
At 1 April 2020	-
Charge for the year	128
At 31 March 2021	<u>128</u>
Net book value	
At 31 March 2021	<u>898</u>
At 31 March 2020	<u>-</u>

RUSSELL MALIPHANT DANCE COMPANY
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

10. DEBTORS

	2021 £	2020 £
Trade debtors	-	91,173
Other debtors	5,662	507
	<u>5,662</u>	<u>91,680</u>

11. CREDITORS: Amounts falling due within one year

	2021 £	2020 £
Trade creditors	-	(517)
Other taxation and social security	-	11,122
Other creditors	1,416	1,598
	<u>1,416</u>	<u>12,203</u>

12. STATEMENT OF FUNDS

STATEMENT OF FUNDS - CURRENT YEAR

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/(out) £	Balance at 31 March 2021 £
Unrestricted funds					
General Funds	138,201	443,958	(209,628)	(300,000)	72,531
	<u>138,201</u>	<u>443,958</u>	<u>(209,628)</u>	<u>(300,000)</u>	<u>72,531</u>
Designated funds					
Designated Funds	-	-	-	300,000	300,000
	<u>-</u>	<u>-</u>	<u>-</u>	<u>300,000</u>	<u>300,000</u>
Restricted funds					
John Ellerman Foundation	-	30,000	(30,000)	-	-
London Community Fund	-	10,000	-	-	10,000
Victoria Wood Foundation	-	4,000	-	-	4,000
	<u>-</u>	<u>44,000</u>	<u>(30,000)</u>	<u>-</u>	<u>14,000</u>
Total of funds	<u>138,201</u>	<u>487,958</u>	<u>(239,628)</u>	<u>-</u>	<u>386,531</u>

RUSSELL MALIPHANT DANCE COMPANY
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

12. STATEMENT OF FUNDS (continued)

STATEMENT OF FUNDS - PRIOR YEAR

	Balance at 1 April 2019 £	Income £	Expenditure £	Transfers in/(out) £	Balance at 31 March 2020 £
General funds					
General Funds	44,781	478,623	(385,203)	-	138,201

Designated Funds

£300,000 of Unrestricted Funds have been set aside in a Designated Fund to support future production costs.

Restricted Funds

The John Ellerman Foundation contributes towards the salary costs of the Artistic Director and Executive Director, underpinning the creation of two new cross art form works.

The London Community Foundation provided funding of £20,000 for the creation of a new production Pollock.

The Victoria Wood Foundation provided funding of £4,000, which will support provision of free tickets to RMDC dance performances for young people aged 16-25 years across the UK, during the 2022 UK tour.

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