

**Company number 1402702**  
**Charity number 277221**

**Dance Umbrella Limited**

**(Limited by Guarantee)**

**Report and Financial Statements**  
**for the year ended 31 March 2021**

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

**Dance Umbrella Limited**

**(Limited by Guarantee)**

**Contents**

	<b>Page</b>
Reference and Administrative Details	1 - 2
Trustees' Report	3 - 12
Independent Examiner's Report	13
Statement of Financial Activities (including Income and Expenditure Account)	14 - 18
Balance Sheet	19
Cash Flow Statement	20
Notes to the Financial Statements	21 - 29

## **Dance Umbrella Limited**

**(Limited by Guarantee)**

### **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
Tania Harrison	
Alexandra Mecklenburg	appointed 15 September 2020
Matthew Parritt	resigned 3 May 2021
Jacqueline Rose	
Manohari Saravanamuttu	
Jacob Ulrich (Chair)	

#### **Secretary**

Zsuzsanna Posta

#### **CEO & Artistic Director**

Emma Gladstone	resigned 31 March 2021
Freddie Opoku-Addaie	appointed 1 March 2021

#### **Executive Director**

Tania Wilmer	appointed 27 April 2020
--------------	-------------------------

**Dance Umbrella Limited**

**(Limited by Guarantee)**

**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.

## **Dance Umbrella Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

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.

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 21<sup>st</sup> 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 42 years, presenting more than 785 artists from 40 countries to over one million people. DU has commissioned over 85 new works and presented at 136 different 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.

## **Dance Umbrella Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

#### **Review of Activities and Achievements**

##### **Dance Umbrella Festival 2020**

2020 was an extraordinary year, and for the first time in Dance Umbrella's (DU) history, the festival was cancelled due to the global COVID19 pandemic and an online digital festival took place instead. Over a one-week period, from 23 – 27 November 2020, global audiences had access to a unique digital programme of activities, from broadcast conversations with former DU artists, to live streamed events, playlists, articles, and special film screenings.

Despite the many challenges, 2020 was a journey of discovery and a valuable period of time to develop and test new ideas around presenting virtually. DU was able to make the decision early on in March 2020 to cancel the live festival and commit to paying 50% cancellation fees to artists who were already booked as DU pivoted to a digital format. DU Digital resulted in employment for over 40 independent creatives and set a benchmark for what our digital offer could look like in the future; particularly in how we present international artists, engage overseas audiences and platform conversations and idea exchange in a virtual space. While live performance remains at the heart of the festival, 2020 demonstrated the new possibilities around hybrid programming and engaging with a global audience in a wide range of digital formats.

##### **DU Digital 2020**

With the help of a digital production manager, we delivered the following online activities.

**Continental Breakfast** – An informal talk series about art and life from around the world at breakfast time on different continents. DU invited five artists based on different continents to select a fellow creative to have a conversation about where they are at now, both thinking back and looking forwards. Participating artists included Lucy Guerin (AUS) & Amrita Hepi (New Zealand), Gregory Maqoma (SA) & Alfred Enoch (UK), Abby Zbikowski & Bebe Miller (USA), Akram Khan & Nish Kumar (UK), Arundhati Subramaniam & Alarmel Valli (IND).

**Choreographer's Cut** – A behind the scenes look at how choreography is made; three choreographers, Oona Doherty (UK), Eun Me Ahn (South Korea), and Dimitris Papioannou (Greece) were invited into a discussion with DU Artistic Director, Emma Gladstone, to get under the skin of a recorded section of one of their works. Audiences heard first hand artists reflect and remember the decisions they made at the time, and the inspirations behind their choreographic decisions.

**SystemsLab Panel** – A welcomed return to the fascinating panel from DU19 at the Young Vic, the DU Digital edition – *What has changed in 2020 on a personal, local and global level for women of colour in the arts?* - was streamed live and curated by Anthea Lewis and Blulilli Projects (UK). The panel and participants considered how that conversation developed since 2019 in light of the current pandemic and recent public awakening to the need for racial justice.

## **Dance Umbrella Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

**Home Made** - Three choreographers were invited to work with three separate groups (children/families, adults and older adults) to make their own choreographic creation over a five-day residency period. The final results were made into a short film which premiered in DU Digital on 26<sup>th</sup> November.

**Studio Sessions** - DU partnered with Dublin Dance Festival, Dance 4 and Middlesex University to create a triple bill of *Studio Sessions* presenting 12 UK-based artists from across three different regions. The 2020 edition worked with a new curatorial model where each partner selected an artist curator who then in turn selected four artists to present as part of the programme.

**Articles** - We commissioned three articles shared on our website by cultural writers and dance practitioners focussing on dance and the current situation.

**Playlists** - Artists who collaborated in our digital programme curated a six-track playlist of music that helped them through lock down. These were on Spotify and imbedded on the new DU website.

**Friday Night Dance Party** - The closing event of DU20, Jay Revlon from DU:19's *Big Pink Vogue Ball* presented his LGBTQ community centred club night "Let's have a kiki" in digital form. This was a fantastic party streamed live where party goers could kick back from the comfort of their own home with curated DJ's and key figures from the ballroom community, voguing and turning a look or two.

# DANCE UMBRELLA STATS 2020-21

25

artists programmed for  
Dance Umbrella Digital  
festival, from 9 different  
countries across 5 continents

54

freelancers employed

23

digital events/products across  
entire artistic programme

28,682

attendees/views across entire  
artistic programme

70%

of artistic programme was  
BSL interpreted or captioned

4

artists commissioned

£51K

put towards  
artistic commissions

22

producing partners

## Creative Learning programme

1,589

participants

11

artists worked with to  
deliver programme

15

different events

42

sessions



## **Dance Umbrella Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

#### **Other Artistic Activity**

##### **Creative Europe**

DU was part of a successful Creative Europe bid with the Big Pulse Dance Alliance, a consortium of eleven European dance festivals. The consortium will commission and share work at a range of scales, focusing on commissioning mid-career artists to scale up their work, large scale outdoor participative performances, plus audience and professional development programmes over a four-year period. Since the funding was confirmed the festival partners have continued to meet and work on plans to adapt in a Covid-19 landscape. This project will enable a strong emphasis on international programming to continue and ensure the festival remains well connected as our national landscape shifts with the advent of Brexit. The first Big Pulse commission will be presented in the '22 DU festival.

##### **Producer Farm/Digital Farm**

The fifth annual Producer Farm took place online enabling 20 producers to take part in four talks with guest speakers, roundtables and Tool Box discussions curated and chaired by the four partners involved – Bristol Old Vic FERMENT, Fuel, Coombe Farm Studios and DU. This event took place via Zoom over four days in June.

##### **Freelance Task Force**

DU sponsored artist Ffion Campbell-Davies to take part over three-months in the Freelance Task Force initiative. Many working groups and research projects have come out of the scheme and we continue to explore how DU could best support future involvement and development of these initiatives, in particular groups working on diversity and inclusion and dance sector freelancers.

##### **Reactivating Dance in London**

Two industry roundtables for dance were developed and presented in June via Zoom and in partnership with the Mayor's Office. The first discussion focussed on venues and locations from international, national and local perspectives. The second focussed on artists and creatives and how they were managing in the current climate and planning for the future. Both talks were chaired by DU's Artistic Director.

##### **Dance Open Space**

Following on from the success of the *Reactivating Dance in London* talks that DU ran with GLA, DU hosted an *Open Space* talk event in partnership with Improbable and People Dancing. This was a sector wide digital event enabling people to come together to set their own agenda and ask questions around what needs to change in dance. *Open Space* is a democratic model of talk where participants set their own agendas and move between discussion groups throughout the span of the event. The aim of these events is to help further progress thinking on how the sector can evolve in order to cope with the challenges it is currently facing.

## Dance Umbrella Limited

(Limited by Guarantee)

### Trustees' Report

#### Creative Learning Programme

##### Home Made

As a part of the digital festival programme DU delivered its first online participatory choreographic residency. The residency consisted of three especially created groups including young people (8-14 years), adults, and adults 60+. Each group worked with a previous DU festival choreographer (Satchie Noro, Annie-B Parson and Kenrick Sandy) over the course of a week to explore choreographic approaches and tools to develop their own movement material. As a part of the project, we worked with filmmaker Monika Davies to create three short films documenting each of the Home Made weeks, which premiered as a part of DU Digital 20. The films include footage from the online sessions as well as self-captured footage that participants have taken in their homes.

41 participants took part in Home Made, from across 9 different countries. Participants provided the following feedback:

*"My favourite part of the project was developing a one-week community with dancers from all over. The ritual of anticipating, meeting, getting to know one another."*

*"I had a lot of fun and really enjoyed every day. It gave me an exciting reason to wake up each morning of half term...especially in these covid times."*

##### Marketing Activity

After 10 months of development DU launched a new website in November and it became the festival hub for DU Digital. Audiences could pre-register for events and using our new WooCommerce system we were able to take bookings for a film screening and create a donation ask within purchase pathway. We were also able to screen the restricted film content to registered users. Our three-tiered membership scheme was available to join on a paid monthly or yearly basis, we were able to sell DU Digital souvenir posters, and take quick donations via our website.

Our digital offer via the website included live streaming of festival events, broadcasting of pre-recorded content, the embedding of artists' Spotify playlists and share commissioned articles via our blog.

Over the year we continued regular communications to our mailing list via our newsletters. Announcing details of the festival, launching bookings for pre-registered events and directing sales for our illustrated poster. We currently have 6,658 subscribers to our mailing list on Mailchimp.

##### Social Media

	2016	2017	2018	2019	Jan 2020	Mar 2020	Jun 2020	Sept 2020	Nov 2020
<b>Facebook followers</b>	5,500	6,224	6,719	7,040	7,633	7,673	7,911	8,058	8,327
<b>Twitter followers</b>	15,700	17,000	17,700	18,100	18,200	18,299	18,352	18,378	18,500
<b>Instagram followers</b>	683	1,453	2,224	3,037	3,132	3,181	3,990	4,126	4,452
<b>YouTube subscribers</b>			42,402	41,772	41,772	41,200	41,218	41,099	41,000

## **Dance Umbrella Limited**

**(Limited by Guarantee)**

### **Trustees' Report**

During the festival month we used our social channels to keep our audiences updated with activity for our digital festival, sharing when new content had gone live, responding to feedback and interactions with our audience and tagging all festival artists in posts to encourage sharing via their networks.

#### **Press**

The Corner Shop PR led on the securing coverage for Dance Umbrella Digital which included a Guardian feature on Jay Revlon, a Financial Times feature with Annie-B Parson, Time Out's *One Unmissable Thing*, Dance Tabs and Dance Direct interviews with Emma Gladstone in addition to numerous listings and mentions for the festival and Emma's departure (announced in early '21).

#### **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.

Fundraising in the pandemic climate was a considerable challenge and the continued support of individuals and Trust & Foundations was vital over the course of 2020. In light of DU's 83% drop in earned income with the cancellation of the festival, the emergency grants awarded by the Paul Hamlyn and Esmée Fairbairn Foundations meant that DU could weather the storm on a more stable footing and deliver a free to view digital festival. In addition, funders supporting creative learning projects that were planned to take place in 2020 were also commendably understanding and agreed that grants for Hounslow Leap (supported by Esmée Fairbairn Foundation) and Orbital tour wrap around activities for young people (supported by D'Oyly Carte Foundation) could be used in 2021 instead. Likewise, funds from the Cockayne Foundation for the two remaining Four by Four commissioned artists due to be presented in 2020 were re-allocated for 2021.

#### **Individuals**

A new membership scheme was launched in conjunction with DU's new website to monetise on the opportunity the digital festival provided for online donations. The aim is to continue to develop this part of DU's fundraising work, with regular engagement and events for members.

#### **Finance**

Despite the difficult operating circumstances that the pandemic created in 2020, DU was in a fortunate financial position that with its relative low overhead costs, drastic measures were not required as so many others in the cultural sector had to take in order to stay afloat during this crisis. As a recipient of ACE NPO funding and with the cancellation of the festival, DU was able to sustain its financial commitments to its landlord, Somerset House, and retain all employees at full pay. Pandemic specific emergency funding was awarded from long term supporters the Paul Hamlyn and Esmée Fairbairn Foundations, which helped bridge the 83% drop in earned income created by the cancellation of the festival. Further financial assistance was provided by Westminster Council in terms of a 10% discretionary business rate relief (£844) and 50% relief on Q3's rent (£1,568) from Somerset House.

Overall 9% savings were made on office operating costs as all staff were working remotely from home throughout the year.

## **Dance Umbrella Limited**

### **(Limited by Guarantee)**

#### **Trustees' Report**

DU continued to perform well generating income from individual donations, although this was lower from 2019 figures as the Four by Four Commissioning Campaign came to an end.

We were also successful with our joint bid with eleven European festivals to secure multi-year funding from the EU through their Creative Europe programme. This initiative, under the Big Pulse Dance Alliance, will provide DU with funds of €156,412 over four years to invest in various pan European projects.

In terms of the numbers reported in these financial statements, ACE funding in 2020/21 was 73% of total turnover. This high proportion is not in line with previous years and a direct result of the pandemic due to the drastic drop in earned income. In 2020 earned income constituted only 4% of turnover, whereas the previous year it was 23%. Fundraised income was 5% lower from last year at 23% of turnover.

Overall expenditure was 41% down from 2019 figures, again a direct result of the pandemic.

#### **Reserves**

During the 2020/21 financial year we ended the year with a £72,539 surplus, which was a result of savings on overheads, programming a leaner digital festival, and the receipt of Creative Europe funding for future years.

This surplus increased our reserves to £217,262 (2019/20: £144,723), with £91,391 (2019/20: £54,666) being restricted funds for Creative Learning and Creative Europe projects in 2021. Unrestricted reserves totalled £125,871 (2019/20: £90,057), 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 for the remaining Four by Four commissions in 2021. 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 & Governance**

Three new Trustees were appointed during 2020-21 taking the Board membership to 12. 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.

After seven years at the helm, in January 2021 Emma Gladstone announced that she would step down as Artistic Director & CEO of Dance Umbrella at the end of March. Emma's vision and achievements had firmly secured DU's place in the national and international dance scene.

In March 2021, DU appointed a new Artistic Director & CEO, Freddie Opoku-Addaie. Freddie was Guest Programmer for the festival during a three-year initiative from 2016-2019. His *Out of the System* programme presented exhilarating work by dance practitioners from the UK and abroad. Under Freddie's leadership DU will continue to celebrate the truly global nature of dance, London's unique local dance communities, and committed to widening the centre for dance by welcoming emerging artists in and supporting mid-career and established artists to reach out to new audiences.

## **Dance Umbrella Limited**

### **(Limited by Guarantee)**

#### **Trustees' Report**

The core structure of the organisation remained the same, with two full time members of staff in the Programming Department and two part-time and one full-time members of staff in Administration. The development and marketing roles continued to operate as freelance positions. Our Creative Learning Producer post continued to be funded by Paul Hamlyn and Esmee Fairbairn Foundations, with further three-year funding from Esmee Fairbairn Foundation confirmed for 2021/22 to 2023/24.

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.

#### **Objectives for the coming year 2021/22:**

As the Coronavirus/COVID-19 pandemic continued to take a toll, the success of the government's vaccination drive has allowed for a gradual easing of restrictions and the re-opening of the UK economy, including the staging of live events.

With travel restrictions, social distancing, and Covid testing requirements still in place though for the foreseeable future; the planning of live activities with audiences and presenting artists from across the globe would require taking new levels of risk that was unimaginable prior to 2020. Therefore, DU's objectives for the coming year have to be set within this new context.

**Governance & Leadership** – Manage the transition between two Artistic Directors and support the new AD & CEO to deliver his first DU festival. The organisation will continue to examine business models and partnerships to increase resilience and adaptability in the current climate. We continue to assess Trustee membership as we work towards achieving a diverse Board representative of our community and bridge the gap in skills and expertise previously identified. We will also host an away-day for Trustees to best utilise their skills and expertise for the benefit of the organisation. 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.

**Artistic** – On the back of a successful digital festival, plan and deliver DU's first ever hybrid festival; expand our digital content creation capabilities while exploring different platforms to increase our engagement with global audiences; and continue to support artists as they navigate an on-going challenging climate.

**Talent Development** – We will deliver a COVID secure sixth edition of Producer Farm in June and the first Big Pulse Dance Alliance project, Winter Intensive, in December.

**Creative Learning** – With support from funder Esmee Fairbairn Foundation, we will deliver Hounslow Leap and start a new project in Croydon, the first of 9 over the next three years to take place in outer London Boroughs.

**Dance Umbrella Limited**

**(Limited by Guarantee)**

**Trustees' Report**

Marketing – Expand DU's digital platforms for delivering artistic content; continue to engage with our audiences with monthly newsletters and on social media; and utilise all our forms of digital communications to signpost to a global audience new content and opportunities for online participation.

Finance – Continue to review financial risks, 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, and pursue project specific funding for commissions, CLP activities, talent development and digital programming.

Secure continued ACE NPO funding for the 2022-23 extension year.

Organisational- continue to assess, monitor and manage the risks associated with presenting artistic events and working in a COVID environment; successfully renegotiate DU's office lease at SH or secure

new comparable office space; continue to support staff in hybrid working; and organise in-depth training on diversity and environmental sustainability for all staff.

**Small Company Exemptions**

The 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 7 December 2021 and signed on its behalf by



jake ulrich (Dec 9, 2021 13:56 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 2021, which are set out on pages 14 to 29.

### **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**

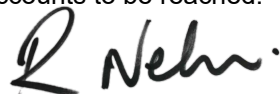
In connection with my examination, no matter has come to my attention

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

7 December 2021

**Dance Umbrella Limited**

(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2021**

	Notes	Unrestricted funds £	Restricted funds £	2021 Total £	Unrestricted funds £	Restricted funds £	2020 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 15		401,455	-	401,455	401,424	-	401,424
Charitable activities							
Artistic activities - pages 15 - 16		16,440	76,344	92,784	168,014	158,847	326,861
Investments		89	-	89	520	-	520
Other - page 16	<b>3</b>	-	-	-	7,497	-	7,497
<b>Total</b>		<u>417,984</u>	<u>76,344</u>	<u>494,328</u>	<u>577,455</u>	<u>158,847</u>	<u>736,302</u>
<b>Expenditure on:</b>							
Fundraising		-	-	-	2,975	-	2,975
Charitable activities:							
Artistic activities - page 17		382,170	39,619	421,789	577,676	148,651	726,327
<b>Total</b>		<u>382,170</u>	<u>39,619</u>	<u>421,789</u>	<u>580,651</u>	<u>148,651</u>	<u>729,302</u>
<b>Net income/(expenditure)</b>	<b>4</b>	35,814	36,725	72,539	(3,196)	10,196	7,000
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		<u>90,057</u>	<u>54,666</u>	<u>144,723</u>	<u>93,253</u>	<u>44,470</u>	<u>137,723</u>
<b>Total funds carried forward</b>	<b>14, 15</b>	<u><u>125,871</u></u>	<u><u>91,391</u></u>	<u><u>217,262</u></u>	<u><u>90,057</u></u>	<u><u>54,666</u></u>	<u><u>144,723</u></u>

The notes on pages 21 to 29 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**  
**(Limited by Guarantee)**  
**Year ended 31 March 2021**

	<b>2021</b>		<b>2020</b>	
	£	£	£	£
<b>Income from donations and legacies</b>				
<b>Grants</b>				
Arts Council England - NPO funding	358,505		352,028	
HMRC Job Retention Scheme funding	2,512		-	
Paul Hamlyn Foundation - emergency funding	13,000		-	
Esmee Fairbairn Foundation	-		5,000	
Edwin Fox Foundation	-		7,500	
		374,017		364,528
<b>Donations</b>				
Membership scheme	1,607		640	
Gift Aid	3,715		6,405	
Corporate donations	-		1,000	
Individual donations	7,496		6,803	
Four by Four Commissions Campaign	14,620		22,048	
		27,438		36,896
		401,455		401,424
<b>Income from charitable activities</b>				
<b>Artistic activities</b>				
<b>Production income</b>				
Box office/fees/merchandise	940		55,221	
Management/consultancy fees	500		1,869	
Workshops/LAP income	-		407	
Festival partner contributions	15,000		95,697	
Non-festival partner contributions	-		7,820	
Partner contributions - talent development	-		7,000	
<b>Carried forward</b>		16,440		168,014

**Dance Umbrella Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2021**

	<b>2021</b>		<b>2020</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from charitable activities</b>				
<b>Brought forward</b>		16,440		168,014
<b>Project specific funding</b>				
<b>Government funding</b>				
Creative Europe/EU funding	42,344		-	
ACW - Arts Council Wales	-		5,000	
Croydon Council	-		56,669	
British Council Chile	-		5,084	
Institut Francais	-		11,665	
	<hr/>	42,344	<hr/>	78,418
<b>Trusts and foundations</b>				
Esmee Fairbairn Foundation	30,000		55,000	
The Thistle Trust	2,000		-	
The Leche Trust	-		2,500	
Cockayne Foundation	-		15,000	
The D'Oyly Carte Charitable Trust	-		3,000	
Research grants	2,000		4,929	
	<hr/>	34,000	<hr/>	80,429
		<hr/>		<hr/>
		92,784		326,861
		<hr/>		<hr/>
<b>Other income</b>				
Theatre tax relief (TTR)		-		7,497
		<hr/>		<hr/>
		-		7,497
		<hr/>		<hr/>

**Dance Umbrella Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2021**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on charitable activities</b>		
<b>Artistic activities</b>		
<b>Production/running costs</b>		
Salaries/pension costs	73,919	82,862
Artists' fees	17,088	168,016
Commissioning fees	50,000	20,000
Other fees	45,946	65,414
Festival cancellation fees	17,962	-
Social security costs	3,491	7,334
Technical costs	2,813	36,136
Talent development/research project costs	6,209	21,725
Studio sessions	10,402	7,480
Access costs	2,010	2,760
Artists' travel/subsistence	-	65,383
Publicity/digital media	22,908	37,540
Venue hire/costs	35	3,500
Insurance	1,156	2,309
Travel - research/staff	(102)	8,034
	<hr/> 253,837	<hr/> 528,493
<b>Creative learning/participation costs</b>		
Hounslow Leap	2,379	28,083
Salaries/pension costs	20,601	23,540
Social security costs	1,306	1,850
	<hr/> 24,286	<hr/> 53,473
 Support and governance costs - page 18	 143,666	 144,361
	<hr/> <hr/> 421,789	<hr/> <hr/> 726,327

**Dance Umbrella Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2021**

	<b>2021</b>		<b>2020</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Rent/services/storage	23,357		25,249	
Rates	845		1,663	
Telephone/fax/mobile/alarm	1,968		3,253	
Insurance	2,323		3,246	
IT upgrades/maintenance/support	10,584		9,671	
Repairs/renewals/maintenance	1,028		1,078	
Building maintenance/cleaning	68		929	
Depreciation of fixtures/fittings/equipment	2,706		2,026	
		42,879		47,115
<b>Administration costs</b>				
Salaries/pension costs	80,037		75,069	
Social security costs	7,590		5,457	
Training/development/recruitment	1,350		242	
Printing/postage/stationery	758		2,293	
Subscriptions	162		987	
Sundries	185		1,045	
		90,082		85,093
<b>Professional/financial</b>				
Consultancy fees	4,800		6,522	
Bank charges	234		570	
Credit card charges	210		357	
(Surplus)/deficit on foreign exchange	130		(85)	
		5,374		7,364
<b>Governance costs</b>				
Legal/professional	1,581		289	
Accountancy/consultancy	3,750		4,500	
		5,331		4,789
		<u>143,666</u>		<u>144,361</u>

**Dance Umbrella Limited**

(Limited by Guarantee)

**Balance Sheet  
31 March 2021**

		2021	2020
	Notes	£	£
<b>Fixed assets:</b>			
Tangible assets	9	4,502	4,481
<b>Current assets:</b>			
Debtors	10	7,021	71,678
Cash at bank and in hand		220,695	113,822
		<u>227,716</u>	<u>185,500</u>
<b>Liabilities:</b>			
Creditors: amounts falling due within one year	11	<u>(14,956)</u>	<u>(45,258)</u>
<b>Net current assets</b>		<u>212,760</u>	<u>140,242</u>
<b>Total assets less current liabilities</b>		<u>217,262</u>	<u>144,723</u>
<b>The funds of the charity</b>			
Unrestricted funds:	14		
General funds		110,871	75,057
Designated funds		15,000	15,000
		<u>125,871</u>	<u>90,057</u>
Restricted income funds	15	91,391	54,666
<b>Total charity funds</b>		<u>217,262</u>	<u>144,723</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;

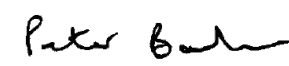
The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 7 December 2021 and signed on its behalf by

  
jake ulrich (Dec 9, 2021 13:56 GMT)

**Jacob Ulrich (Chair)  
Trustee**

  
**Peter Barker (Treasurer)  
Trustee**

The notes on pages 21 to 29 form an integral part of these financial statements.

**Dance Umbrella Limited**  
**(Limited by Guarantee)**  
**Cash Flow Statement**  
**for the year ended 31 March 2021**

	Notes	2021 £	2020 £
<b>Cash flows from operating activities</b>	<b>19</b>	109,511	(6,276)
<b>Cash flows from investing activities:</b>			
Dividends, interest and rents from investments		89	520
Purchase of property, plant and equipment		(2,727)	(2,512)
<b>Net cash provided by investment activities</b>		(2,638)	(1,992)
Change in cash at bank and in hand in the reporting period		106,873	(8,268)
Cash at bank and in hand at the beginning of the reporting period		113,822	122,090
<b>Cash at bank and in hand at the end of the reporting period</b>		220,695	113,822

## **Dance Umbrella Limited**

### **(Limited by Guarantee)**

#### **Notes to the Financial Statements for the year ended 31 March 2021**

#### **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 (issued October 2019) 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 2021**

#### **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 2021**

#### **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 2021**

<b>3. Other income</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Theatre tax relief (TTR)	-	7,497
	<u>          </u>	<u>          </u>
<b>4. Net income/(expenditure) for the year is stated after charging:</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Depreciation of tangible fixed assets	2,706	2,026
Deficit on foreign exchange	130	-
Independent examiner's remuneration		
- independent examination	3,000	3,750
- other services	750	750
	<u>          </u>	<u>          </u>
and after crediting:		
Surplus on foreign exchange	-	85
	<u>          </u>	<u>          </u>
<b>5. Trustees' emoluments and reimbursed expenses</b>		
The trustees received no remuneration during the year (2020 - £nil).		
The aggregated amount reimbursed to trustees during the year was £nil (2020 - £nil).		

**Dance Umbrella Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2021**

<b>6. Staff costs and numbers</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
<b>Staff costs</b>		
Salaries and wages	171,373	178,308
Social security costs	12,387	14,641
Pension costs	3,185	3,164
	<u>186,945</u>	<u>196,113</u>

No employee earned £60,000 or more during the year (2020 - 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 £75,194 (2020 - £85,206).

**Staff numbers**

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

	<b>2021</b>	<b>2020</b>
	<b>Number</b>	<b>Number</b>
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 £3,185 (2020 - £3,164).

**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 2021**

**9. Fixed assets - tangible assets**

	<b>Fixtures/ fittings/ equipment £</b>
<b>Cost</b>	
1 April 2020	33,748
Additions	2,727
31 March 2021	<u>36,475</u>
<b>Depreciation</b>	
1 April 2020	29,267
Charge for year	2,706
31 March 2021	<u>31,973</u>
<b>Net book values</b>	
31 March 2021	<u>4,502</u>
31 March 2020	<u><u>4,481</u></u>

**10. Debtors**

	<b>2021 £</b>	<b>2020 £</b>
Trade debtors	49	32
Other debtors	6,558	22,947
Production costs in advance	-	46,767
Prepayments and accrued income	414	1,932
	<u>7,021</u>	<u>71,678</u>

**11. Creditors: amounts falling due within one year**

	<b>2021 £</b>	<b>2020 £</b>
Trade creditors	5,323	2,728
Other taxation/social security	-	5,706
Other creditors	-	6,578
Accruals	9,633	15,246
Deferred income (note 12)	-	15,000
	<u>14,956</u>	<u>45,258</u>

**Dance Umbrella Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2021**

<b>12. Deferred income</b>	<b>£</b>
Balance at 1 April 2020	15,000
Amount released to incoming resources	(15,000)
Balance at 31 March 2021	-

Deferred income relates to theatrical income received in advance.

**13. Limited by Guarantee**

The private limited company is registered in EW - England & Wales, 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 2021 there were 12 members.

<b>14. Unrestricted funds</b>	<b>Brought forward</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
General fund	75,057	417,984	(382,170)	110,871
Designated funds:				
IT fund	5,000	-	-	5,000
Four by Four Commissions	10,000	-	-	10,000
	<u>90,057</u>	<u>417,984</u>	<u>(382,170)</u>	<u>125,871</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 2021**

<b>15. Restricted funds</b>	<b>Brought forward</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Hounslow Leap	49,666	30,000	(33,619)	46,047
Orbital Tour	3,000	-	-	3,000
Home Made	-	2,000	(2,000)	-
Surf The Wave	2,000	2,000	(4,000)	-
Big Pulse Dance Alliance	-	42,344	-	42,344
	<u>54,666</u>	<u>76,344</u>	<u>(39,619)</u>	<u>91,391</u>

**Hounslow Leap**

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

**Orbital Tour**

A touring network with arts centres in outer London boroughs to deliver dance performances and activities for children and families.

**Home Made**

Support to fund online workshops.

**Surf The Wave**

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

**Big Pulse Dance Alliance**

An alliance of 12 pan European dance festivals funded by The European Union's Creative Europe programme to support co-operation and the development of co-productions between festival partners.

**Dance Umbrella Limited**

**(Limited by Guarantee)**

**Notes to the Financial Statements  
for the year ended 31 March 2021**

**16. Analysis of net assets between funds**

	<b>General funds £</b>	<b>Designated funds £</b>	<b>Restricted funds £</b>	<b>Total £</b>
Fund balances at 31 March 2021 are represented by:				
Fixed assets	4,502	-		4,502
Net current assets	106,369	15,000	91,391	212,760
	<u>110,871</u>	<u>15,000</u>	<u>91,391</u>	<u>217,262</u>

**17. Financial commitments**

At 31 March 2021 the company had total future commitments under non-cancellable operating leases as follows:

	<b>2021 £</b>	<b>2020 £</b>
<b>Due:</b>		
Within one year	17,184	17,184
Between one and five years	-	17,184
	<u>17,184</u>	<u>34,368</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**

	<b>2021 £</b>	<b>2020 £</b>
Net income for the reporting period (as per the statement of financial activities)	72,539	7,000
Depreciation and amortisation	2,706	2,026
Dividends, interest and rents from investments	(89)	(520)
(Increase)/decrease in debtors	64,657	(40,797)
Increase/(decrease) in creditors	(30,302)	26,015
<b>Net cash inflow from operating activities</b>	<u>109,511</u>	<u>(6,276)</u>


# Dance Umbrella 2021 accounts for signing


Final Audit Report


2021-12-09


Created:	2021-12-09
By:	Richard Nelson (richardnelson@breckmanandcompany.co.uk)
Status:	Signed
Transaction ID:	CBJCHBCAABAY0o9rCjFeio9worUQUaWf48I5QffJSWH


## "Dance Umbrella 2021 accounts for signing" History


 Document created by Richard Nelson (richardnelson@breckmanandcompany.co.uk)  
2021-12-09 - 12:53:31 PM GMT- IP address: 51.148.113.129


 Document emailed to Peter Barker (pbarker@psauthority.org.uk) for signature  
2021-12-09 - 12:56:23 PM GMT


 Email viewed by Peter Barker (pbarker@psauthority.org.uk)  
2021-12-09 - 1:09:55 PM GMT- IP address: 77.102.210.101

 Document e-signed by Peter Barker (pbarker@psauthority.org.uk)  
Signature Date: 2021-12-09 - 1:10:47 PM GMT - Time Source: server- IP address: 77.102.210.101

 Document emailed to jake ulrich (jsulrich2@gmail.com) for signature  
2021-12-09 - 1:10:50 PM GMT

 Email viewed by jake ulrich (jsulrich2@gmail.com)  
2021-12-09 - 1:54:54 PM GMT- IP address: 172.224.226.92

 Document e-signed by jake ulrich (jsulrich2@gmail.com)  
Signature Date: 2021-12-09 - 1:56:01 PM GMT - Time Source: server- IP address: 81.98.184.153

 Agreement completed.  
2021-12-09 - 1:56:01 PM GMT