

Company number 1402702
Charity number 277221

Dance Umbrella Limited

(Limited by Guarantee)

Report and Financial Statements
for the year ended 31 March 2022

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

Dance Umbrella Limited

(Limited by Guarantee)

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Reference and Administrative Details

Constitution

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

Directors and trustees

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

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

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

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

Vicki Amedume
Rhiannon Bail
Peter Barker (Treasurer)
Eva de Blocq van Kuffeler
Clare Connor
Chukwuzulum Elumogo
Tania Harrison
Alexandra Mecklenburg
Matthew Parritt resigned 3 May 2021
Jacqueline Rose
Manohari Saravanamuttu
Jacob Ulrich (Chair)

Secretary

Zsuzsanna Posta

CEO & Artistic Director

Freddie Opoku-Addaie

Executive Director

Tania Wilmer

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Independent Examiners

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

Bankers

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

Solicitors

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

Operation address

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

Registered office

7 Savoy Court, London WC2R 0EX.

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Trustees' Report

Year end accounts

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2022 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 is London's annual international dance festival, celebrating 21st century choreography across the capital and beyond. Our mission is to broaden the idea of what mainstream contemporary dance is and who it's for. We strive to diversify what it looks like, who makes it, who experiences it, where we see it and how it interacts with other art forms.

Since 1978, our annual festival has brought outstanding contemporary dance from across the world, presenting more than 785 artists from 40 countries to over one million people. This has included Canadian ice skaters, Kathak-inspired work from India, UK work for babies with a cast of 16 singers, and large-scale participatory work. The artists we work with regularly go on to win national and international awards for their work, including that commissioned by DU. Dance Umbrella itself has received three Olivier Nominations, a National Dance Award, and a Tonic Award.

DU co-commissions new work of the highest quality from artists and with partners based in the UK and abroad – we have invested in 85 new dance works and presented at 136 different venues, ranging from canal boats to ice rinks, inner city rooftops to parks and public spaces, as well as the more established high-profile venues such as Sadler's Wells and the Barbican.

In March 2021, **Freddie Opoku-Addaie** was appointed Artistic Director and Chief Executive of Dance Umbrella. 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.

Freddie Opoku-Addaie's vision for the festival builds on its 43 year track record of commissioning and producing excellent work. This new chapter introduces a programme of work and model of working that puts integration of emerging and diverse talent at its heart. DU will widen its impact and amplify the voices of those artists through disrupting, upscaling, risk-taking and leading by example to shift the paradigm.

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We make this a reality by

- Being a festival that supports a globally representative range of artists to create and present work in live and digital spaces
- Supporting the evolution of new forms, catalysing cross artform collaborations, and investing in artists who have historically been undervalued, amplifying them on an international stage
- Being a pan London festival; working in a range of venues and connecting with audiences across this international city where the local is global and a nexus for the emergence of new contemporary forms

DU's programme will redress the historic inequity in representation and in resourcing of artists, as well as fostering and serving broader dance audiences (both existing and potential). Freddie's vision to *Widen the Centre* is not just about the work presented in the immediate future; it will invest in emerging artists be a catalyst for meaningful change for the dance sector in the UK and beyond.

Review of activities and achievements

Dance Umbrella Festival 2021

2021 was a transitional year for DU as we emerged from national lockdowns, the leadership baton was handed over from Emma Gladstone to new Artistic Director & CEO Freddie Opoku-Addaie ahead of his inaugural 2022 festival.

After a wholly digital edition of the festival in 2020 (when live work was not possible due to the Covid pandemic), in October 2021 DU presented its first hybrid festival with live, in-person performances alongside a collection of digital events aimed at sparking conversations, inspiring creativity and celebrating choreographic talent. DU21 brought the extraordinary visual artist and theatre-maker Dimitris Papaioannou to London audiences; a new sensory show for under 5s from Japanese artist Takeshi Matsumoto – this as part of our Orbital Touring programme to outer London arts centres.

In this new hybrid world, our on-line programme continued to explore new ways of bringing audiences closer to dance: inviting them to step inside the mind of a choreographer in *Choreographer's Cut*; celebrating emerging and established artists in conversation; witnessing films and streamed performance; considering thought-provoking articles and participating in topical panel discussions and workshops. We made our first digital commissions, investing in artists interested in making work for a digital space including Sarah Golding and Yukiko Masui (SAY), and Jake Hackett.

The environment for presenting live events in 2021 was challenging as arts and cultural organisations continued to adapt to operating in a landscape where lockdowns were still a possibility, movement was restricted, and social distancing a safety measure that many venues enacted. Even with a successful global Covid-19 vaccination drive, the pandemic had a disproportionate impact on the cultural sector, with continued outbreaks and new variants limiting, and at times prohibiting, the live engagement of audiences and artists.

The Dance Umbrella 2021 festival was able to take place as planned from 8th – 24th October but our first Big Pulse Intensive, a five day residency in Devon planned for December 2021, had to be cancelled due to the new Omicron variant.

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Despite the many challenges, 2021 was a successful year of transition, where DU continued the journey of discovery to further develop and test ideas around presenting virtually. DU 2021 (Live and Digital) resulted in employment for over 54 independent creatives/freelancers and set a benchmark for what our hybrid 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. The hybrid festival was also a testament to the possibilities of engaging local communities with international artists and expanding the experience of dance for both artists, participants and audiences alike.

DU21 Live Programme

Club Origami (Orbital Tour) – co-commissioned by DU and created by Takeshi Matsumoto as part of the Little Big Dance national initiative to create new dance works for under-fives and their families, was an immersive and interactive dance show inviting family audiences to create, imagine and explore whole new ways of thinking, playing and moving. In its seventh year, the Orbital Tour went to five venues - one central and four outer London boroughs (Stanley Arts, Croydon; The Albany, Lewisham; The Place, Camden; Watermans, Brentford; artsdepot, Barnet). Club Origami continues to tour and is generating interest from international festivals.

“Full of imagination, creativity springing from an empty page.”
The Guardian, October 2021

Extra Time (Bell Square, Hounslow) - Five footballers from diverse movement backgrounds battled it out in this exhilarating live outdoor performance exploring the choreographic potential of football movement, this brand new work by DU debut artist Ahilan Ratnamohan (Netherlands) challenged our perceptions of the beautiful game away from the green grass, the stadium and the urgent need for a result.

Hounslow Leap/Watermans Takeover – After the successful DU Takeover of Fairfield Halls (Croydon) in 2019, with this second edition, DU continued to expand the reach of its work in outer London Boroughs during the two-day takeover of Watermans Arts Centre. The programme consisted of a live dance double bill by DU Festival debut dance artists Dani Harris-Walters and Kesha Raithatha; Takeshi Matsumoto's immersive and interactive dance show, *Club Origami*, and an international dance short film programme curated by Omari 'Motion' Carter. Around the building, a series of free public dance workshops spanning a variety of dance styles took place and Jennifer Iron's live dancesploration of where contemporary dance came from in dance-theatre piece *DanceStory*.

Dimitris Papaioannou/Transverse Orientation (co-commissioned by Dance Umbrella and Sadler's Wells) – His third DU appearance following the sold-out debut in 2016 and 2018's sold-out and Olivier-nominated production *The Great Tamer*, Dimitris summoned an entirely distinctive universe once more for his latest work. A true master of visual spectacle, the Greek artist explored existential themes, mining mythology and art history to conjure vivid and often humorous imagery. With three nights of sold out performances at Sadler's Wells, *Transverse Orientation* was a great return to London of this significant European artist.

“Like all of Papaioannou's pieces, it's a meticulously crafted, intensely visual experience.”
The New York Times on Transverse Orientation

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DU21 Digital Programme

Choreographer's Cut – The second edition of the behind the scenes look at how choreography is made, the series gives audiences the opportunity to step inside the mind of a choreographer as leading artists give an in-depth commentary on their recent work. This year saw Nora Chipaumire, Claire Cunningham and Eddie Ladd discuss their creative process with DU's Artistic Director.

London Battle - a DU production, the filmed event brought together some of the most exciting talent from London's hip-hop dance scene in a celebration of the capital's globally renowned dance and music culture. As a DJ played a selection of the UK's finest beats, dancers went head-to-head with a diverse range of styles to create a thrilling digital dance performance.

"It may be called a battle – and, granted, there is no shortage of displays of banterous bravado – but the environment is vibrant, warm, supportive and infectious: everything dance should be."
The Stage

SAY:AF (And Friends) - a dance film collaboration commissioned and produced by DU between dance artists Sarah Golding and Yukiko Masui and an exciting range of music artist collaborators. Merging dance influences to create their own unique dance style, the film also introduced reggae influenced artist Casey Pearl & the band; UK beatbox champion MC Zani; the unapologetic and raw Juliana Yazbeck; and South Africa's hottest new duo Tina Redmxn & L Tune 'Chillin'.

Nowhere – for the first time audiences had the opportunity to see the full edit of Dimitris Papaioannou's iconic work *Nowhere*, a filmed version of the original stage production.

"A wondrous piece ... combines simple movements with huge imagination for maximum effect"
The Guardian, October 2021

Give Them Their Flowers – artists in conversation with Jade Hackett. This series of intimate in-conversations brought together artists to discuss their work and their path in contemporary creative practice. Jade Hackett, performer, actress and choreographer shone a spotlight on five artists who continue to make significant contributions to the dance world today: Ash Mukherjee, Kev 'Renegade' Gopie, Liza Vallance, Phillip Chbeeb and Shelley Maxwell.

Articles - We commissioned two articles shared on our website by dance creators Jade Hackett and Sonny Nwachukwu. Jade's article, a love letter to the vibrant street culture of London, revealed how the city's landscape and culture moulded her as an artist while Sonny explained how he put access at the heart of his creative process.

Panel Talk – hosted and curated by Valerie Ebuwa

Significant achievements/ key statistics:

- In 2021-22 the Live programme was 67% international, Digital programme was 25% international artists.
- In 2021-22 67% of artists/companies in live programme were global majority or global majority led; 78% artists in digital programme global majority or global majority led.

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- The hybrid festival delivered 12 live events and 13 digital pieces of content. We worked with 25 artists from 5 continents, 22 producing partners, and invested £51,000 into four new artistic commissions.
- 9,070 people engaged with the festival; 8,246 at live performance, including 2,763 at free events, and 824 digital pass customers.
- 44% of digital audiences were international.
- Traffic to our website increased by 200% (54k, 2020/21 to 151k 2021/22) as a result of improvements to our website.
- Social media response was particularly positive and responsive to Club Origami and Transverse Orientation. Transverse Orientation received nominations for an Olivier and National Dance Award, and four-star reviews from the Financial Times and Times.
- Social media response was particularly positive and responsive to Club Origami and Transverse Orientation. Transverse Orientation received nominations for an Olivier and National Dance Award, and four-star reviews from the Financial Times and Times.
- DU developed new business relationship with four London HEIs/conservatoires, and new partnership with Big Pulse Dance Alliance (comprising 12 European festivals and institutions) funded by Creative Europe.
- 2021 introduced a number of new artists never previously presented by Dance Umbrella - Jade Hackett, SAY, Takeshi Matsumoto, and Nora Chipaumire.

Other Artistic Activity

Higher Education Panel - The final event of DU's '21 digital offer, this panel talk was designed for our higher education partners titled "Pivoting your Practice: A Festival and Artist's Perspective" and was held in February 2022.

Producer Farm – The 6th edition returned to Devon in 2021 (after its virtual iteration in 2020). 10 participants took part, all from the UK (36 applied); 30% of participants were from global majority backgrounds, 60% were from outside London and 60% identified as coming from working class backgrounds.

Big Pulse Dance Alliance (BPDA) - a vibrant partnership of twelve European dance festivals and institutions, connected by a common aim of promoting, strengthening and broadening the reach of contemporary dance. This partnership, and its proposed programme of activities, was awarded EU Creative Europe co-funding for a four-year period, spanning 2021 – 2024. Over the course of the programme, DU will receive £133,686 (€156,412) from the total EU grant of £1,709,402 (€2,000,000).

The project's long-term vision is to establish a lively network of European dance festivals who work collaboratively and sustainably to further the life-changing impact of dance.



Dance Umbrella Stats 2021-22

1st

hybrid festival

9,070

total audiences

43

festival artists

72%

of festival artists/
companies global
majority led

85

freelancers
employed

9

international
producing
partners

Live

7

shows

28

performances

8,246

in-person audiences

82%

capacity reached

£130K

generated at
box office (gross)



Dimitris Papadopoulos, Transverse Orientation at Sadler's Wells
Credit: Julian Mommert

Digital

4,447

online views across
entire artistic programme

824

Digital Pass users
from **53** different countries
across **5** continents

£5-£30

Pay What You Can
Digital Pass

56% + 44%

of Digital Pass users
based in the UK

international



Sarah Golding and Yukiko Masui, SAY: AF (And Friends)
Credit: Nick Virk

Creative Learning

924

participants
aged 0 - 60+

24

different
activities

took place
across

78

sessions



Takeshi Matsumoto, Club Origami (touring production)
Credit: Summer Dean

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The Big Pulse Dance Alliance officially launched in April. This partnership of 12 European contemporary festivals and institutions are brought together by a common goal: develop and strengthen the contemporary dance sector across Europe. There three key aims; to support artists and diversify dance programming on the big stages of Europe, reaching diverse audiences and putting dance in new spaces, and building a lively network of European dance festivals. Commissions for scaling up have been announced and will give artists an opportunity to create work for medium to large-scale venues. DU has co-commissioned and will present Oona Doherty and Amala Dianor in '22 and '23 respectively. Through the Big Pulse these artists have secured 8-10 dates of international touring across Europe.

Winter Intensive UK- a professional development and networking opportunity for Big Pulse commissioned choreographers, their producers, and Big Pulse Artistic Directors accompanied by emerging artistic directors. The first of four Big Pulse Intensives was scheduled to take place in December in Dartington, Devon hosted by DU.

Two weeks prior to the residency the COVID Omicron hit. Due to the range of countries participants were to be travelling from, the high risk of infection of this particular variant, and consequently the likelihood of cancellation of either speakers or participants, a swift decision was taken in November to cancel it. Instead, we focussed on working with the Big Pulse partners hosting the next edition for March 2022, Danscentrum in Sweden.

Mentorships - AD/CEO Freddie Opoku-Addaie mentored several choreographer, producers, curators and future leaders, including UK based Theo TJ Lowe, Anthea Lewis and Anders Duckworth, as well as other internationally based artists.

Creative Learning Programme (CLP)

DU's creative learning objectives is to increase access, engagement, and appreciation of contemporary dance for people in the outer London boroughs we tour to, with a focus on children and young people.

Managed by DU's Creative Learning Producer, we delivered the following activities:

Hounslow Leap

Modelled after the successful Croydon Leap that took place in 2019, a series of creative learning and participation projects took place in Hounslow over the course of 2021. All planned aspects of the programme were successfully delivered, although many were reduced in scale due to the continuous challenges faced by our education partners of operating in a Covid environment. The surge of Covid-19 cases in Hounslow's general population at the end of May was mirrored in its secondary schools, which reduced school staff capacity and made site visits by the Creative Learning Producer and artists impossible, presenting significant challenges for the planned activities.

Hounslow Leap constituted the following activities:

Feltham Moves (June-August 2021)

An intergenerational participation project, DU selected three community groups in Feltham to take part (two youth groups and one older adults group through Age UK Hounslow). Artists Sunanda Biswas and Temujin Gill successfully delivered an online information session and five online dance sessions for the older adults' group as well as one in-person filming day at Inwood Park, Hounslow. The final outcome of the project, a short film showcasing the choreography developed by the older adults from Age UK Hounslow, was presented alongside the International Dance Short Film programme at Watermans Takeover.

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Assemble (September-October 2021)

A dance and music project in collaboration with West Thames College, in which dance and music students from their post-16 courses were mentored by a professional dancer (Becky Namgauds) and musician (Tyrone Isaac-Stuart) to develop a new cross-arts performance piece. The artists worked with 33 students for 20 hours across five weeks to create Assemble 2021, a new work that was presented at our Bell Square and DU: Watermans Takeover events.

DanceStory (September-November 2021)

A tour of the 30-minute one-woman show created and performed by Jen Irons in 2018-19 as part of our Croydon Leap programme, the work is continuously updated and gives a quick guide to the history of contemporary dance. Nine performances of DanceStory were programmed with an audience capacity of 20-40 to Hounslow secondary schools, libraries and community groups as well as locations in other Orbital Touring Network boroughs including Deptford, North Finchley and Croydon. Due to changing Covid restrictions six performances were delivered in the end, these were very well received and reached 145 people.

Orbital Tour wrap-around workshops (September-October 2021)

We delivered five free music and dance workshops for under 5s and their carers at Beavers Community Primary School, Hounslow. *Club Origami* artists, Takeshi Matsumoto and Robert Howat, worked with 119 children from nursery and reception classes, exploring ideas from the show. The school was delighted with the activity and is keen to be involved in future DU opportunities.

Art facilitator, Charlotte Cranidge, and the Creative Learning Producer also led free drop-in front of house paper craft activities at each Orbital Tour venue, reaching approximately 557 participants.

DU: Watermans Takeover (October 2021)

Over a two-day weekend, along with the Feltham Moves screening and the free performances of DanceStory and Assemble 2021, the Takeover offered free, open level workshops in Kathak, creative and hip hop social dances.

Croydon Leap (October 2021)

Our partnership with Agudo Dance Company (ADC), supported the delivery of workshops in schools for 50 8-18 year-olds and resulted in a high quality curtain-raiser performance, *Female Figures*, for ADC's *Carmen* at Fairfield Halls. The project also delivered individual sessions to Croydon Young Carers and Refugee Youth reaching 20 young people.

Croydon and Hounslow Digital Learning Project (February – March 2022)

DU commissioned SAY artists (Sarah Golding and Yukiko Masui) to develop a suite of learning films for distribution to schools in our previous London Leap boroughs. Created through ACE Project Grant funding, the materials and differentiated content was in response to DU21's SAY: AF film commission. This digital learning offer for young people supports our ambition to test digital approaches to CL work. The SAY Digital Dance Resource was launched in March and has been offered to secondary schools in Hounslow, Croydon and Barking & Dagenham free of charge.

Development Activity

We extend our thanks to all our supporters and their generous support. 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.

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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.

We are leveraging long-term artistic planning as a means for communication and fundraising in the following ways:

- Cultivation events outside and during the festival period
- Fostering corporate relationships with the support of Trustees and the Business Development sub-committee
- New fundraising campaign focusing on Widening the Centre

Trust & Foundations

We extend our thanks to all our funders and their generous support:

- Esmee Fairbairn Foundation (EFF)
- The D'Oyly Carte Foundation
- Cockayne Foundation

Other government grants

We were successful in our application to the Arts Council's Project Grants for further funding and received £49,900 in support of our digital festival and digital CLP activities.

We also secured a further £6,701 (€8,000) from Creative Europe to fund the Big Pulse Intensive Project Director.

Individuals

Support from individuals unfortunately decreased by £20k as higher-level donors in our Artistic Director's Circle (ADC) decided not to renew their memberships, citing financial constraints due to the pandemic. We are looking to re-engage these donors at cultivation events in 2022 and Trustees are supporting DU to secure new ADC members and bring this income stream back to previous years' level.

We are also looking to re-ignite our lower level supporter's scheme and further utilise our digital engagement to garner online donations. We received in total £330 online donations at point-of purchase of digital passes and are looking to increase this with a marketing campaign that would drive ticket bookers to become members.

Finance

Financial activity in 2021-22 returned to near pre-pandemic levels as the pivot from a digital only to a hybrid festival and partial return to the office saw increases in production and creative learning costs as well as overheads. We finished the year with a £7,585 accounting deficit as we expended restricted income received in previous years totalling £49,047 (Esmee Fairbairn and D'Oyly Carte Foundations) for CLP activities as well as £16,468 of restricted income received in 2020-21 from the EU for Big Pulse projects.

In terms of the numbers reported in these financial statements, ACE NPO funding in 2021/22 was 63% of total turnover, and a slight increase from pre-pandemic levels. Earned income constituted 15% of turnover (a 10% increase on 2020 as we returned to presenting live events), fundraised income 21% (2% lower from the previous year) and the remaining 1% was Theatre Tax Relief income.

We continue to work towards increasing our financial resilience by implementing a sustainable business plan that will deliver the ambitions of the artistic programme and secure unrestricted reserves.

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We can ensure our financial resilience by maintaining a diversified income stream with targets to secure 20% of our income from fundraised activity and 20% from earned and partnership fees. Although the pandemic has had a significant impact on our earned income over the past two years, we continue to test new income models through monetising online content.

- The successful roll out of our Digital pass scheme netted £7,320, this includes £4k from new partnerships with HEIs (Higher Education Institutions) and £3,320 through pay what you can ticketing.
- We were successful with EFF and Creative Europe application.
- Free reserves increased by £18k
- Income targets exceeded in some areas and not met in others. Earned income is down due to a reduced live festival this year and therefore less venue partnerships, a calculated measure due to the ongoing threat of Covid.

Total expenditure was £572,655 with artistic and CLP expenditure representing 58% and 10% respectively. The remaining 32% of expenditure was on overheads, governance, and fundraising.

Reserves

Our reserves reduced from £217,262 to £209,677 with £34,340 being restricted funds for Creative Learning (remaining funds from new EFF grant) and £25,876 remaining from Creative Europe for BPDA projects in 2022. Unrestricted reserves totalled £149,461, an increase of £23,590 from 2020-21. Of this, £95,312 is designated funds and £54,149 free reserves. 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

There were no new Trustees appointed during the year and one resignation, taking the Board membership to 11. DU strives to ensure that the Board includes an appropriate spread of gender, ethnicity, age and physical ability and maintain 30% minimum cultural diversity. 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. DU's optimum membership level is 11-12, for appropriate governance and capacity of the Board to support the ambitions of the senior management team in delivering and growing the artistic programme.

On the Executive level, the organisation was led by Freddie Opoku-Addaie, Artistic Director & CEO, and Tania Wilmer, Executive Director.

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 the Esmée Fairbairn Foundation, with further two year funding confirmed for 2022-23 and 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.

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On an operational level, Trustees are appointed on to separate sub-committees in Finance, Business Development, and Trustee Nominations, to enable detailed oversight and scrutiny of finances, support the organisation's income generation, and recruitment of new Trustees. 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 2022-23:

Dance Umbrella's immediate strategic goals centre around leveraging and delivering on the new Artistic Director/CEO's vision for the festival, and continuing to test and explore the business and creative opportunities possible through the hybrid model.

1. Deliver on AD/CEO's mission to Widen the Centre; reframing the festival programme as one that will redress the historic inequity in representation across dance forms and in resourcing of artists in the UK, continuing to present the most exciting artists, as well as fostering and serving broader dance audiences
2. Generate financial and long term partnership support for this new vision (which aligns with broader racial justice and social change sentiment/ movements) increasing investment in the festival and the artists it supports
3. To keep testing and evolving the hybrid model of delivery. Working in a digital space presents Dance Umbrella with a new medium through which to support artists' creative ambitions, reach new audiences and generate income. For example support artists to explore new creative digital spaces like NFTs, expand the global reach of the festival through our digital offer, seek affinity digital partners through which to share and promote content.

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 6 December 2022 and signed on its behalf by



[jake ulrich \(Dec 8, 2022 18:42 GMT\)](#)

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 2022, which are set out on pages 15 to 30.

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

6 December 2022

Dance Umbrella Limited

(Limited by Guarantee)

**Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2022**

	Notes	Unrestricted funds £	Restricted funds £	2022 Total £	Unrestricted funds £	Restricted funds £	2021 Total £
Income and endowments from:	2						
Donations and legacies - page 16		418,676	-	418,676	401,455	-	401,455
Charitable activities							
Artistic activities - pages 16 - 17		83,442	56,701	140,143	16,440	76,344	92,784
Investments		13	-	13	89	-	89
Other - page 17	3	6,238	-	6,238	-	-	-
Total		<u>508,369</u>	<u>56,701</u>	<u>565,070</u>	<u>417,984</u>	<u>76,344</u>	<u>494,328</u>
Expenditure on:							
Fundraising		21,162	-	21,162	-	-	-
Charitable activities:							
Artistic activities - page 18		463,617	87,876	551,493	382,170	39,619	421,789
Total		<u>484,779</u>	<u>87,876</u>	<u>572,655</u>	<u>382,170</u>	<u>39,619</u>	<u>421,789</u>
Net income/(expenditure)	4	23,590	(31,175)	(7,585)	35,814	36,725	72,539
Reconciliation of funds:							
Total funds brought forward		<u>125,871</u>	<u>91,391</u>	<u>217,262</u>	<u>90,057</u>	<u>54,666</u>	<u>144,723</u>
Total funds carried forward	13, 14	<u><u>149,461</u></u>	<u><u>60,216</u></u>	<u><u>209,677</u></u>	<u><u>125,871</u></u>	<u><u>91,391</u></u>	<u><u>217,262</u></u>

The notes on pages 22 to 30 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 2022

	2022		2021	
	£	£	£	£
Income from donations and legacies				
Grants				
Arts Council England - NPO funding	358,505		358,505	
Arts Council England - other funding	49,900		-	
HMRC Job Retention Scheme	3,554		2,512	
Paul Hamlyn Foundation - emergency funding	-		13,000	
	<u> </u>	411,959	<u> </u>	374,017
Donations				
Membership scheme	805		1,607	
Gift Aid	654		3,715	
Individual donations	5,258		7,496	
Four by Four Commissions Campaign	-		14,620	
	<u> </u>	6,717	<u> </u>	27,438
		<u>418,676</u>		<u>401,455</u>
Income from charitable activities				
Artistic activities				
Production income				
Box office/fees/merchandise	33,113		940	
Management/consultancy fees	2,041		500	
Festival partner contributions	42,051		15,000	
Sundry income	6,237		-	
	<u> </u>	83,442	<u> </u>	16,440
Carried forward				

Dance Umbrella Limited
(Limited by Guarantee)
Year ended 31 March 2022

	2022		2021	
	£	£	£	£
Income from charitable activities				
Brought forward		83,442		16,440
Project specific funding				
Government funding				
Creative Europe/EU project grants	6,701		42,344	
		6,701		42,344
Trusts and foundations				
Esmee Fairbairn Foundation	50,000		30,000	
The Thistle Trust	-		2,000	
Research grants	-		2,000	
		50,000		34,000
		140,143		92,784
Other income				
Theatre tax relief (TTR)		6,238		-
		6,238		-

Dance Umbrella Limited

(Limited by Guarantee)

Year ended 31 March 2022

	2022	2021
	£	£
Expenditure on charitable activities		
Artistic activities		
Production/running costs		
Salaries/pension costs	84,871	73,919
Artist/project fees	72,976	17,088
Commissioning fees	13,353	50,000
Other fees	42,035	45,946
Festival cancellation fees	-	17,962
Social security costs	7,162	3,491
Technical/digital costs	14,923	2,813
Access costs	2,437	2,010
Artists' travel/subsistence	19,454	-
Publicity/digital media	27,188	22,908
Venue hire/costs	18,388	35
Insurance	-	1,156
General production costs	3,379	-
Travel - research/staff	3,607	(102)
	<hr/>	<hr/>
	309,773	237,226
Talent development		
Artist/talent development	1,269	6,209
Studio sessions	-	10,402
Producer Farm	1,016	-
Big Pulse Dance Alliance/UK Intensive	17,408	-
	<hr/>	<hr/>
	19,693	16,611
Creative learning/participation costs		
Hounslow Leap	23,207	2,379
Croydon Leap	5,000	-
Digital projects	4,120	-
Evaluation	2,906	-
Salaries/pension costs	22,904	20,601
Social security costs	1,897	1,306
	<hr/>	<hr/>
	60,034	24,286
 Support and governance costs - page 19	 161,993	 143,666
	<hr/>	<hr/>
	551,493	421,789
	<hr/>	<hr/>

Dance Umbrella Limited
(Limited by Guarantee)
Year ended 31 March 2022

	2022		2021	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Rent/services/storage	24,758		23,357	
Rates	1,690		845	
Telephone/fax/mobile/alarm	2,807		1,968	
Insurance	4,579		2,323	
IT upgrades/maintenance/support	9,856		10,584	
Repairs/renewals/maintenance	1,300		1,028	
Building maintenance/cleaning	504		68	
Depreciation of fixtures/fittings/equipment	3,010		2,706	
		48,504		42,879
Administration costs				
Salaries/pension costs	91,690		80,037	
Social security costs	6,773		7,590	
Training/development/recruitment	1,775		1,350	
Printing/postage/stationery	958		758	
Subscriptions	1,480		162	
Sundries	1,709		185	
		104,385		90,082
Professional/financial				
Consultancy fees	1,900		4,800	
Bank charges	187		234	
Credit card charges	129		210	
Deficit on foreign exchange	2,807		130	
		5,023		5,374
Governance costs				
Legal/professional	331		1,581	
Accountancy/consultancy	3,750		3,750	
		4,081		5,331
		<u>161,993</u>		<u>143,666</u>

Dance Umbrella Limited

(Limited by Guarantee)

**Balance Sheet
31 March 2022**

		2022		2021	
	Notes	£	£	£	£
Fixed assets:					
Tangible assets	9		3,496		4,502
Current assets:					
Debtors	10	40,199		7,021	
Cash at bank and in hand		178,143		220,695	
		<u>218,342</u>		<u>227,716</u>	
Liabilities:					
Creditors: amounts falling due within one year	11	(12,161)		(14,956)	
Net current assets			<u>206,181</u>		<u>212,760</u>
Total assets less current liabilities			<u>209,677</u>		<u>217,262</u>
The funds of the charity					
Unrestricted funds:	13				
General funds			54,149		110,871
Designated funds			95,312		15,000
			<u>149,461</u>		<u>125,871</u>
Restricted income funds	14		60,216		91,391
Total charity funds			<u>209,677</u>		<u>217,262</u>

For the year ending 31 March 2022 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 6 December 2022 and signed on its behalf by


jake ulrich (Dec 8, 2022 18:42 GMT)

**Jacob Ulrich (Chair)
Trustee**


Peter Barker (Dec 8, 2022 20:02 GMT)

**Peter Barker (Treasurer)
Trustee**

The notes on pages 22 to 30 form an integral part of these financial statements.

Dance Umbrella Limited
(Limited by Guarantee)
Cash Flow Statement
for the year ended 31 March 2022

	Notes	2022 £	2021 £
Cash flows from operating activities	18	(40,561)	109,511
Cash flows from investing activities:			
Dividends, interest and rents from investments		13	89
Purchase of property, plant and equipment		(2,004)	(2,727)
Net cash provided by investment activities		(1,991)	(2,638)
Change in cash at bank and in hand in the reporting period		(42,552)	106,873
Cash at bank and in hand at the beginning of the reporting period		220,695	113,822
Cash at bank and in hand at the end of the reporting period		178,143	220,695

Dance Umbrella Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2022

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 2022

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 2022

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. 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.

1.8. 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.

1.9. Pensions

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

1.10. 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.

1.11. 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.

1.12. 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 2022**

3. Other income	2022	2021
	£	£
Theatre tax relief (TTR)	6,238	-
	<u>6,238</u>	<u>-</u>
4. Net income/(expenditure) for the year is stated after charging:	2022	2021
	£	£
Depreciation of tangible fixed assets	3,010	2,706
Deficit on foreign exchange	2,807	130
Independent examiner's remuneration		
- independent examination	3,000	3,000
- other services	750	750
	<u>6,567</u>	<u>3,886</u>

5. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2021 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2021 - £nil).

Dance Umbrella Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2022**

6. Staff costs and numbers	2022	2021
	£	£
Staff costs		
Salaries and wages	196,767	171,373
Social security costs	15,832	12,387
Pension costs	2,698	3,185
	<u>215,297</u>	<u>186,945</u>

No employee earned £60,000 or more during the year (2021 - 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 £96,603 (2021 - £75,194).

Staff numbers

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

	2022	2021
	Number	Number
Support	3	3
Production	4	3
	<u>7</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 £2,698 (2021 - £3,185).

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 2022**

9. Fixed assets - tangible assets

	Fixtures/ fittings/ equipment £
Cost	
1 April 2021	36,475
Additions	2,004
31 March 2022	<u>38,479</u>
Depreciation	
1 April 2021	31,973
Charge for year	3,010
31 March 2022	<u>34,983</u>
Net book values	
31 March 2022	<u>3,496</u>
31 March 2021	<u><u>4,502</u></u>

10. Debtors

	2022 £	2021 £
Trade debtors	1,200	49
Other debtors	32,305	6,558
Prepayments and accrued income	6,694	414
	<u>40,199</u>	<u>7,021</u>

11. Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	4,009	5,323
Other taxation/social security	2,133	-
Other creditors	565	-
Accruals	5,454	9,633
	<u>12,161</u>	<u>14,956</u>

Dance Umbrella Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2022

12. 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 2022 there were 11 members.

13. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	110,871	508,369	(484,779)	(80,312)	54,149
Designated funds:					
Designated per reserves Policy	-	-	-	75,000	75,000
IT fund	5,000	-	-	-	5,000
Four by Four Commissions	10,000	-	-	(7,500)	2,500
Marketing branding strategy	-	-	-	4,812	4,812
Rent deposit fund	-	-	-	8,000	8,000
	<u>125,871</u>	<u>508,369</u>	<u>(484,779)</u>	<u>-</u>	<u>149,461</u>

General fund

Free reserves for artistic and other activities.

Designated per reserves Policy

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.

Marketing branding strategy

Funds allocated for institutional marketing strategy and branding development.

Rent deposit fund

Fund for new Somerset House lease agreement for Dance Umbrella's office premises.

Dance Umbrella Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2022**

14. Restricted funds	Brought forward	Incoming resources	Outgoing resources	Carried forward
	£	£	£	£
Hounslow Leap	46,047	-	(46,047)	-
Orbital Tour	3,000	-	(3,000)	-
Big Pulse Dance Alliance	42,344	6,701	(23,169)	25,876
London Leap	-	50,000	(15,660)	34,340
	<u>91,391</u>	<u>56,701</u>	<u>(87,876)</u>	<u>60,216</u>

Hounslow Leap

Creative Learning programme funded by Esmee 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.

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.

London Leap

An Esmee Fairbairn Foundation grant to further develop our creative learning programme and broaden access to dance participation and performance for CYP and their families in outer London boroughs.

15. Analysis of net assets between funds

	General funds	Designated funds	Restricted funds	Total
	£	£	£	£
Fund balances at 31 March 2022 are represented by:				
Fixed assets	3,496	-		3,496
Net current assets	50,653	95,312	60,216	206,181
	<u>54,149</u>	<u>95,312</u>	<u>60,216</u>	<u>209,677</u>

Dance Umbrella Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2022**

16. Financial commitments

At 31 March 2022 the company had total future commitments under non-cancellable operating leases as follows:

	2022	2021
	£	£
Due:		
Within one year	20,445	17,184
Between one and five years	40,890	-
	<u>61,335</u>	<u>17,184</u>

17. Related party transactions

There were no related party transactions during the year.

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

	2022	2021
	£	£
Net income for the reporting period (as per the statement of financial activities)	(7,585)	72,539
Depreciation and amortisation	3,010	2,706
Dividends, interest and rents from investments	(13)	(89)
(Increase)/decrease in debtors	(33,178)	64,657
Increase/(decrease) in creditors	(2,795)	(30,302)
Net cash outflow from operating activities	<u>(40,561)</u>	<u>109,511</u>