

Company number 1402702
Charity number 277221

Dance Umbrella Limited

(Limited by Guarantee)

Report and Financial Statements
for the year ended 31 March 2024

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

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(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:

Rhiannon Bail

Peter Barker (Treasurer)

Eva de Blocq van Kuffeler

Nikhil Bolton-Patel appointed 10 September 2024

Clare Connor resigned 12 December 2023

Chukwuzulum Elumogo resigned 12 December 2023

Tania Harrison resigned 6 October 2023

Alexandra Mecklenburg

Jacqueline Rose

Manohari Saravanamuttu

Jacob Ulrich (Chair)

CEO & Artistic Director

Freddie Opoku-Addaie

Executive Director

Tania Wilmer

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Reference and Administrative Details

Independent Examiners

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

Bankers

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

Solicitors

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

Operation address

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

Registered office

7 Savoy Court, London WC2R 0EX.

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Trustees' Report

The trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2024 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

Every year Dance Umbrella festival ignites London and online with the next generation of trailblazing artists. Since 1978, we have been an international home for dance across a global city, presenting more than 1,000 artists from 45 countries to over one million people. We have brought outstanding dance to more than 145 venues throughout London; from the high-profile stages of Sadler's Wells, Southbank Centre and Barbican to local arts centres – and taking in the more unexpected locations of canal boats, ice rinks and carpark rooftops in between.

Since 2020, we have also given online audiences the chance to experience the festival through a curated programme including dance films and artist encounters. Dance Umbrella is a commissioner of new work, co-producing with partners based in the UK and abroad, to invest in the next wave of international choreographic talent. Alongside this, we deliver year-round creative learning initiatives for all ages and nurture the development of arts professionals.

Appointed in 2021, Dance Umbrella's Artistic Director/CEO Freddie Opoku-Addaie's vision for the festival builds on its 45-year track record of commissioning and producing excellent work. This new chapter introduces a programme that puts emerging and diverse talent at its heart, reflecting the global identity of our London home

Our refreshed vision is for *a new movement of dance stewardship that celebrates excellence across all 21st century dance forms and captivates more audiences*. Through transforming the stewardship of the dance sector, perceptions of excellence will be bigger and bolder, and more reflective of the global outlook of our London home. We believe that this is the way to bring more audiences to dance.

Our mission is that we keep dance moving by platforming vital, international artists who reimagine where dance belongs. Our vision and mission are underpinned by our three values; test and evolve, a culture of care, and rigour and focus.

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Review of Activities and Achievements

Dance Umbrella Festival 2023

The 2023 Dance Umbrella Festival was the 45th edition and the second under Freddie Opoku Addaie's artistic directorship. The hybrid festival (October 6th – 31st) comprised seven live works that took place across London, alongside an on-line programme of films and talks.

DU23 encapsulated Freddie's vision whilst building on DU's 45 year track record of commissioning and producing excellent work. DU23 brought some of the world's most exciting international contemporary talent to stages across London, and online for audiences worldwide. The festival continued to push the boundaries of what contemporary dance is and could be with the inclusion of dance languages beyond the known Western canon, showcasing the very best of hip hop culture, performance art, audio-visual experiences and operetta from artists originating from Cameroon, Greece, South Africa, Taiwan and Croydon!

'Launched 45 years ago, Dance Umbrella festival has reached middle age, but there is nothing staid or middle-of-the-road about its programming under current director Freddie Opoku-Addaie.' [The Guardian](#) Review

DU23 Live Programme

Change Tempo (The Place): Change Tempo opened the festival, introducing to London two international artists whose transformational works blur the line between dance and visual art, challenging cultural biases. The first piece in the double bill, SU PinWen's performance art piece *Girl's Notes* interrogated notions of gender, drawing inspiration from the traditional views set out in a Taiwanese text which directs girls in the 'correct' way to be a woman. Featuring a live on-stage pianist, LIN Mai-ke, this captivating work explored the intentions behind our everyday actions. *'An arresting piece about gender expectations'* The Guardian

SU PinWen also presented an accompanying digital piece available as part of Dance Umbrella's Digital Programme. Completing the doubleheader for Change Tempo, in *Comme un symbole*, French visual artist and choreographer Alexandre Fandard embodied the image of the marginalised youth, bursting onto the stage to portray a figure as despised as it is eroticized. The work subverts this stereotype in a way that is both deeply compelling and ultimately surprising.

'Dance Umbrella is celebrating 45 years of bringing boundary-pushing international and UK dance to London – and this year's opening certainly pulls no punches.'

'Fandard's choreography is exhilarating.' [The Stage](#) Review

London Battle (Somerset House): Curated by choreographer Jade Hackett, *London Battle* took over Somerset House's iconic open-air courtyard for a day packed with showcases, workshops, cyphers, live DJs and a big outdoor party. In celebration of the 50th anniversary of hip hop culture and with Breaking set to be a new event in the 2024 Paris Olympics, Dance Umbrella and Somerset House brought together some of the most exciting talent from the four corners of London. The day culminated in head-to-head battle across a diverse range of styles, which saw East crowned the winner. This was a free event attended by audiences of over 1,000. A highlight reel of the day can be seen [here](#).

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MOS (Barbican): A UK premiere and Dance Umbrella Festival debut, Athens-based Ioanna Paraskevopoulou brought *MOS* to the Barbican. Audiences witnessed the stage transform into a cinematic soundscape, as two performers created a captivating audio-visual experience. Using everyday objects: umbrellas, plungers, and of course, coconut shells, *MOS* evoked the movie sounds made by expert foley artists for film and TV. The physical act of generating audio while following the film became an energetic dance, with tap numbers turned into recordings that are looped, distorted, paused, and intensified. Ioanna Paraskevopoulou is an award-winning dancer and choreographer who focuses on the interplay between movement, sound, and imagery, and whose past collaborators have included Dance Umbrella artist Dimitris Papaioannou. '*Truly captivating...Foley effects take centre stage in this unexpectedly thrilling game with sound and movement.*' [The Stage| Mos Review ****](#)

One Drop (Battersea Arts Centre): A Dance Umbrella co-production, *ONE DROP* is by turns a speculative summoning, a decolonial dream, an autopsy of the Western stage, and an operetta. The title refers to two concepts – the one drop reggae drumbeat, and the one drop rule of the Race Separation Act, created in the US in the early 1900s, in which a single drop of “Black blood” made a person “Black” despite their appearance. This work interrogated the ghosts of the Western stage and its relationship to capitalism, coloniality and modernity. Award-winning Cameroonian-Finnish choreographer and artistic director Sonya Lindfors creates important work exploring power, representation, and Black body politics. Alongside the performances Dance Umbrella co-hosted a *Discursive Dinner* with Fest en Fest. '[...] works like this feel crucial to discovering new avenues of perspective.' [Springback Magazine Review](#)

Skydiver (Orbital Tour): *Skydiver*, a new work for early years co-commissioned by DU (with South East Dance's Big Little Dance commissioning programme), by Greek dance artist, dramaturg and director Xenia Aidonopoulou. Now in its 10th year, the Orbital Tour went to five venues across London, including a return to the Unicorn Theatre.

“Really lovely show, very different from the usual theatre shows we attend. Out first dance production, which encouraged my 3 year old to be creative, by interpreting the story, using her imagination & senses.” [Skydiver audience member & workshop participant]

Family (dys)function (Stanley Arts): A collision of analogue and digital worlds, hip hop movement architects BirdGang Ltd brought together an intergenerational cast of 30 from the communities of Croydon for *Family (dys)Function*, part of This is Croydon, The Mayor of London's London Borough of Culture. This new production featured BirdGang's unique blend of movement, spoken word and music, in a light-hearted exploration of connectivity across generations.

Via Injabulo (Sadler's Wells): South African dance company Via Katlehong returned to Dance Umbrella, to debut on the Sadler's Wells stage. In *Via Injabulo* the award-winning South African dance company brought together choreography from two sought-after dance creatives. Mixing house dance and top rock with pantsula, a South African township dance, Marco da Silva Ferreira's *førm inførm* examines the idea of collective identity. In *Emaphakathini*, Amala Dianor seeks to break down borders with a feast of rousing beats from live on-stage DJing, drawing on traditional dance techniques to explore the individual personalities within the Via Katlehong company. '*Messily ecstatic joy*'

[The Stage| Via Injabulo review ****](#)

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DU23 Digital Programme

Available to a global and national audience from 6 - 31 October, Dance Umbrella's digital programme consisted of a curated selection of dance films from Ioanna Paraskevopoulou, Trajal Harrell, Vincenzo Lamagna & Danilo Moroni, and SU PinWen. Dance Umbrella's Digital Pass was Pay What You Can for the third year, giving audiences access to the entire digital programme within this year's festival.

'Accessibility is the word that crops up repeatedly when watching this digital programme. Dance Umbrella not only give us a snapshot of what's happening right now, but it's work from a myriad of perspectives. This is what the Dance Umbrella Festival finally reveals: art not just responding to the outside world, but actively searching for answers; dancing with purpose.'

★★★★ [Reviews Hub Review](#) of Digital Programme

Choreographer's Cut:

Now a staple of Dance Umbrella's digital offering, in its fourth year, this year's featured artist was Trajal Harrell. Harrell selected his 2019 work *Dancer of the Year* to discuss exclusively for Dance Umbrella audiences.

Dance Tapes:

Stopgap Dance Company presented *Dance Tapes*, a series of choreographies of speech and sound created by disabled artists from the UK, Japan, and Zimbabwe. The artists were Kazuyo Morita, who presented *On The Way To My Body* and Shyne Phiri with *Within My Own Bones*.

Films:

All She Likes is Popping Bubble Wrap by artist Ioanna Paraskevopoulou is a playful and captivating experiment for the screen from an artist at the forefront of experimental dance and film. Complimenting her live show in the '23 festival, this film is a unique audio-visual performance for the digital stage.

O Medea by internationally renowned choreographer Trajal Harrell creates narratives that examine the lives of women beyond the sensational moments of infamy. *O Medea* begins where Euripides' tragic Greek masterpiece ends and seeks to explore the wild grief that our lives produce.

KINGDOM is a visionary art film, co-created and directed by musician and composer Vincenzo Lamagna and fine art photographer Danilo Moroni. This cinematic experience is the embodiment of Lamagna's album of the same name, and lives at the intersection of images, dance, and music.

Created during the pandemic, *Girl's Notes Film Work* gave audiences of SU PinWen's progressive work a way of experiencing their unique visual language. While balancing a copy of the *History of Beauty* on their head, a vibrator triggers expressive hand movements, symbolising the power dynamics of women's sexuality within relationships.

Artist Encounters:

Another series Dance Umbrella has developed for its digital platform, *Artist Encounters* is an online professional development workshop; focusing on cultivating practical skills, sharing knowledge, and asking questions that resonate. Titled for 2023, *Coaching as a Creative Pursuit*, US choreographer Abby Zbikowski, reflected on how to create rehearsal spaces that reclaim the brutal rigor that goes into the practice of hyperphysical movement. Through the subversion of outdated hierarchies, Abby demonstrated how practice can be used as a vehicle for individual and collective growth. Abby offered insight on how to build and sustain relationships with dancers when asking them to repeatedly do the impossible. She shared how her experience with athletics, punk and African Diasporic dance have mentally, physically and politically informed her approach.

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And she divulged her most successful and unsuccessful coaching moments, revealing what they taught her about her responsibility as a dance maker.

Significant Achievements / Key Statistics:

- 5,211 people engaged with the festival 4,756 at live performance (1,555 of which were at free events) and 455 on-line
- There were 20 in person events across performances, talks, workshops and industry events
- There were 10 online events across films, workshops, talks and sound works
- 73% of the programme was made up of global majority artists
- There was a 2% increase in digital pass sales
- There was a 79% increase in international audiences for the digital pass, 44 countries were reached
- A new digital content strategy saw Instagram annual impressions increase by 47%, annual content interactions increase by 82% and total followers increase by 37%.
- There were five new partnerships: Studio Wayne McGregor, Independent Dance, Fest En Fest, Battersea Arts Centre and Team London Bridge
- DU employed 72 freelance staff and artists across the year
- 1,958 participant aged 0-60+ took part in in DU's creative learning programme in 7 different activities that took place across 89 sessions

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Other Artistic Activity

Studio Sessions

Studio Sessions took place on October 14th. The four artists were Rachel Bagshaw, Theo Clinkard, Zoi Dimitriou, and Dickson Mbi. The event was well attended, with over 50 sector-wide international and UK guests. Studio Wayne McGregor hosted delegates as the Studio Sessions venue. Studio Sessions was presented in partnership with, and financially supported by, FABRIC. The artists fed back that they found the experience well supported, and particularly useful for approaching future presenters.

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 is in its second year of EU Creative Europe co-funding for a four-year period, spanning 2021 – 2024.

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.

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 are 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. Together the partners have commissioned a number of works with the purpose of supporting artists to upscale their ideas for medium to large-scale venues. Sonya Lindfors was commissioned in '22 and presented in '23. Pocket Art's Fairy Tales will be presented in the '24 festival. Through the Big Pulse these artists have secured international tours across Europe.

Local Pulse

As part of our Big Pulse agreement, we hosted a *Local Pulse* from 12th - 15th October 2023. This was a networking and idea sharing mini-festival attended by national and international delegates. Six local artists met with six international artists (who were also part of the Big Pulse Visiting Artist programme) to watch performances, exchange ideas, attend discussions and speak with partner venues across the festival. Included in this was our first hybrid panel discussion, livestreamed and in person. Titled *ReWorking Rhythms* and hosted in partnership with Independent Dance and Team London Bridge, the discussion focussed on access and inclusion when making, performing or producing performances. On the panel were Raquel Meseguer Zafe, Sho Shibata, Tarik Elmoutawakil and Xan Dye. In person tickets for the event were sold out, and online audiences of around 50 people also tuned to the live-stream.

Mentorships: AD/CEO Freddie Opoku-Addaie mentored several choreographer, producers, curators and future leaders, including UK based TJ Lowe, Tyrone Issac Stewart, Gerard Martin, Becky Namgauds, Debbie Bandera, as well as other internationally based artists.

Creative Learning Programme (CLP)

DU's creative learning objectives are focused on increasing access, engagement, and appreciation of dance for people predominantly in selected outer London boroughs that we present within. We have a specific focus on children, young people (CYP) and families, but have also worked with groups of older adults over the past three years.

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In our final year of the current Esme Fairbairn Foundation grant , we focused on offering more participatory activity outside of our regular festival season that gave CYP and families the opportunity to dance through regular weekly early years and parent classes in Hounslow and Croydon as well as trailing performance and workshop activity in non- arts venue locations to reach more localised audiences.

Managed by DU's Head of Creative Learning in 2023-24 we delivered the following activities:

Family (dys)Function:

Our flagship creative learning project this year was Family (dys)Function, the outcome of our London Borough of Culture (LBoC) Ignite project and grant. Creatively led by BirdGang Ltd. and in partnership with Stanley Arts, where the show was presented, the project brought together Croydon based young people (12-18) and adults (55+) to create a new performance event which was a featured highlight in DU23 and the This is Croydon programme.

30 participants took part in the project (12-18 years: 14 & 55+: 16). 234 people saw the final performance over 3 shows (1 open dress for local community & 2 public shows).

Family (dys)Function marks a major milestone in our ongoing work in Croydon since 2017, from the various project/programmes we have delivered over the past 7 years to our involvement as a key cultural partner in the borough's LBoC bid. The process and outcome benefitted from strong community partnerships and support that greatly aided participant recruitment and audience attendance.

Since the project, many participants have continued to participate in dance activity with BirdGang Ltd. or other dance groups based in Croydon. The participant groups have also stayed in touch via social media groups.

"This project was my happy place. I am so extremely grateful for the experience that I cannot really put it into words. I felt supported and accepted, thank you." (Family (dys)Function participant)

Skydiver wrap-around:

In addition to presenting the Orbital show- *Skydiver*, Dance Umbrella offered the venues a pre-show craft workshop and a post-show dance workshop inspired by the work on the show days which engaged 447 participants. These were free for the venues to programme and free for families to attend.

Post its Dance Umbrella premier, *Skydiver* has gone on to tour nationally and internationally including the wrap-around workshop offers initiated by Dance Umbrella.

"Amazing show and workshop, very happy we did it, it's one of the best experiences we've had recently. My 4 year old loved it and would be happy to do it again. Thank you!" (Skydiver audience member & workshop participant)

Mini Movers:

Over the course of this year we have continued our Mini Movers programme (free weekly classes for under 5's and their grown-ups) in two Hounslow children's centres. Stable groups were established with great feedback from caregivers around quality of delivery and positive influence on their children.

A total of 972 attendances were recorded at the Hounslow Mini Movers classes between Jan-Dec 2023, when the programme finished.

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Artist Exchange:

Over September and October 2023 we ran an early years dance artist exchange for four of the artists who have delivered early years and family work for us over the past two years. The exchange came out of conversations with some of the artists about their desire for more opportunities to meet, share and soundboard ideas with other artists who work in the sector.

The exchange included a half day online session hosted by the DU CLP and a full day in-person exchange that was self-led by the artists after seeing Skydiver at The Unicorn. The artists fed back that they really valued the experience, felt enriched from meeting the others and that they were keen for more opportunities like this.

We will be considering if more work of this kind could feature in our upcoming fundraising efforts for the creative learning programme.

Reflecting on our recent grant period for creative learning between (2021-24) there have been:

- 8,495 engagements with our Creative Learning activity (2021: 3438, 2022: 1,948, 2023: 2,619)
- Activity was delivered across 6 London boroughs (4 of which are Outer London boroughs)

The latest three-year period has allowed us to significantly increase engagements and reach within our CLP work and enabled us to have an impact in addressing inequality to access of dance in our target Outer London boroughs.

For comparison, our pilot project *Access Croydon* in 2018-19 reached **3,539 people**, our *London Leap* programme over the past three years has reached **8,495 people**.

We were able to diversify where we were presenting and delivering our CLP activity over the past three years, including adding two Outer London and Priority Place venues to our partner portfolio. We delivered performance and participatory activity in children's centres, libraries, community centres and online. Through doing this we engaged CYP and families that hadn't engaged with DU previously and didn't access local cultural venues on a regular basis or at all.

Development Activity

We extend our thanks to all our supporters and their generous donations of time, money and expertise. 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 fundraising companies. 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 Dance Umbrella's new five year strategic plan

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Trust & Foundations

This year we received generous support from:

- Esmée Fairbairn Foundation (EFF)
- Bloomberg Philanthropies
- Cockayne Foundation, London Community Fund
- D'Oyly Carte

Bloomberg Philanthropies' Digital Accelerator Programme (DAP) continues to support DU to deliver on our mission to widen the centre for contemporary dance. By strengthening our organisation's technical infrastructure and building our digital skills and capacity we will be able to expand audience reach and engagement and explore ways to increase our financial resilience. This year significant improvements were made to the website in order to; make explicit the festival's hybrid identity, improve user experience (in particular on mobile), increase visitor engagement, as well as increase revenue through donations and Digital Pass transactions. Working with consultants we developed our first ever digital content strategy, we made a shift towards investing in and creating more original content that would bring our audiences closer to the action of the festival and the artists we were presenting. We experimented with livestreaming talks, filming events, interviewing artists and capturing more behind-the-scenes content. Instagram annual impressions increased by 47%, annual content interactions by 82% and total followers by 37% in 2023.

Other Government Grants

Dance Umbrella thanks Arts Council England for their continued investment in Dance Umbrella as an NPO (National Portfolio Organisation). Additionally, Arts Council awarded Dance Umbrella strategic funds for a research and development project looking at demand and capacity for sustainable pathways towards diverse curatorial leadership in dance.

Grants from STEGI Onassis, The Finnish Institute UK and Ireland, Ministry of Culture Taiwan, supported the presentation of Ioanna Paraskevopoulou, Sonya Lindfors and SU PinWen respectively.

In 2022 we were successful in securing £45k from London Borough of Culture's Ignite Fund for *Family (dys)Function* (outlined above) which took place during the 2023 Festival.

We are in the third year of a Creative Europe grant via the Big Pulse Dance Alliance.

British Council generously awarded grant of £5,000 to enable DU's AD/CEO to attend the Kinani Festival in Maputo, Mozambique in November 2023. A subsequent grant of £30,000 was awarded to support presentation costs of Mamela Nyamza's (SA) HATCHED ENSEMBLE in 2024.

Individuals

After a post-pandemic decline in individual giving, 2023-24 saw higher-level donors for our Artistic Director's Circle (ADC) continue to increase conservatively.

Finance

In 2023 Dance Umbrella agreed a new strategic plan; setting out a road map for growth over the next five years in order to increase its impact, profile, investment in artists and revenue.

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In the last year we have:

- leveraged our new plan to secure core funds
- sought continuation funding for existing programmes (ending in 2023/24 and 2024/25) that make a core contribution
- pursued growth strands outlined in the plan and identified new strategic opportunities to support resilience and growth

After allowing for consumption of restricted funds we ended the year with total funds of £316,411. We expended restricted income received in previous years including £44,890 (Ignite) for London Borough of Culture activities, £50,908 (Bloomberg DAP) for technical innovation costs, as well as £42,038 of restricted income received from Creative Europe for Big Pulse projects. We are carrying forward £106,600 of restricted income to 2024/25 (Bloomberg DAP, British Council, Arts Council strategic investment funds, Cockayne and EFF). All these funds will be expended on projects/presentations that will be delivered/ completed in 24/25. The organisation's updated reserves policy requires designated reserves increase to £97k.

Gross value for box office was lower than last year, as cost of living and inflation undoubtedly impacted audiences disposable income. Digital pass audiences increased by 2% but the average price paid for a pay-what-you-can digital pass decreased to £9.02 from £9.77. ACE NPO funding in 2023/24 was 55% of total turnover.

Although the pandemic, followed by an energy and cost of living crisis, has impacted our earned income over the past four years, we continue to seek areas of growth and test new income models through monetising online content.

- The successful roll out of our Digital pass scheme grossed £5,365, this includes £3k from partnerships with HEIs (Higher Education Institutions), through our new tiered offer and £2,365 through *pay what you can* ticketing.
- Unrestricted free reserves increased by £29,655.
- Total expenditure was £685,469, with artistic and CLP expenditure representing 60% and 5% respectively. The remaining 35% of expenditure was on overheads, governance, and fundraising.

Reserves

Our total reserves decreased from £343,956 to £316,411 through spending down of restricted funds. Restricted funds have decreased from £163,800 to £106,600. Unrestricted reserves totalled £209,811, an increase of £29,655 from 2022-23. Of this, £97,000 is designated funds and £112,811 are 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 three Trustee resignations during the year, taking the Board membership to 7. 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 new Board members with a particular skill, DU will recruit from as broad a base as possible. DU's optimum membership level is 7-11, for appropriate governance and capacity of the Board to support the ambitions of the senior management team in delivering and growing the artistic programme.

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

The team structure remains the same with two full-time members of staff in the Programming Department and three 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 funding confirmed for 2023-24.

Trustees approve and monitor DU's strategic plan, which is the basis for 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. The Board met four times this year.

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.

Priorities for the coming year 2024-25:

In the latter part of 2023 Dance Umbrella initiated several interwoven workstreams resulting in an updated vision, mission and values for DU, a Theory of Change and a five year high level strategic plan with accompanying one year operational plan.

Our key priorities for the second year of this plan will be:

- Deliver a successful DU24 Festival
- Meet 2024/25 income targets and secure funding for DU25 (ahead of 2025/26) on basis of confirmed artists
- Complete R&D for diversifying curatorial leadership programme and map out next steps, partners and funders, for multi-year programme
- Continue to invest in international networks (next iteration of Big Pulse, global South events)
- Next iteration of CLP programme funded and delivery begins
- Continue to develop digital content strategy, in terms of audience reach (socials and digital pass); test working with a digital agency to deliver on audience reach, digital ad strategy to drive pass sales and profile raising
- Test and explore individual giving models and donor journeys, and review membership model
- New CRM set up and embedded in DU processes
- Year two of new evaluation strategy, approach for 2024 builds on learning from 2023
- Continue to develop road map to carbon neutrality (operationally by 2030 and programmatically by 2050) owned internally and shared publicly.

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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 11 December 2024 and signed on its behalf by

A handwritten signature in black ink, appearing to read 'J S U', followed by a horizontal line.

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 2024, which are set out on pages 17 to 33.

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

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

49 South Molton Street
London W1K 5LH

11 December 2024

Dance Umbrella Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2024

	Notes	Unrestricted funds £	Restricted funds £	2024 Total £	Unrestricted funds £	Restricted funds £	2023 Total £
Income and endowments from:	2						
Donations and legacies - page 18		392,721	-	392,721	385,195	-	385,195
Charitable activities							
Artistic activities - pages 18 - 19		53,375	160,037	213,412	71,108	311,488	382,596
Investments		1,955	-	1,955	296	-	296
Other - page 19	3	49,836	-	49,836	14,086	-	14,086
Total		497,887	160,037	657,924	470,685	311,488	782,173
Expenditure on:							
Fundraising		18,425	-	18,425	19,798	-	19,798
Charitable activities:							
Artistic activities - page 20		449,807	217,237	667,044	420,192	207,904	628,096
Total		468,232	217,237	685,469	439,990	207,904	647,894
Net income/(expenditure)	4	29,655	(57,200)	(27,545)	30,695	103,584	134,279
Reconciliation of funds:							
Total funds brought forward		180,156	163,800	343,956	149,461	60,216	209,677
Total funds carried forward	13, 14	209,811	106,600	316,411	180,156	163,800	343,956

The notes on pages 24 to 33 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 2024

	2024		2023	
	£	£	£	£
Income from donations and legacies				
Grants				
Arts Council England - NPO funding	358,505		358,505	
Esmee Fairbairn Foundation	-		10,000	
	<u> </u>	358,505	<u> </u>	368,505
Donations				
Membership scheme	-		340	
Gift Aid	2,676		1,321	
Individual donations	31,540		13,529	
In-kind support	-		1,500	
	<u> </u>	34,216	<u> </u>	16,690
		<u>392,721</u>		<u>385,195</u>
		<u> </u>		<u> </u>
Income from charitable activities				
Artistic activities				
Production income				
Ticket sales/performance fees	3,300		29,810	
Management/consultancy fees	1,820		656	
Partner contributions	48,098		40,642	
Sundry income	157		-	
	<u> </u>	53,375	<u> </u>	71,108
Carried forward				

Dance Umbrella Limited**(Limited by Guarantee)****Year ended 31 March 2024**

	2024		2023	
	£	£	£	£
Income from charitable activities				
Brought forward		53,375		71,108
Project specific funding				
Creative Europe/EU project grants	-		84,513	
Finnish Institute	4,931		-	
British Council	35,000		-	
Croydon Council	-		45,000	
Ministry of Culture Taiwan	8,333		-	
Onassis STEGI	2,523		-	
ACE project grants	16,250		-	
Esmee Fairbairn Foundation	50,000		56,975	
The London Community	15,000		-	
The D'Oyly Carte Charitable Trust	3,000		-	
Bloomberg Digital Accelerator Fund	25,000		125,000	
		160,037		311,488
		213,412		382,596
Other income				
Theatre tax relief (TTR)		49,836		14,086
		49,836		14,086

Dance Umbrella Limited**(Limited by Guarantee)****Year ended 31 March 2024**

	2024	2023
	£	£
Expenditure on charitable activities		
Artistic activities		
Production/running costs		
Salary costs	96,504	91,531
Artist/project fees	94,495	77,333
Commissioning fees	22,416	17,609
Other fees	58	1,930
Social security costs	10,543	10,543
Technical/digital costs	28,757	15,192
Access costs	4,208	2,554
Artists' travel/subsistence	46,637	45,095
Publicity/digital media	65,267	76,783
Venue hires/costs	8,909	1,690
Hires/purchases	16,388	-
General production costs	5,811	6,992
Travel - research/staff	1,457	7,694
	<hr/>	<hr/>
	401,450	354,946
Talent development		
Artist/talent development	1,400	2,050
Studio Sessions	-	6,469
Producer Farm	-	2,000
Big Pulse Dance Alliance/UK Intensive	6,000	14,044
British Council	-	9,643
	<hr/>	<hr/>
	7,400	34,206
Creative learning/participation costs		
Barking & Dagenham Leap	-	6,118
Hounslow Leap	-	6,152
Croydon Leap	-	4,832
Early Years	-	5,207
Digital projects	785	4,525
Evaluation	3,664	2,018
Artist/project fees	-	7,924
Salary costs	23,328	22,020
Social security costs	1,807	1,807
	<hr/>	<hr/>
	29,584	60,603
 Support and governance costs - page 21	 228,610	 178,341
	<hr/>	<hr/>
	667,044	628,096
	<hr/>	<hr/>

Dance Umbrella Limited
(Limited by Guarantee)
Year ended 31 March 2024

	2024		2023	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Rent/services/storage	30,610		29,192	
Rates	1,690		1,529	
Telephone/mobile/internet	3,044		3,018	
Insurance	4,295		3,951	
IT software/maintenance/support	23,657		7,912	
Office equipment/repairs/maintenance	840		2,708	
Building maintenance/cleaning	1,080		915	
Depreciation of fixtures/fittings/equipment	3,940		4,568	
		69,156		53,793
Administration costs				
Salaries/pension costs	110,548		98,331	
Fees	16,027		2,808	
Social security costs	4,359		5,071	
Training/development/recruitment	1,448		995	
Printing/postage/office supplies	256		826	
Subscriptions/memberships	502		1,436	
Sundries	4,874		1,280	
		138,014		110,747
Professional/financial				
Consultancy fees	10,936		10,370	
Bank charges	2,076		229	
Credit card charges	80		92	
(Surplus)/deficit on foreign exchange	2,882		(1,721)	
		15,974		8,970
Governance costs				
Legal/professional	366		331	
Accountancy/consultancy	5,100		4,500	
		5,466		4,831
		<u>228,610</u>		<u>178,341</u>

Dance Umbrella Limited**(Limited by Guarantee)****Balance Sheet
31 March 2024**

		2024		2023	
	Notes	£	£	£	£
Fixed assets:					
Tangible assets	9		6,015		9,955
Current assets:					
Debtors	10	80,539		96,673	
Cash at bank and in hand		265,357		270,559	
		<u>345,896</u>		<u>367,232</u>	
Liabilities:					
Creditors: amounts falling due within one year	11	(35,500)		(33,231)	
Net current assets			<u>310,396</u>		<u>334,001</u>
Total assets less current liabilities			<u>316,411</u>		<u>343,956</u>
The funds of the charity					
Unrestricted funds:	13				
General funds			112,811		100,156
Designated funds			97,000		80,000
			<u>209,811</u>		<u>180,156</u>
Restricted income funds	14		106,600		163,800
Total charity funds			<u>316,411</u>		<u>343,956</u>

For the year ending 31 March 2024 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 11 December 2024 and signed on its behalf by



**Jacob Ulrich (Chair)
Trustee**



**Peter Barker (Treasurer)
Trustee**

The notes on pages 24 to 33 form an integral part of these financial statements.

Dance Umbrella Limited

(Limited by Guarantee)

Cash Flow Statement
for the year ended 31 March 2024

	Notes	2024 £	2023 £
Cash flows from operating activities	18	<u>(7,157)</u>	<u>103,147</u>
Cash flows from investing activities:			
Dividends, interest and rents from investments		1,955	296
Purchase of property, plant and equipment		<u>-</u>	<u>(11,027)</u>
Net cash provided by investment activities		<u>1,955</u>	<u>(10,731)</u>
Change in cash at bank and in hand in the reporting period		(5,202)	92,416
Cash at bank and in hand at the beginning of the reporting period		270,559	178,143
Cash at bank and in hand at the end of the reporting period		<u><u>265,357</u></u>	<u><u>270,559</u></u>

Dance Umbrella Limited

(Limited by Guarantee)

**Notes to the Financial Statements
for the year ended 31 March 2024**

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.

Dance Umbrella Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2024

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- 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.

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.

Dance Umbrella Limited

(Limited by Guarantee)

Notes to the Financial Statements for the year ended 31 March 2024

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

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.

Dance Umbrella Limited**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 March 2024****2. Incoming resources**

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

3. Other income	2024 £	2023 £
Theatre tax relief (TTR)	<u>49,836</u>	<u>14,086</u>
4. Net income/(expenditure) for the year is stated after charging:	2024 £	2023 £
Depreciation of tangible fixed assets	3,940	4,568
Deficit on foreign exchange	2,882	-
Independent examiner's remuneration		
- independent examination	4,250	3,750
- other services	<u>850</u>	<u>750</u>
and after crediting:		
Surplus on foreign exchange	<u></u>	<u>1,721</u>

5. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2023 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2023 - £nil).

Dance Umbrella Limited

(Limited by Guarantee)

Notes to the Financial Statements
for the year ended 31 March 2024

6.	Staff costs and numbers	2024	2023
		£	£
	Staff costs		
	Salaries and wages	226,837	208,948
	Social security costs	16,694	17,421
	Pension costs	4,791	2,933
		<u>248,322</u>	<u>229,302</u>

No employee earned £60,000 or more during the year (2023 - 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 £105,624 (2023 - £104,787).

Staff numbers

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

	2024	2023
	Number	Number
Support	3	3
Production	3	3
	<u>6</u>	<u>6</u>

7. Pension costs

The company operates a defined contribution pension scheme. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £4,791 (2023 - £2,933).

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 2024

9. Fixed assets - tangible assets

Fixtures/
fittings/
equipment
£

Cost

1 April 2023 /
31 March 2024

17,946

Depreciation

1 April 2023
Charge for year
31 March 2024

7,991

3,940

11,931

Net book values

31 March 2024
31 March 2023

6,015

9,955

10. Debtors

2024
£

2023
£

Trade debtors
Other debtors
Prepayments and accrued income

9,924

2,280

12,002

81,029

58,613

13,364

80,539

96,673

11. Creditors: amounts falling due within one year

2024
£

2023
£

Trade creditors
Other taxation/social security
Other creditors
Accruals

21,383

7,026

-

15,033

5,017

-

9,100

11,172

35,500

33,231

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 2024 there were 7 members.

Dance Umbrella Limited**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 March 2024**

13. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	100,156	497,887	(468,232)	(17,000)	112,811
Designated funds:					
Designated per reserves Policy	75,000	-	-	17,000	92,000
IT fund	5,000	-	-	-	5,000
	<u>180,156</u>	<u>497,887</u>	<u>(468,232)</u>	<u>-</u>	<u>209,811</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.

Dance Umbrella Limited**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 March 2024**

14. Restricted funds	Brought forward	Incoming resources	Outgoing resources	Carried forward
	£	£	£	£
DU24: Hatched Ensemble	-	30,000	-	30,000
London Community Fund	-	15,000	-	15,000
Bloomberg Digital Accelerator Fund	74,408	25,000	(50,908)	48,500
Ignite Croydon	44,890	-	(44,890)	-
DU23: Family (Dys)function	-	3,000	(3,000)	-
Big Pulse Dance Alliance	37,107	4,931	(42,038)	-
London Leap	6,995	50,000	(53,895)	3,100
Esmee Fairbairn Funding Plus	400	-	(400)	-
Ministry of Culture Taiwan	-	8,333	(8,333)	-
Onassis STEGI	-	2,523	(2,523)	-
Arts Council Strategic Investment Fund	-	16,250	(6,250)	10,000
Dance Biennial	-	5,000	(5,000)	-
	<u>163,800</u>	<u>160,037</u>	<u>(217,237)</u>	<u>106,600</u>

DU24: Hatched Ensemble

British Council funding received for presentation costs for Mamela Nyamza's Hatched Ensemble in next year's DU24 festival.

London Community Fund

Commissioning and presentation costs of Hetain Patel's Mathroo Basha due to be previewed in the 2024 Dance Umbrella festival. The grant also supports the presentation costs of Mamela Nyamza's Hatched Ensemble, due to have its UK premier in the 2024 festival.

Bloomberg Digital Accelerator Fund

Support provided by Bloomberg to strengthen Dance Umbrella's technical infrastructure and build digital skills & capacity to become a sustainable hybrid dance festival reaching audiences worldwide.

Ignite Croydon

A grant towards the creation of a project to take place as part of Dance Umbrella Festival 2023 and This is Croydon, the mayor's London Borough of Culture.

DU23: Family (Dys)function

Funding for a London Borough of Culture Croydon project (DU23).

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 2024

London Leap

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

Esmee Fairbairn Funding Plus

This is a responsive demand-led fund that has supported DU to access business development consultants resulting in a Theory of Change for the organisation and a new five year strategic plan and one year operational plan that the trustees and team are signed up to.

Ministry of Culture Taiwan

This supported the presentation and UK premier of SU PinWen's performance art piece Girl's Notes at the 2023 Dance Umbrella festival.

Onassis STEGI

This supported the presentation (UK premier) of Ioanna Paraskevopoulou's MOS in the 2023 Dance Umbrella festival.

Arts Council Strategic Investment Fund

Arts Council funding for diversifying curatorial stewardship.

Dance Biennial

British Council: £5k to support Artistic Director travel to Dance Biennial in Africa (Maputo, Mozambique). £30k for presentation costs for Mamela Nyamza's Hatched Ensemble in the DU24 festival.

15. Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2024 are represented by:				
Fixed assets	6,015	-		6,015
Net current assets	106,796	97,000	106,600	310,396
	<u>112,811</u>	<u>97,000</u>	<u>106,600</u>	<u>316,411</u>

Dance Umbrella Limited**(Limited by Guarantee)****Notes to the Financial Statements
for the year ended 31 March 2024****16. Financial commitments**

At 31 March 2024 the company had total future commitments under non-cancellable operating leases as follows:

	2024	2023
	£	£
Due:		
Within one year	20,854	20,854
Between one and five years	-	20,854
	<u>20,854</u>	<u>41,708</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

	2024	2023
	£	£
Net income for the reporting period (as per the statement of financial activities)	(27,545)	134,279
Depreciation and amortisation	3,940	4,568
Dividends, interest and rents from investments	(1,955)	(296)
(Decrease)/increase in debtors	16,134	(56,474)
Increase/(decrease) in creditors	2,269	21,070
Net cash outflow from operating activities	<u>(7,157)</u>	<u>103,147</u>