

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

**Dance Umbrella Limited**

**(Limited by Guarantee)**

**Report and Financial Statements**  
**for the year ended 31 March 2025**

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

**Dance Umbrella Limited**  
**(Limited by Guarantee)**

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## **Dance Umbrella Limited**

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### **Reference and Administrative Details**

#### **Constitution**

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

#### **Directors and trustees**

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

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

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

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

Rhiannon Bail                      resigned 1 July 2025  
Peter Barker (Treasurer)  
Eva de Blocq van Kuffeler  
Nikhil Bolton-Patel              appointed 10 September 2024  
Simeilia Hodge-Dallaway      appointed 10 December 2024  
Alexandra Mecklenburg  
Jacqueline Rose  
Manohari Saravanamuttu  
Naomi Simpson                  appointed 9 July 2025  
Jacob Ulrich (Chair)

#### **Artistic Director, Co-CEO**

Freddie Opoku-Addaie

#### **Executive Director, Co-CEO**

Tania Wilmer

**Dance Umbrella Limited**

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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.

## **Dance Umbrella Limited**

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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 2025 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 Barbican, Sadler's Wells and Southbank Centre to local arts centres – and taking in the more unexpected locations of canal boats, town halls, 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.

## Dance Umbrella Limited

(Limited by Guarantee)

### Trustees' Report

#### Review of Activities and Achievements

##### Dance Umbrella Festival 2024

The 2024 Festival was the 46<sup>th</sup> edition and our most successful yet under co-CEO & Artistic Director Freddie Opoku-Addaie's stewardship:

Programme Highlights:

- 10 UK premieres and 21 artists/companies presented both live and digitally.
- 80% of work shown was new to London.
- 60% of the programme comprised international artists and there was 40% Global Majority representation.

Audience Growth

- Attendance increased by 21% compared to 2023.

Critical Acclaim:

- "Dance Umbrella festival is at once a venerable institution and a crucible for the new... introducing bold, transformative global trends." ([The Observer](#))
- Dance Umbrella commission Abby Z and the New Utility's [Radioactive Practice](#) earned a 5-star review in *The Guardian* and was named their [#1 dance show of the year](#).
- "46 years in the making, Dance Umbrella is both a familiar staple and an opportunity to experience emerging works reflective of London; an ever changing, global city, but one increasingly reliant on international exchange. In its programming, DU pedestals the artists' lived experience. Such works give necessary impetus to the conversation, moving beyond the western canon." Dance Art Journal

##### DU24 Live Programme

*HATCHED ENSEMBLE (Barbican):*

Internationally renowned choreographer Mamela Nyamza opened the festival with four nights in the Barbican Theatre, assembling 10 dancers, an opera singer and an African traditional multi-instrumentalist to perform the UK premiere of HATCHED ENSEMBLE, her urgent and subtly spectacular work. Clad in costumes covered in clothes pegs and balanced timidly en pointe while Camille Saint-Saëns' *The Swan* loops, the dancers challenge gender norms while juxtaposing references to Western classical dance and music, with South African vocals. The show was preceded by a contextualising panel discussion, *Moving with Equity* featuring the choreographer.

*"The production was exceptional. I see 40+ shows a year and this is perhaps the very best I've seen all year."*

*"As a South African, it was great to finally find a theatre space that houses and caters for black audiences and their lived experiences."*

*Surveyed audience feedback*

*"A formally rigorous and deeply beautiful piece of dance."* The Observer ★★★★★

*"Strikingly original... A panoramic, poetic and visually arresting work."* The Times ★★★★★

## Dance Umbrella Limited

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*Mathroo Basha* (Barbican Pit): In his first appearance at the Barbican, acclaimed visual artist and filmmaker Hetain Patel previewed his new solo *Mathroo Basha* (Mother Tongue in Gujarati). Following the passing of a number of first-generation immigrants in his family, British-born Hetain reflected on what is lost and what is transformed, revisiting rituals rooted in his family's working-class Brit-Gujarati experience. Responding physically to audio interviews of women from his family speaking in Gujarati about inheritance, loss and the future, Hetain look at the emotional realities of generational change through personal movement explorations where his body becomes the conduit. This show was commission and produced by Dance Umbrella.

*The Other Side of Dance* (Queen Elizabeth Hall): Portuguese dancer, choreographer, and acrobat Diana Niepce explores her recovery from a spinal cord injury, seeking new ways to integrate the disabled body into mainstream dance. In this solo piece, *The Other Side of Dance*, Diana interrogates dance's past and the hierarchical principles driving movement. She rigorously tests her own body, using minimal staging and occasional cutting sarcasm to present the non-normative body as revolutionary rather than victimised.

#### **"Powerfully binds movement and disability" ★★★★★ The Observer**

*Radioactive Practice* (Sadler's Wells): In 2018 Abby Zbikowski was nominated by Stephen Petronio as a 'Choreographer of the Future' for Dance Umbrella's *Four by Four* 40<sup>th</sup> anniversary commission. Following the global pandemic, *Radioactive Practice* finally made its European premiere as part of Dance Umbrella Festival 2024. Drawing influences from street dance, synchronised swimming, post-modern dance, tap, football, martial arts and contemporary African forms; *Radioactive Practice* from award-winning American choreographer Abby Zbikowski and crew, shatters movement expectations and explores our instincts for survival. With audiences seated on multiple sides, this powerful piece incorporates the work of Senegalese dance artist Momar Ndiaye as dramaturge to interrogate the complexities of contemporary living. Zbikowski's rigorous training in African and Afro-diasporic forms, playing sports and performing manual labour informs her craft.

"An exhilarating hour in the presence of six superhero dancers who couldn't be more utterly human, made of flesh, sweat, muscle and endless striving." ★★★★★ The Guardian

The Guardian's [#1 dance show of the year](#).

*Fairy Tales* (The Place): Exploring the intersection of femininity, identity and self-discovery, *Fairy Tales* by Czech Republic company, POCKETART, connects us to our past by revisiting childhood experiences. By taking on different roles from fairy tales or every day real-life figures, the dancers envision new fantasies that reimagine how we see our happy endings. POCKETART's work is characterised by tackling topics that go beyond the personal experience of the individual, touching on global societal issues. This work was commissioned by Big Pulse Dance Alliance, a Creative Europe funded initiative of which Dance Umbrella was a part.

*several attempts at braiding my way home* (Brixton House): The Dance Umbrella Change Tempo platform presents smaller scale work by emerging artists. DU24's Change Tempo featured choreographers Adam Seid Tahir and Amina Seid Tahir whose work draws inspiration from literature on Black feminism and marine mammals. *several attempts at braiding my way home* is a show born out of longing for a space that celebrates and holds their multiplicities as queer Afro-Nordic siblings.

London Bridge Takeover/ Family Weekender (Potters Fields and The Unicorn Theatre): The Dance Umbrella Family Weekender comprised of performances of De Stille's *Eyecatchers* at the Unicorn, with accompanying free dance and music workshops. The Bobby Dazzler (by Hackney Showroom) was a free outdoor programme of DJ's, live cabaret acts, dance floor prizes and family fun in nearby Potters Fields, and attracted a steady stream of audiences.

## Dance Umbrella Limited

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### Trustees' Report

#### DU24 Digital Programme

Available to global and national audiences from 9 - 31 October, Dance Umbrella's digital programme consisted of a curated selection of innovative dance films, panel discussions and unique encounters with 2024's festival artists. Dance Umbrella's Digital Pass was Pay What You Can for the fourth year, giving audiences access to the entire digital programme within this year's festival.

#### *Choreographer's Cut:*

Now a staple of Dance Umbrella's digital offering, this year's featured artist was Ioanna Paraskevopoulou, who took audiences us behind the scenes to look at the inner workings of her innovative production, *MOS* (four sold out shows were presented as part of DU23 at the Barbican). Using everyday objects: umbrellas, plungers, coconut shells, *MOS*, evokes the sound effects made by expert foley artists for film and TV. The physical act of generating audio while following the film becomes energetic dance, with tap numbers turned into recordings that are looped, distorted, paused and intensified. This *Choreographer's Cut* was filmed on the set of *MOS* at the Barbican in 2023.

#### Films:

A number of artists featured in both 2024 live and digital programmes including;

- the filmed version of *Radioactive Practice* by Abby Z and the New Utility's, commissioned by Dance Umbrella. This gave audiences unable to see the live work an alternative way to access it. Hurtling onto the stage with explosive physicality, six performers challenge their physical and mental limits in a genre-bending new work. This powerful piece was recontextualised from the stage for film by director Jeremy Jacob.
- a series of animations by visual artist and filmmaker Hetain Patel created during lockdown in 2020, initially intended to loop infinitely as individual works, were presented as part of the Dance Umbrella Festival as a single screen taster series for the first time. Reflecting on his approach to all his multidisciplinary practices, Hetain is interested in the specificity of each medium he uses – in this case, some explorations for the body that are only possibly through animation.
- *Folds of Touch* by POCKETART is inspired by memories of the choreographer Johana Pocková's grandmother. It follows four female dancers, an eight-year-old girl and a 90-year-old woman, as they perform on stage. Based on the production *Warehouses Full of Emotions*, the film is both a documentary of the play and a fictional depiction of the women's lives in real time.
- the film of [\*The Featherstonehaughs Draw on the Sketchbooks of Egon Schiele\*](#) by choreographer Lea Anderson. Lea discovered the work of Austrian expressionist painter Egon Schiele years ago when leafing through the Arnolfini bookshop. Taken by the possibility of seeing Schiele's framing of repeated figures in the reproduction of his sketchbooks as a system for writing dance, she imagined Schiele as a choreographer whose dances had been lost in this work. Originally created in 1998 as a live work, it was remade as a film in 2010 in collaboration with Deborah May of Kinoki and with new music by Steve Blake and Will Saunders. This film was given its world premiere in Dance Umbrella 2024.



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Also in the film programme was photographer and filmmaker Hugo Glendinning and choreographer Rosemary Lee's acclaimed short film, *Sentence*, which explored the fleeting nature of dance through innovative animation techniques and slow shutter speed. Filmed in a former courtroom, dancer Lauren Potter's movements blur in and out of the dark wooden panels, an effect created using only variations in shutter speed and the dancer's actions which needed to be repeated for long periods of time to create short sequences. Crafted during the isolating period of lock down and accompanied by Isaac Lee-Kronick's haunting soundtrack, *Sentence* is both poetic and mysterious, and evokes a profound sense of longing.

#### *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. For Dance Umbrella Festival 2024, *Artist Encounters* was led by choreographer Lea Anderson, celebrating the 40th anniversary of her company The Cholmondeleys with the publication of two new books focusing on her work. Using these as a jumping off point, Lea alongside author Mary Kate Connolly, offered a window into a unique choreographic world. In addition to revealing Lea's unusual modes of collaboration with some of the UK's leading creatives, they explored the ways in which her works live on today via their rich archive of costumes and performance ephemera. From the earliest Cholmondeleys days of dancing in Doc Martens on beer-strewn gig platforms, to the rigour of sleek chorus lines for the theatre stage, and the precision of performed gallery exhibitions, Lea Anderson and her dancers have forged a unique path.

This event was accessed by a live audience at Trinity Laban, live streamed and subsequently available via the DU24 digital pass.

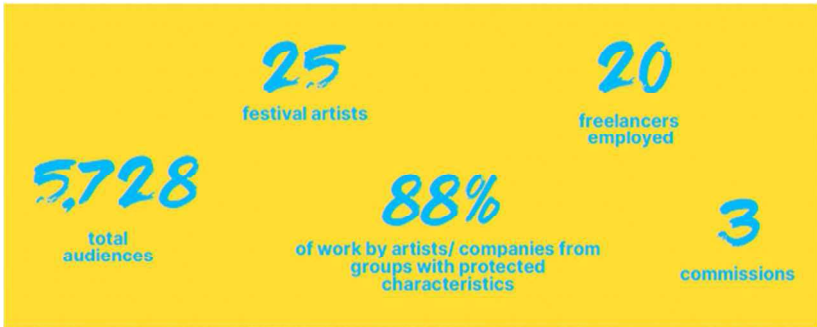
#### Panel Discussions:

*Moving with Equity* was a panel discussion created to contextualise some of the themes explored in Mamela Nyamza's *HATCHED ENSEMBLE*. Programmed prior to the opening show the panel discussed Black body politics, the body as a tool for decolonisation and liberating your movement practice. Chaired by Azieb Pool, she was joined by Kelechi Okafor (host of the *Say Your Mind* podcast, actress, director & public speaker) and Mamela Nyamza (choreographer of *HATCHED ENSEMBLE*). This event was attended by a live audience at The Barbican and subsequently available via the DU24 digital pass.

*Is theatre stealing dances moves: The role of the movement director*. Chaired by Shakespeare's Globe CEO Stella Kanu, Polly Bennett (*Saltburn*, *Elvis*, *The Crown*), Yukiko Masui (*SAY*, *Romeo and Juliet*, *The Effect*) and Shelley Maxwell (*Get Up Stand Up*, *Shifters*, *Macbeth*) discussed the growing demand for the role of movement director in theatre. Exploring how movement direction differs from the role of choreographer, they discussed how movement direction has evolved in recent years and how it is more in demand than ever. This event was attended by a live audience at The Globe, live streamed and subsequently available via the DU24 digital pass.



2024-25 STATISTICS



## **Dance Umbrella Limited**

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#### **Trustees' Report**

##### **Significant achievements/ key statistics:**

- Dance Umbrella reached over ½ million people last year
- Our digital content strategy resulted in 570k views across Dance Umbrella platforms – a 131% increase
- 6,299 people engaged with the festival 5,728 at live performances and 571 at on-line events and through the digital pass
- 10 UK premieres and 21 artists/companies presented both live and digitally
- 60% international artists; 40% Global Majority representation
- 80% of work shown was new to London
- There 19 in person events across performances, talks, workshops and industry events
- There were 8 online events across films, workshops, talks and sound works
- 3 new venue/presenting partnerships in Shakespeare's Globe, Team London Bridge & Potter's Field Park Trust
- 2 returning venue partnerships after a long hiatus in Southbank Centre and Trinity Laban
- 63% of total audience capacity across the festival
- Dance Umbrella employed approximately 20 freelance staff employed
- 81% of the digital pass customers were new

##### **Other Artistic Activity**

###### *Studio Sessions*

Studio Sessions is a presenter programme, introducing dance artists based in England to promoters from the UK and abroad, with the ambition of brokering new relationships for international co-commissioning and future touring. *Studio Sessions* is a collaboration between Dance Umbrella and FABRIC that has been running since 2018. For 2024 Studio Sessions took place on October 12<sup>th</sup> October at The Place and Barbican Centre. Around 30 UK and international delegates and programmers attended the session to see works-in-progress sharings by SAY, Tom Cassani and Jo Bannon. They went on to watch Hetain Patel's performance at the Barbican.

Marco da Silva Ferreira's *CARCAÇA* was presented outside the festival period in January, due to being nominated for the inaugural Rose Prize. This was a Dance Umbrella/Big Pulse co-presentation with Sadler's Wells. Marco da Silva Ferreira's work explores tools of cultural construction through the encounter of Portuguese folk dances and contemporary street/clubbing dances.

The second iteration of Dance Umbrella's London Battle curated by Jade Hackett was due to take place in August 2024, co-presented with Somerset House. Due to a fire that broke out in Somerset House the morning of the event, the Battle was cancelled.

##### **Big Pulse Dance Alliance (BPDA)**

Dance Umbrella is a member of Big Pulse Dance Alliance, 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. 2024/25 was the final year of the EU Creative Europe co-funding period, which spanned 2021-2024.

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#### **Trustees' Report**

The project's long-term vision was to establish a lively network of European dance festivals who work collaboratively and sustainably to further the life-changing impact of dance. Together the partners have invested in innovation and new talent during this three year period:

- Commission and premiered 10 new artistic works, upscaling artists' ideas for medium to large-scale venues
- Delivered 289 presentations across 97 cities in 27 countries, attracting audiences of more 200,000 in Europe – and more outside Europe (including Brazil, America, Hong Kong, Australia)
- Supported 91 artists to travel to dance festivals in the network through the Visiting Artists' programme, where they connected with international peers, built networks, engaged in professional development opportunities and developed their creative practice

This year Dance Umbrella presented BPDA commissioned works: Pocket Art's Fairy Tales in the '24 festival, and co-presented (with Sadler's Wells) Marco da Silva Ferreira's CARÇAÇA 's outside the festival.

Partners of Big Pulse Dance Alliance along with artists, curators, producers, administrators, communications officers and policymakers from across Europe and beyond came together in Turin from 23-24 October 2024 for a two-day professional forum, titled Big Pulse Reflections, which focused on the importance of European collaboration for the future of the dance sector. Hosted by Teatro Stabile and Torinodanza Festival, the [programme of events](#) included panel discussions, workshops and creative presentations, as well as a keynote speech from Georg Haeusler, Director for Culture, Creativity and Sport in the European Commission. Both DU Executives presented as part of the programme.

The Big Pulse Reflections platform launched the newly formed Dance Festivals Network Europe (DanceFestNet) of which DU is a founding member. A coalition of European dance festivals, it is dedicated to advancing contemporary dance's role in building a sustainable, inclusive and innovative future. Prioritising themes such as mobility, sustainability, social inclusion and energy transition while working across disciplines and borders, DanceFestNet promotes the unique ability of dance to bridge cultural divides and enhance societal engagement, creating a dynamic network that supports responsible, forward-looking practices in the arts.

Dance Umbrella's ED/co-CEO is part of the Management Team for Festivals Network Europe. DanceFestNet will be overseen by Pulse Foundation, a new legal entity, which will be based in Amsterdam. It will be the umbrella organisation for the network and any subsequent funded consortium projects. The network will start operations in 2025, with its first project being a new iteration of the Visiting Artists Project funded by Creative Europe, investing in artist mobility, involving 19 visits over a two year period.

#### **Diversifying Curatorial Stewardship**

Over 2024 Dance Umbrella led a research project looking at demand and capacity for sustainable pathways towards diverse curatorial leadership in dance. Sector specialist Delia Barker supported DU with this work.

## **Dance Umbrella Limited**

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#### **Trustees' Report**

There were four phases:

1. Research phase/literature review - mapping pertinent pre-existing and current programmes
2. Consultation with artists/venues/festivals /stakeholders in a series of forums
3. Consolidation and dissemination of learning
4. Model testing/feedback with prospective partners and artists/curators

An [article](#) by Delia reflecting on the process was published on our website on Nov 20th alongside a [recorded conversation](#) with Dance Umbrella's Artistic Director (198 plays/clips on TikTok viewed by 197k).

From the learning Dance Umbrella developed a programme for dance curators/aspiring dance curators that, with funding, will be a catalyst for change sitting within our annual festival cycles and interwoven with key national and international artist development programmes.

**Mentorships:** AD/CEO Freddie Opoku-Addaie mentored several choreographer, producers, curators and future leaders, including UK and internationally based artist Anthea Lewis, Vanessa Mirza, Becky Namgauds, Tyron Isaac Stewart, Amala Dianor, Abby Zbikowski, Georgia Tegou, Arno Schuitemaker.

#### **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 four years.

Multi-year funding for CYP programme finished in 23/24 but two small grants we secured to deliver projects including:

- The London Bridge Takeover (outlined above)
- Westminster Youth Project

*Dance. Camera. Action* was a project with St Andrew's Youth Club in Westminster and Impact Dance, funded by Westminster Council. Over the course of the project there were eight-weekly sessions held at the youth club and the final session was held at Impact Dance's studio for the young people to have a tour and dance in their studio. 14 young people (average age 9 yrs) took part in the project.

A film documenting the project was screened St Andrew's Youth Club for the participants and their families.

*'Every week the girls were looking forward to their sessions as they kept commenting on how lovely the staff were and I believe that was a huge factor to their engagement and commitment to this program. The support from Dance Umbrella and Impact Dance has been amazing throughout and it has really shown through those that turned up every week to be a part of something so great as some may have never gotten this stepping stone to acknowledge they enjoy dancing and expressing themselves in a different form of creative arts.'* St Andrew's Youth Club Deputy Manager.

80% of participants said they would like to continue dancing (20% said maybe) and all responded yes when asked if they would like to continue dancing with Impact Dance.

## **Dance Umbrella Limited**

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#### **Trustees' Report**

##### **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

##### **Trust & Foundations**

This year we received generous support from:

- Esmée Fairbairn Foundation (EFF)
- Bloomberg Philanthropies
- Cockayne Foundation, London Community Fund
- Edwin Fox Foundation
- Linbury Trust

Our partnership with Bloomberg Philanthropies' Digital Accelerator Programme has seen us invest in key infrastructure including a new CRM which was in use for DU24 and develop a data-led digital content strategy which has yielded:

- 6% increase in digital pass audiences
- 117% growth in social media engagement
- 570k video views across all digital platforms during the festival campaign (+131%)
- 117% increase in organically reached Instagram accounts (non-sponsored content)
- 250% increase in the number of Dance Umbrella Instagram followers reached
- 140% increase in YouTube video views for new content
- 3.1% increase in newsletter open rate

##### **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 British Council, Performing Arts Fund Netherlands, Czech Centre London supported the presentation of Mamela Nyamza, De Stille and POCKETART respectively. A grant from Westminster Council supported our *Dance. Camera. Action* project.

This was the final year of a Creative Europe grant via the Big Pulse Dance Alliance.



## **Dance Umbrella Limited**

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The Backstage Trust generously awarded grant of £15,000 to support the first year of Dance Umbrella's Diversifying Curatorial Stewardship programme which will commence in 2026/27.

#### **Individuals**

Dance Umbrella has continued to grow its individual giving in 2024/25 through fundraising campaign in September 2024 and several fundraising events during the year. The customisability of our new CRM enabled the addition of an option for users to make a donation to DU when registering for an event or buying a Digital Pass, using a simple donation ask. This resulted in a 1,171% increase in donations via our Digital Pass (the Digital Pass is the way audiences access our on-line offer) compared to 2023, with a 364% increase in the amounts donated.

#### **Finance**

Back 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.

In the last year we have:

- leveraged our new plan to secure core funds
- sought continuation funding for existing programmes 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 £235,624. We expended all £106,600 of restricted income received in previous years and the additional £77,903 of restricted income received in 2024/25. We are not carrying forward any restricted income to 2025/26.

Total income is £621,160, £36,764 down on 2023/24 (£657,924). Donations and Legacies were up by £20,041 on 2023/24 but charitable activities were down by £20,403 on 2023/24. Theatre Tax relief was also down by £35,738 on 2023/24.

Unrestricted free reserves increased by £25,813.

Total expenditure was £701,947, which is £16,478 up on 2023/24 (£685,469). Fundraising costs increased by £25,234 and Artistic Activities were down by £8,756.

#### **Reserves**

Our total reserves decreased from £316,411 to £235,624 through spending down of restricted funds. Restricted funds have decreased from £106,600 to £nil. Unrestricted reserves totalled £235,624, an increase of £25,813 from 2023/24. Of this, £97,000 is designated funds and £138,624 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**

DU strives to ensure that the Board includes an appropriate spread of gender, ethnicity, age and physical ability and maintain 30% minimum cultural diversity. Two new trustees were recruited this year bring board membership to 9. 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.

A new co-leadership model was introduced with Freddie Opoku-Addaie, Artistic Director and Tania Wilmer, Executive Director working jointly as co-Chief Executives.

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#### **Trustees' Report**

The team structure comprises two full-time members of staff in the Programming Department and one part-time and two full-time members of staff in Administration. The development and marketing roles operate as freelance positions. The Creative Learning Producer wound up in Q3, due to multi-year funding for this role coming to an end.

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 2025-26**

In 2025/26 Dance Umbrella will seek to build on the successes of 2024/25. The hybrid festival will amplify diverse international voices and programme contextualising discussions that engage audiences, critics and the broader sector in the cultural layers and nuances of the work being presented. We will continue to move toward our ambition of transitioning to a curatorial model that embraces a multiplicity of diverse voices, expanding the window through which we see and appreciate dance.

DU will be focussed on securing significant multi-year investment for DU core activity and our growth areas. We will do this through fundraising for the DCS and festival programmes. We will continue to focus on cultivating corporate support and individual giving, building on last year's success through fundraising events and bespoke campaigns. This year we will start to scope a commissioning fund for DU's 50<sup>th</sup> anniversary. With this work a priority we won't have capacity to fundraise for a sustained creative learning programme, but intend to focus on rebuilding this area of our work in 2026/27.

The refreshed digital content strategy is a key area of strategic investment. We aim to maintain this despite coming to the end of the Bloomberg Digital Accelerator Programme. As a festival this is how we sustain a voice year-round and keep audiences invested in our work. During the festival period we will work to deepen engagement with audiences via our different platform, converting audiences to newsletter subscribers, digital pass customers and donors.

We will continue to work with partner to find ways of gathering data about DU audiences, particularly seeking ways to better gain insights about our live audiences and closing the gap between online and offline audiences.

Staying attuned to innovative international contemporary dance practice and maintaining relationships with peer organisation across the globe is critical our business model. We will continue to invest time and resources in important trans-European and international networks.



**Dance Umbrella Limited**

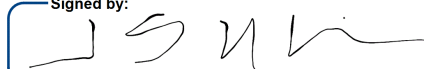
**(Limited by Guarantee)**

**Trustees' Report**

**Small company exemptions**

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

The trustees' annual report has been approved by the trustees on 9 December 2025 and signed on their behalf by

Signed by:  
  
F7E3869B7E1C450...

**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 2025, 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**

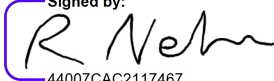
In connection with my examination, no matter has come to my attention

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.

Signed by:  


44007CAC2117467...

**Richard Nelson FCCA**

**Breckman & Company Limited**

**Chartered Certified Accountants**

49 South Molton Street  
London W1K 5LH

9 December 2025

## Dance Umbrella Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)  
for the year ended 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 Total £	Unrestricted funds £	Restricted funds £	2024 Total £
<b>Income and endowments from:</b>	<b>2</b>						
Donations and legacies - page 18		412,762	-	412,762	392,721	-	392,721
Charitable activities							
Artistic activities - pages 18 - 19		115,106	77,903	193,009	53,375	160,037	213,412
Investments		1,291	-	1,291	1,955	-	1,955
Other - page 19	<b>3</b>	14,098	-	14,098	49,836	-	49,836
<b>Total</b>		<b>543,257</b>	<b>77,903</b>	<b>621,160</b>	<b>497,887</b>	<b>160,037</b>	<b>657,924</b>
<b>Expenditure on:</b>							
Fundraising		43,659	-	43,659	18,425	-	18,425
Charitable activities:							
Artistic activities - page 20		473,785	184,503	658,288	449,807	217,237	667,044
<b>Total</b>		<b>517,444</b>	<b>184,503</b>	<b>701,947</b>	<b>468,232</b>	<b>217,237</b>	<b>685,469</b>
<b>Net income/(expenditure)</b>	<b>4</b>	<b>25,813</b>	<b>(106,600)</b>	<b>(80,787)</b>	<b>29,655</b>	<b>(57,200)</b>	<b>(27,545)</b>
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		<b>209,811</b>	<b>106,600</b>	<b>316,411</b>	<b>180,156</b>	<b>163,800</b>	<b>343,956</b>
<b>Total funds carried forward</b>	<b>14, 15</b>	<b>235,624</b>	<b>-</b>	<b>235,624</b>	<b>209,811</b>	<b>106,600</b>	<b>316,411</b>

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 2025**

	<b>2025</b>		<b>2024</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from donations and legacies</b>				
<b>Grants</b>				
Arts Council England - NPO funding	358,505		358,505	
		358,505		358,505
<b>Donations</b>				
Supporter scheme	11,326		-	
Gift Aid	4,657		2,676	
Donations	38,274		31,540	
		54,257		34,216
		412,762		392,721
<b>Income from charitable activities</b>				
<b>Artistic activities</b>				
<b>Production income</b>				
Ticket sales/performance fees	37,751		3,300	
Management/consultancy fees	667		1,820	
Partner contributions	76,688		48,098	
Sundry income	-		157	
<b>Carried forward</b>		115,106		53,375

**Dance Umbrella Limited****(Limited by Guarantee)****Year ended 31 March 2025**

	<b>2025</b>		<b>2024</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from charitable activities</b>				
<b>Brought forward</b>		115,106		53,375
<b>Project specific funding</b>				
Creative Europe/EU project grants	33,828		-	
Finnish Institute	-		4,931	
British Council	-		35,000	
ACE project grants	16,250		16,250	
Dutch Performing Arts Fund	3,475		-	
Czech Centre	350		-	
Ministry of Culture Taiwan	-		8,333	
Onassis STEGI	-		2,523	
Esmee Fairbairn Foundation	-		50,000	
The London Community	-		15,000	
City Of Westminster	10,000		-	
The Linbury Trust	6,500		-	
Chancery Lane Fox Foundation	7,500		-	
The D'Oyly Carte Charitable Trust	-		3,000	
Corporate Sponsorship	-		25,000	
		77,903		160,037
		193,009		213,412
<b>Other income</b>				
Theatre tax relief (TTR)		14,098		49,836
		14,098		49,836

**Dance Umbrella Limited**  
**(Limited by Guarantee)**  
**Year ended 31 March 2025**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Expenditure on charitable activities</b>		
<b>Artistic activities</b>		
<b>Production/running costs</b>		
Salary costs	103,955	96,504
Artist/project fees	107,121	94,495
Commissioning fees	7,515	22,416
Other fees	54	58
Social security costs	10,543	10,543
Technical/digital costs	13,608	28,757
Access costs	5,928	4,208
Artists' travel/subsistence	47,526	46,637
Publicity/digital media	65,352	65,267
Venue hires/costs	2,040	8,909
Hires/purchases	14,603	16,388
General production costs	16,343	5,811
Travel - research/staff	12,267	1,457
	<hr/> 406,855	<hr/> 401,450
<b>Talent development</b>		
Artist/talent development	-	1,400
Big Pulse Dance Alliance/UK Intensive	4,575	6,000
	<hr/> 4,575	<hr/> 7,400
<b>Creative learning/participation costs</b>		
Digital projects	6,475	785
Evaluation	-	3,664
Salary costs	14,938	23,328
Social security costs	1,807	1,807
	<hr/> 23,220	<hr/> 29,584
Support and governance costs - page 21	223,638	228,610
	<hr/> <hr/> 658,288	<hr/> <hr/> 667,044

**Dance Umbrella Limited**  
**(Limited by Guarantee)**

**Year ended 31 March 2025**

	<b>2025</b>		<b>2024</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Support and governance costs</b>				
<b>Support costs</b>				
<b>Office overheads</b>				
Rent/services/storage	31,756		30,610	
Rates	1,647		1,690	
Telephone/mobile/internet	3,030		3,044	
Insurance	6,638		4,295	
IT software/maintenance/support	10,874		23,657	
Office equipment/repairs/maintenance	789		840	
Building maintenance/cleaning	993		1,080	
Depreciation of fixtures/fittings/equipment	3,147		3,940	
		58,874		69,156
<b>Administration costs</b>				
Salaries/pension costs	111,633		110,548	
Fees	20,499		16,027	
Social security costs	6,991		4,359	
Training/development/recruitment	3,010		1,448	
Printing/postage/office supplies	423		256	
Subscriptions/memberships	1,342		502	
Sundries	2,835		4,474	
		146,733		137,614
<b>Professional/financial</b>				
Consultancy fees	8,910		10,936	
Bank charges	640		2,076	
Credit card charges	151		80	
Deficit on foreign exchange	2,160		2,882	
		11,861		15,974
<b>Governance costs</b>				
Legal/professional	670		366	
Accountancy/consultancy	5,500		5,500	
		6,170		5,866
		<u>223,638</u>		<u>228,610</u>

**Dance Umbrella Limited****(Limited by Guarantee)****Balance Sheet  
31 March 2025**

		<b>2025</b>		<b>2024</b>	
	<b>Notes</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Fixed assets:</b>					
Tangible assets	<b>9</b>		2,868		6,015
<b>Current assets:</b>					
Debtors	<b>10</b>	77,384		80,539	
Cash at bank and in hand		197,507		265,357	
		<u>274,891</u>		<u>345,896</u>	
<b>Liabilities:</b>					
Creditors: amounts falling due within one year	<b>11</b>	(42,135)		(35,500)	
<b>Net current assets</b>			<u>232,756</u>		<u>310,396</u>
<b>Total assets less current liabilities</b>			<u>235,624</u>		<u>316,411</u>
<b>The funds of the charity</b>					
Unrestricted funds:	<b>14</b>				
General funds			138,624		112,811
Designated funds			97,000		97,000
			<u>235,624</u>		<u>209,811</u>
Restricted income funds	<b>15</b>		-		106,600
<b>Total charity funds</b>			<u>235,624</u>		<u>316,411</u>

For the year ending 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

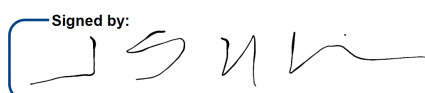
Directors' responsibilities:

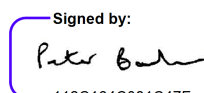
The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;

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 9 December 2025 and signed on its behalf by

Signed by:  
  
 F7E3869B7E1C450...  
**Jacob Ulrich (Chair)**  
**Trustee**

Signed by:  
  
 112C164C081C47F...  
**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 2025**

	Notes	2025 £	2024 £
<b>Cash flows from operating activities</b>	<b>18</b>	(69,141)	(7,157)
<b>Cash flows from investing activities:</b>			
Dividends, interest and rents from investments		1,291	1,955
<b>Net cash provided by investment activities</b>		1,291	1,955
Change in cash at bank and in hand in the reporting period	<b>17</b>	(67,850)	(5,202)
Cash at bank and in hand at the beginning of the reporting period		265,357	270,559
<b>Cash at bank and in hand at the end of the reporting period</b>		197,507	265,357

## **Dance Umbrella Limited**

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

#### **Notes to the Financial Statements for the year ended 31 March 2025**

#### **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 2025**

##### **- 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 2025**

**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 2025****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****2025****2024****£****£**

Theatre tax relief (TTR)

14,098

49,836

**4. Net income/(expenditure) for the year is  
stated after charging:****2025****2024****£****£**

Depreciation of tangible fixed assets

3,147

3,940

Deficit on foreign exchange

2,160

2,882

Independent examiner's remuneration

- independent examination

4,000

4,400

- other services

1,500

1,500

**5. Trustees' emoluments and reimbursed expenses**

The trustees received no remuneration during the year (2024 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2024 - £nil).

**Dance Umbrella Limited****(Limited by Guarantee)****Notes to the Financial Statements  
for the year ended 31 March 2025**

<b>6. Staff costs and numbers</b>	<b>2025 £</b>	<b>2024 £</b>
<b>Staff costs</b>		
Salaries and wages	225,655	226,837
Social security costs	19,341	16,694
Pension costs	4,872	4,791
	<u>249,868</u>	<u>248,322</u>

Two employees earned £60,000 or more during the year (2024 - 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 £132,642 (2024 - £105,624).

**Staff numbers**

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

	<b>2025 Number</b>	<b>2024 Number</b>
Support	3	3
Production	3	3
	<u>6</u>	<u>6</u>

**7. Pension costs**

The company operates a defined contribution pension scheme. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £4,872 (2024 - £4,791).

**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 2025

<b>9. Fixed assets - tangible assets</b>		<b>Fixtures/ fittings/ equipment £</b>
<b>Cost</b>		
1 April 2024 /		
31 March 2025		17,946
<b>Depreciation</b>		
1 April 2024		11,931
Charge for year		3,147
31 March 2025		15,078
<b>Net book values</b>		
31 March 2025		2,868
31 March 2024		6,015
<b>10. Debtors</b>	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Trade debtors	14,755	9,924
Other debtors (including VAT)	7,961	12,002
Prepayments	8,452	7,662
Accrued income	46,216	50,951
	77,384	80,539
<b>11. Creditors: amounts falling due within one year</b>	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Trade creditors	15,105	21,383
Other taxation/social security	4,438	-
Other creditors	732	5,017
Accruals	6,860	9,100
Deferred income (note 12)	15,000	-
	42,135	35,500

**Dance Umbrella Limited****(Limited by Guarantee)****Notes to the Financial Statements  
for the year ended 31 March 2025**

<b>12. Deferred income</b>	<b>£</b>
Balance at 1 April 2024	-
Amount deferred in the year	15,000
Balance at 31 March 2025	<u>15,000</u>

Deferred income relates to theatrical income received in advance.

**13. Limited by Guarantee**

The private limited company is registered in EW - England & Wales, is limited by guarantee, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £1, to the company should it be wound up. At 31 March 2025 there were 9 members.

<b>14. Unrestricted funds</b>	<b>Brought forward</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
General fund	112,811	543,257	(517,444)	138,624
Designated funds:				
Designated per reserves Policy	92,000	-	-	92,000
IT fund	5,000	-	-	5,000
	<u>209,811</u>	<u>543,257</u>	<u>(517,444)</u>	<u>235,624</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 2025**

<b>15. Restricted funds</b>	<b>Brought forward</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
DU24: Hatched Ensemble	30,000	7,500	(37,500)	-
London Community Fund	15,000	-	(15,000)	-
Bloomberg Digital Accelerator Fund	48,500	-	(48,500)	-
DU24: Radioactive Practice	-	6,500	(6,500)	-
Big Pulse Dance Alliance	-	33,828	(33,828)	-
London Leap	3,100	-	(3,100)	-
Reels: dance & film youth project	-	10,000	(10,000)	-
DU24: Family Dance Weekend	-	3,475	(3,475)	-
Fairy Tales by Pocket Art	-	350	(350)	-
Arts Council Strategic Investment Fund	10,000	16,250	(26,250)	-
	<u>106,600</u>	<u>77,903</u>	<u>(184,503)</u>	<u>-</u>

**DU24: Hatched Ensemble**

DU24 Hatched Ensemble: British Council funding received for presentation costs for Mamela Nyamza's Hatched Ensemble, while The Fox Foundation's grant supported presentation costs for Mamela Nyamza's Hatched Ensemble.

**London Community Fund**

For commissioning and presentation costs of Hetain Patel's Mathroo Basha previewed in the 2024 Dance Umbrella festival. The grant also supported the presentation costs of Mamela Nyamza's Hatched Ensemble 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.

**DU24: Radioactive Practice**

The Linbury's small grants programme supported Abby Zbikowski's Radioactive Practice at Sadler's Wells as part of DU24.

**Big Pulse Dance Alliance**

The final payment for a multi-year Creative Europe funded project called Big Pulse Dance Alliance, enabling Dance Umbrella to work with a coalition of 12 European dance festival to support artists and diversify dance programming on the big stages of Europe.

**London Leap**

An Esmée Fairbairn Foundation grant to further develop Dance Umbrella's creative learning programme and broaden access to dance participation for CYP and their families in outer London boroughs.

Dance Umbrella Limited  
  
(Limited by Guarantee)

Notes to the Financial Statements  
for the year ended 31 March 2025

**Reels: dance & film youth project**

This was Culture & Community grant from Westminster Council to deliver a dance for film project with young people who attend St Andrews Youth Club. The project ran from September to December 2024.

**DU24: Family Dance Weekend**

This grant was for presentation of de Stille's Eyecatchers at the Unicorn as part of the Family Dance Weekend at the 2024 Festival

**Fairy Tales by Pocket Art**

This grant was to support the presentation of Fairy Tales by Pocket Art in the 2024 festival.

**Arts Council Strategic Investment Fund**

Arts Council funding for a diversifying curatorial stewardship research and development project.

16. Analysis of net assets between funds

	General funds £	Designated funds £	Total £
Fund balances at 31 March 2025 are represented by:			
Fixed assets	2,868	-	2,868
Net current assets	135,756	97,000	232,756
	<u>138,624</u>	<u>97,000</u>	<u>235,624</u>

17. Analysis of changes in net cash funds

	Opening balance £	Cash flows £	Closing balance £
Cash at bank and in hand	265,357	(67,850)	197,507
<b>Net cash funds</b>	<u>265,357</u>	<u>(67,850)</u>	<u>197,507</u>

**Dance Umbrella Limited****(Limited by Guarantee)****Notes to the Financial Statements  
for the year ended 31 March 2025****18. Reconciliation of net income/(expenditure) to net cashflow from operating activities**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Net (expenditure) for the reporting period (as per the statement of financial activities)	(80,787)	(27,545)
Depreciation and amortisation	3,147	3,940
Dividends, interest and rents from investments	(1,291)	(1,955)
Decrease in debtors	3,155	16,134
(Decrease)/increase in creditors	6,635	2,269
<b>Net cash outflow from operating activities</b>	<b>(69,141)</b>	<b>(7,157)</b>

**19. Financial commitments**

At 31 March 2025 the company had total future commitments under non-cancellable operating leases as follows:

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Due:</b>		
Within one year	22,620	20,854
Between one and five years	90,480	-
	<b>113,100</b>	<b>20,854</b>

**20. Related party transactions**

There were no related party transactions during the year.

Dance Umbrella Limited  
Somerset House, West Wing  
Strand  
London  
WC2R 1LA

9 December 2025

## **MANAGEMENT REPRESENTATION LETTER**

To: Breckman & Company Limited

Dear Sirs

The following representations are made on the basis of enquiries of management and staff with relevant knowledge and experience such as we consider necessary in connection with your independent examination of the charitable company's financial statements for the year ended 31 March 2025. These enquiries have included inspection of supporting documentation where appropriate and are sufficient to satisfy ourselves that we can make each of the following representations. All representations are made to the best of our knowledge and belief.

### **General**

- 1 We acknowledge that the work performed by you is substantially less in scope than an audit performed in accordance with International Standards on Auditing (UK) and that you do not express an audit opinion.
- 2 We confirm that the charitable company qualifies as small in accordance with the conditions set out in chapter 1 of part 15 of the Companies Act 2006.
- 3 We confirm that the charitable company was entitled to exemption under section 144 of the Charities Act 2011 the requirement to have its financial statements for the financial year ended 31 March 2025 audited. We also confirm that the members have not required the company to obtain an audit of its financial statements for the financial year in accordance with section 476 of the Companies Act 2006.
- 4 We have fulfilled our responsibilities as trustees as set out in the terms of your engagement letter dated 25 June 2015, under the Companies Act 2006 for preparing financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), for being satisfied that they give a true and fair view and for making accurate representations to you.
- 5 All the transactions undertaken by the charitable company have been properly reflected and recorded in the accounting records.
- 6 All the accounting records have been made available to you for the purpose of your independent examination. We have provided you with unrestricted access to all appropriate persons within the charitable company, and with all other records and related information requested, including minutes of all management and trustee meetings and correspondence with The Charity Commission.
- 7 The financial statements are free of material misstatements, including omissions.
- 8 The effects of uncorrected misstatements are immaterial both individually and in total.

### **Assets and liabilities**

- 9 The charitable company has satisfactory title to all assets and there are no liens or encumbrances on the charitable company's assets.
- 10 All actual liabilities, contingent liabilities and guarantees given to third parties have been recorded or disclosed as appropriate.
- 11 We have no plans or intentions that may materially alter the carrying value and where relevant the fair value measurements or classification of assets and liabilities reflected in the financial statements.

**Accounting estimates**

12 Significant assumptions used by us in making accounting estimates, including those measured at fair value, are reasonable.

**Loans and arrangements**

13 The charitable company has not granted any advances or credits to, or made guarantees on behalf of, directors.

**Legal claims**

14 No claims in connection with litigation have been, or are expected to be, received

**Laws and regulations**

15 There are no known instances of non-compliance or suspected non-compliance with laws and regulations whose effects should be considered when preparing the financial statements.

**Related parties**

16 We are not aware of any transactions with related parties requiring disclosure in the financial statements.

**Subsequent events**

17 All events subsequent to the date of the financial statements which require adjustment or disclosure have been properly accounted for and disclosed.

**Going concern**

18 We believe that the charitable company's financial statements should be prepared on a going concern basis on the grounds that current and future sources of funding or support will be more than adequate for the charitable company's needs. We have considered a period of twelve months from the date of approval of the financial statements. We believe that no further disclosures relating to the charitable company's ability to continue as a going concern need to be made in the financial statements.

**Grants and donations**

19 All grants, donations and other income, the receipt of which is subject to specific terms or conditions, have been notified to you. There have been no breaches of terms or conditions in the application of such income.

**Restricted grants and donations are as follows:**

Creative Europe/EU project grants £33,828

ACE Project grants £16,250

Dutch Performing Arts Fund £3,475


Czech Centre £350

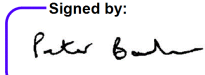
City Of Westminster £10,000

The Linbury Trust £6,500

Chancery Lane Fox Foundation £7,500

Yours faithfully

Signed by:  
  
F7E3869B7E1G450.....  
JAKE ULRICH - CHAIR

Signed by:  
  
412G164G081G47F.....  
PETER BARKER - TRUSTEE

Signed on behalf of the Board of Trustees