



Spare Tyre Theatre Company Limited

Report and Financial Statements

Year Ended 31st March 2018

Company Number: 1301049

Charity Number: 273418

**Frank S Lachman
16b North End Road
Golders Green
London
NW11 7PH**



**Spare Tyre Theatre Company Limited
Company Limited by Guarantee
Trustees Annual Report
Year ended 31st March 2018**

The trustees, who are also directors for the purposes of the Companies Act, have pleasure in presenting their report and the financial statements of charity for the year ending 31st March 2018.

Reference and administrative details

Charity Number 273418

Company Number 1301049

Principal Office: The Albany, Douglas Way, London SE8 4AG

Bankers: Unity Trust Bank plc, 9 Brindley Place, 4 Oozells Square, Birmingham B1 2HB
Charities Aid Foundation Bank Limited, 25 Kings Mill Avenue, West Malling, Kent ME19 4JQ

Examiner Frank Lachman 16B North End Road, London, NW11 7PH

Directors and Trustees

The board of Trustees at 31st March 2018 were:

Olivia Brinson	Sophia Linehan
Sebastien De Morelos	Jim Mulligan
Duncan Eastoe	Thomas Schildhammer
Katherine Everett	Michelle Smith

No directors received any emoluments for so acting during the year.

Directors who resigned during the year were:

Shariffa Abdulrehman	20th July 2017
Gill Hall	23rd June 2017

Staff

Artistic Director/CEO	Arti Prashar
Executive Director	Lynette Shanbury
General Manager	Amy Smith (until December 2017) Gemma Williams (joined January 2018)
Admin & Marketing Assistant	Lara Akkinawo (July 2017 to January 2018)
ST40 Project Manager	Sarah Dormer
Trainee Project Manager	Saad-Eddine Said (until August 2017)
Associate Director	Isaac Ngugi (freelance)

Structure, Governance and Management

Governing document

Spare Tyre Theatre Company Ltd is a company limited by guarantee governed by its Memorandum and Articles of Association dated 3rd March 1977. There are currently 8 members of the company each of whom agree to contribute £1 in the event of the company winding up.

The Company's name was changed by Special Resolution on 31 March 1989. The Memorandum and Articles of Association were amended by Special Resolution on 28 July 2009.

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Recruitment and Appointment of new Trustees

The membership of the Board is regularly reviewed to ensure that members reflect the skills and expertise deemed necessary, as well as the communities and interests of the groups with which the company works. Recruitment is through open call-outs and through encouraging ex-participants and related individuals to become involved.

Organisational Management

The trustees are responsible for overall governance of the Company. During the course of the year, day-to-day operational matters and implementation of policies agreed by the trustees are delegated to the Artistic Director/CEO and Executive Director. The trustees meet on a quarterly basis to discuss and ratify strategy. The trustees receive and review reports from staff including management accounts, policy papers and new opportunities. The trustees may form subcommittees as and when necessary to undertake specific duties delegated by the Board such as personnel or finance.

Business Planning & Financial Management

Spare Tyre operates on a three year planning model. A review of key staff and trustee roles and responsibilities is undertaken annually to ensure a dynamic framework for the future delivery of projects.

The Company is a National Portfolio Organisation (NPO) of Arts Council England, and raises additional funding from trusts and foundations, individual and corporate donors, and community fundraising activities. It earns income charging for delivery of workshops and training, and providing commissioned services.

Related Parties

The main funder, Arts Council England (Charity registration no. 1036733) has a close relationship with the company, providing core funding for the artistic programme and running costs, and it occasionally provides one-off funding for specific projects. The Arts Council has no control or voting rights over the company.

Risk Management

The management team undertake a robust process of business risk assessment at regular intervals, and report any identified risks to the board of trustees at trustee meetings. The board monitor, review and manage these risks as appropriate.

Objectives and activities

The trustees confirm that they have complied with their duty to have due regard to the guidance, as laid out by the Charity Commission, on public benefit when reviewing the charity's aims and objectives, planning future activities and in the exercising of powers.

The objects of the company are:

We are a leading UK participatory arts company. Spare Tyre's work exists to engage those **least engaged in arts** and cultural activity. We produce multisensory, accessible and inclusive touring theatre and outreach arts activities locally, nationally and internationally.

Aims:

- **Assert** Spare Tyre as a pioneering, provocative and innovative participatory arts company.
- **Nurture** people's creative impulse leading to personal and political fulfilment.
- **Respond** with care to the changing needs of communities we work with and ensure good practice.
- **Offer** arts/arts management training, support and mentoring, matching people's ambitions.
- **Build** partnerships in different sectors to ensure the legacy of our work.
- **Facilitate** people's experiences to be explored and validated.

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We are a flagship organisation for talent development and one that influences the arts ecology and champions diversity through **bold and innovative artistic practice**. We are a female led company and one of the first culturally non-specific arts companies led by a BAME Artistic Director/CEO. Our practice is founded on building long-term relationships with diverse voiceless communities and individuals. We create safe spaces to develop skills and encourage a sense of ownership of the collaboration. Validating unheard stories and improving the wellbeing of marginalised people is important to our practice. This approach requires **long-term** investment to achieve change. We build **partnerships** in different sectors (social care, creative, education) to share our learning and influence best practice.

We work with **learning disabled adults, people aged 60+, carers, people with dementia, women who have experienced violence and economically disadvantaged communities**. We continue to be leaders in **diversity, equality and accessibility**, continuing this ethos across the organisation – through our creative work, the participants we engage with, the people we employ and train, and our leadership. In 2017 we began to mark our **40th anniversary**, sharing and celebrating the history of the company.

Achievements in Artistic Programme:

During 2017/18:

- worked with 1,733 individual participants (up from 1,299 in 2016/17) of which 1,163 had a disability and 389 identified from non-white backgrounds
- provided 2,971 opportunities for participation
- reached 5,555 live audience members, of which 5,381 saw artistic products and 174 saw talks/lectures where we shared our practice
- facilitated 304 days of volunteering
- trained, mentored and progressed 25 volunteers and placements – 20% moved to paid work with Spare Tyre
- became an accredited London Living Wage employer
- employed 41 contract/freelance staff (creative and management) of whom 27% were from Black and Minority Ethnic (BAME) backgrounds and 27% said they had a disability

We undertook two national tours of **The Garden** over 12 weeks total – our innovative, non-verbal, multisensory experience for people living with **dementia**. We gave 93 performances reaching 1,353 people including 855 older people with dementia. 47% of performances were in community/arts settings and 53% were in professional care settings such as residential/day care centres and hospitals. We received a 4 star review in The Stage. We worked with arts venues to skill up their staff to better engage care homes in their local area. We delivered **carer training** to 95 carers during the year plus informally mentored staff at Haynes dementia hub in Haringey.

The Garden was also re-invented for a new audience following a redevelopment period – for **learning disabled adults**. The pilot tour in January 2018 reached 97 participants with learning disabilities and 57 carers. We worked with 4 new partner organisations in Lambeth, Greenwich, Redbridge and Newham. A national tour is planned for autumn 2018.

Following successful application to the Heritage Lottery Fund we launched our **ST40** programme – celebrating 40 years of Spare Tyre and the participatory arts. We began collection of 40 oral histories through audio and film interviews with staff, trustees, partners, participants and artists from the company's history and wider arts sector. With support of a professional Archivist we catalogued and digitised all of our company archive, which we used to inform other parts of the **ST40** project, and will shortly be transferred to the V&A Theatre & Performance Archive. We worked with 15 volunteers and university placements to deliver this programme, providing training in archival processes and oral history collection.

Community engagement with the history was achieved through the **Moving Portraits** project – 10 workshops delivered nationally, working with 84 learning disabled people to explore body image and self-identity. Partner organisations included Hijinx in Wales and Mind the Gap in Bradford, and the project was led by artist Josh Grigg. Participants reflected on the first Spare Tyre work which was around female body image. Using green-screen technology participants created multi-layered, moving images of themselves, taking control of how they are seen on screen. The portraits were shared during a week-long exhibition at the RCA Dyson Gallery in Battersea and an online portfolio was created.

ST40 activities continue during 2018/19, with the focus shifting to sharing the discoveries more widely through online platforms, and workshops and events including participating in Museums Showoff.

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Spare Tyre continues to be an associate company of **New Diorama Theatre** in Camden. We were resident there for two weeks. In November the **Artist Takeover Week** was headlined by **Nights at the Circus**, a co-production between Spare Tyre and Fauve Alice, and devised by an inclusive cast of artists with and without learning disabilities. The performance explored sex, desire and violence, and a post-show panel event added to the discussion. Disabled performer Ellie Mason won Performance Artist of the Year at the Sexual Freedom Awards 2017 for her role.

The Takeover Week also featured **What's Between Us**, a production by Kingston University Drama students based on interviews recorded by Spare Tyre over 5 years working in Roehampton, presented in association with Spare Tyre. **What's Between Us** was also performed at the International Youth Arts Festival at the Rose Theatre in Kingston. Spare Tyre Trainee Project Manager Saad-Eddine Said created a film documenting the process of the play's creation.

Finally, digital artists Genetic Moo presented their project **UpStage**, seed funded by Spare Tyre. Working with Inspiration Inclusive Theatre in Kent, this project explored new ways to use movement capture in theatrical settings. The whole week was documented by visual artist in residence Max Weaver-Lavers.

In February the **Invisible Women Festival** at New Diorama was headlined by **The Promise**, a new play exploring the moral complexities of assisted dying. This was a co-production between Spare Tyre and SilverSage, a group of older artists brought together by their previous work with Spare Tyre. Directed by Spare Tyre Associate Director Isaac Ngugi, the piece is based on the true story from Camden in the 1980s. It centres on a woman, Charlotte Hough, who assisted in the suicide of someone she cared for, and who was tried for murder as a result. A behind-the-scenes documentary told the story of the project's development.

The festival week also featured a performance of **A Tree without Leaves**, a Spare Tyre seed-funded project by dancer/choreographer Maria Ghomrassi. The piece, which explores women's identity and motherhood, has gone on to be performed at The Bush, Curve Leicester and Chisenhale Dance Space. And award-winning writer Pauline Walker read excerpts from her new novel, set in a post-Brexit world.

We worked in partnership with Heathbrook Primary School to create the **Heathbrook Inclusive Street Band**. Featuring learning disabled artists, primary age children and parents from a marginalised area of Wandsworth, we used instruments made of recycled materials to provide a truly accessible way into music, building tolerance and understanding of difference along the way. The band performed at 4 outdoor London events and made a studio recording of their songs.

Our **Blue Skies** photography exhibition, created working with women who have experienced violence at Solace Women's Aid, finished its national tour with three weeks at North Wall Arts Centre in Oxford.

Women of Wandsworth shared the stories of five extraordinary women working in different fields, who are inspiring and influencing the community around them. Local residents, community groups and charities were involved in nominating the inspiring women chosen for this project. An exhibition which shared their stories alongside photographic portraits of the women opened at the RCA Dyson Gallery and then toured to Battersea Power Station and across Wandsworth Libraries. This project built on our previous project Over The Road which revealed the stories of 15 inspirational women living in Roehampton, from the 18th Century to the present day.

We continued to prioritise personal and professional **development of artists and emerging arts managers**, helping people across the organisation to "train, mentor, progress". We mentored and facilitated 109 artists and producers through training, mentoring sessions and support with creation of new projects. We ran three **Thinking Space** events, providing peer-to-peer mentoring activities, and opportunities for participatory artists to discuss & develop their own practice and projects.

We continued to see an increase in demand by other arts organisation for dementia practice masterclasses. We delivered masterclasses/mentoring with organisations including Suffolk Artlink, Aberdeen City Council Creative Learning team, Dance East, Little Angel Theatre, St George's NHS and Clean Break.

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We extended our **outreach work** with diverse audiences. We began **Together**, a 3 year multi-partner project in Haringey. Partners include Jacksons Lane, Homes for Haringey, Haynes Dementia Hub, Haringey Public Health and Bridge Renewal Trust. It connects health, arts and local authority to reduce isolation, increase wellbeing amongst older people, people living with dementia, carers/family members. Spare Tyre, as the dementia arts specialist, is working weekly at Haynes, embedding creative practice into everyday activities of the centre.

In partnership with **Uniting Friends**, artist Victor Rios worked with learning disabled adults to co-create two short films – Independent and Road Safety – which were presented at Tate Modern during Learning Disability Week Festival and Together! 2012 Disability Film Festival. We continued our weekly workshops with Lambeth & Southwark Mencap's MAC centre, leading to a sharing with friends, family and staff at their centre. Our partnership with **Westwood House** residential care home in Sydenham continued, with bi-monthly creative workshops with residents, particularly those with dementia.

Michelle Smith became **Chair of Trustees** in summer 2017, her first appointment in this role, and the first time we have had a 'young' Chair. Our Trustees led on community fundraising activities including a quiz and Parallel London sponsorship.

We continued to structure the company with a **core team** of Artistic Director, Executive Director and General Manager. We also recruited a part-time Trainee Heritage Project Manager, and Admin & Marketing Assistant. We began a new freelance role of Associate Director, with long-term Spare Tyre associate artist Isaac Ngugi taking this role. Arti Prashar continued as an Associate Research Fellow at the Centre of Contemporary Theatre at **Birkbeck University**.

We continued **sharing our inclusive practice**, and raising the company profile. Arti presented at three international conferences:

- Creative Ageing International conference in San Francisco, alongside Anne Bastings (Timeslips, USA). Sessions title: Creative Practice as Strategy – National and international understanding of creative practice leading change
- Theatre and Dementia symposium in Cologne in December, organised by the Institut für Bildung und Kultur, Centre of Competence for Creative Ageing and Inclusive Arts
- West Yorkshire Playhouse' Every Third Minute festival of dementia, arts and hope

During the year we launched our new website, increased our presence on social media and developed new digital products to share online.

The Garden was featured in an academic essay by Professor Robert Shaughnessy, Director of Research, Guildford School of Acting, entitled Performing Psychologies, to be published this coming year.

Arti continued as a lead artist for the Dementia Arts & Wellbeing Network facilitated by Nottingham University, and presented at University of West London's dementia care MA. She was invited to be part of the Wellcome Trust dementia hub and was filmed for Wellcome Foundation's Massive Open Online Course (MOOC) - Created Out of Mind (www.createdoutofmind.org) is producing a 4 week course available on the FutureLearn platform (www.futurelearn.com) for free and open to a global audience. MOOC is being driven by University College London.

Reserves

The trustees have had regard to the liquidity requirements of operating the company and have established a reserves policy (see below).

The trustees have established the level of reserves (that is those funds that are freely available) to maintain adequate working capital. Reserves are needed to bridge the funding gaps between spending on projects and receiving resources, or to mitigate against unexpected and temporary drops in income. The trustees have examined the charity's requirement for reserves in light of the main risks to the organisation. It is the aim of the trustees to build the level of reserves so that they equate to three months of running costs. In addition the trustees may identify Designated Funds to assist long-term planning for the company.

Free reserves were £76,455 as at 31st March 2018 which the Trustees consider an appropriate level to meet the above policy.

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Director's Responsibilities

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that year.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent; and
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors/trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In accordance with company law, as the company's directors we certify that:

so far as we are aware there is no relevant audit information of which the company's examiner is unaware:

as the directors of the company we have taken all the steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the company's examiner are aware of that information.

Independent Examiner

A resolution will be proposed at the Annual General Meeting that Frank Lachman be re-appointed as Independent Examiner to the charity for the ensuing year.

The financial statements comply with the 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) (effective 1 January 2015).

By order of the directors

Name: Michelle Smith

Date: 31st July 2018



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Independent Examiner's Report on the Accounts

On accounts for the year ended 31st March 2018 set out on pages 8 to 15.

Respective responsibilities of trustees and examiner

The charity's trustees consider that an audit is not required for this year under the Charities Act 2011 (the Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination being a qualified member of the Institute of Chartered Accountants In England and Wales.

It is my responsibility to:

- examine the accounts (under section 145 of the Act, as amended),
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Act), and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

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 the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the accounts.

Independent examiner's statement

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

- accounting records have not been kept in accordance with section 386 of the Companies Act 2006;
- the accounts do not accord with such records:
- where accounts are prepared on an accruals basis, whether they fail to comply with relevant accounting requirements under section 396 of the Companies Act 2006, or are not consistent with the Charities SORP (FRS102)
- any matter which the examiner believes should be drawn to the attention of the reader to gain a proper understanding of the accounts.

Frank S Lachman
Chartered Accountant
Independent Examiner

16b North End Road
London NW11 7PH

Spare Tyre Theatre Company Limited
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Statement of Financial Activity
For the Year Ended 31st March 2018.

		Unrestricted Funds	Restricted Funds	Total Funds 2018	Total Funds 2017
	Note				
Income from					
Voluntary income	2	169,159	-	169,159	175,727
Charitable activities	3	40,713	31,805	72,518	119,510
Total income		<u>209,872</u>	<u>31,805</u>	<u>241,677</u>	<u>295,237</u>
Expenditure on					
Charitable activity costs	6	209,809	90,830	300,639	220,423
Total expenditure		<u>209,809</u>	<u>90,830</u>	<u>300,639</u>	<u>220,423</u>
Net income/expenditure		63	(59,025)	(58,962)	74,814
Reconciliation of funds					
Total funds brought forward		76,392	59,025	135,417	60,603
Transfers		-	-	-	-
Total funds carried forward	11	<u>76,455</u>	<u>-</u>	<u>76,455</u>	<u>135,417</u>

The statement of Financial Activities includes all gains and losses recognised in the year

All income and expenditure derive from continuing activities.

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Balance Sheet
For the Year Ended 31st March 2018.

	Note	2018	2017
Fixed assets			
Tangible Assets	8	856	1,007
Current assets			
Debtors	9	7,752	4,105
Cash at bank and in hand		102,393	135,310
Total current assets		<u>110,145</u>	<u>139,415</u>
Current liabilities			
Creditors - amounts falling due within one year	10	34,546	5,005
		<u>34,546</u>	<u>5,005</u>
Net current assets		75,599	134,410
Net assets		<u>76,455</u>	<u>135,417</u>
The funds of the charity			
Unrestricted	11	76,455	76,392
Restricted		-	59,025
Total charity funds		<u>76,455</u>	<u>135,417</u>

(a) For the year ended 31 March 2018 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

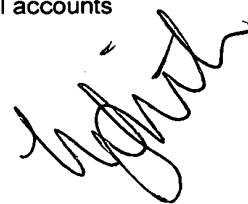
(b) No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

(c) The directors acknowledge their responsibility for:

i. ensuring the company keeps accounting records which comply with section 386; and
ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit and loss for the financial year in accordance with the section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company.

(d) The accounts have been prepared in accordance with the special provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime, and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

Approved by the directors on 31st July 2018, and signed on their behalf by Michelle Smith



1 Accounting Policies

(a) The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Spare Tyre Theatre Company Limited 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):

(b) Tangible Fixed Assets

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Computer and touring equipment	- over 3 years
Office equipment	- 15% on reducing balance

(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably. Income from grants, whether capital or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants has been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

(d) Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party. It is probable that settlement will be required and the amount of the obligation can be measured reliably.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 6 to these accounts for each category of cost.

(e) Taxation

The company as a registered charity (number 1301049) is exempt from taxation on most investment income insofar as it is applied for charitable purposes. The company is also exempt from taxation on capital gains.

(f) Debtors

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

(g) 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.

2 Voluntary Income

	Unrestricted Funds	2018	Unrestricted Funds	2017
Grants for General Running Costs				
Arts Council of England	150,870	150,870	150,870	150,870
Arts Council of England - Catalyst	9,965	9,965	-	-
Garfield Weston Foundation	20,000	20,000	-	-
Pears Foundation	-	-	10,000	10,000
29th May 1961 Charitable Trust	-	-	5,000	5,000
City Bridge Trust	-	-	1,000	1,000
Donations	12,289	12,289	8,857	8,857
Deferred Grants	(23,965)	(23,965)	-	-
	<u>169,159</u>	<u>169,159</u>	<u>175,727</u>	<u>175,727</u>

3 Income from charitable activities

	Restricted Funds	Unrestricted Funds	2018	Restricted Funds	Unrestricted Funds	2017
Grants and donations						
Aberdeen City Council	-	-	-	7,000	-	7,000
Andor Charitable Trust	-	-	-	1,000	-	1,000
Aziz Foundation	3,560	-	3,560	-	-	-
Austin and Hope Pilkington Foundation	1,000	-	1,000	-	-	-
Barchester Healthcare Foundation	-	-	-	1,080	-	1,080
Battersea Power Station Foundation	-	-	-	5,000	-	5,000
Berkeley Foundation	5,000	-	5,000	4,000	-	4,000
Charles S French Charitable Trust	-	-	-	2,000	-	2,000
City Bridge Trust	11,625	-	11,625	19,375	-	19,375
Heritage Lottery Fund	-	-	-	36,150	-	36,150
Hertfordshire Community Foundation	-	-	-	4,880	-	4,880
Morris Beneficent Trust	-	-	-	1,000	-	1,000
Maudsley Charity	-	450	450	-	-	-
Royal Victoria Hall Foundation	-	-	-	2,000	-	2,000
London Borough of Redbridge	4,500	-	4,500	3,000	-	3,000
London Catalyst	3,000	-	3,000	-	-	-
29th May 1961 Charitable Trust	5,000	-	5,000	-	-	-
Sussex Community Foundation	3,900	-	3,900	-	-	-
Wixamtree Trust	-	-	-	2,000	-	2,000
Deferred Grants	(5,780)	-	(5,780)	-	-	-
	<u>31,805</u>	<u>450</u>	<u>32,255</u>	<u>88,485</u>	<u>-</u>	<u>88,485</u>
Fees, commissions, hires & misc income	-	40,263	40,263	-	20,385	20,385
	<u>31,805</u>	<u>40,713</u>	<u>72,518</u>	<u>88,485</u>	<u>20,385</u>	<u>108,870</u>

5 Net incoming Resources

Net (outgoing)/incoming resources are stated after charging:

	2018	2017
Depreciation of tangible assets	151	1,872
Examiner's fee	1,000	600
	<u> </u>	<u> </u>

6 Charitable activity costs

	Support costs Unrestricted	Charitable Activity Costs Restricted	Charitable Activity Costs Unrestricted	Governance Costs Unrestricted	Fundraising Costs	Total 2018
Artists' fees and salaries	-	25,555	56,818	-	-	82,373
Travel expenses	2,230	3,629	8,332	-	-	14,191
Production costs	-	11,175	-	-	-	11,175
Studio and venue hire	-	7,877	-	-	-	7,877
Marketing	1,282	3,008	-	-	-	4,290
Documentation and evaluation	-	5,600	-	-	-	5,600
Access	-	1,524	-	-	-	1,524
Research and development	334	60	-	-	-	394
Salaries	75,543	49,313	-	-	9,656	134,512
Administration and other fees	-	456	27	-	-	483
Staff pension contributions	5,084	-	-	-	-	5,084
Rent and storage	14,065	-	-	-	-	14,065
Telephone	576	-	-	-	-	576
Insurance	1,292	-	-	-	-	1,292
Postage, stationery and IT costs	5,409	-	-	-	-	5,409
Website expenses	9,000	-	-	-	-	9,000
Subscriptions	78	-	-	-	-	78
Sundry expenses	-	-	38	-	-	38
Recruitment and training	587	-	-	-	-	587
Depreciation	-	-	-	151	-	151
Bank charges	233	-	-	-	-	233
Board travel and meetings	-	-	-	707	-	707
Independent examination	-	-	-	1,000	-	1,000
	115,713	108,197	65,215	1,858	9,656	300,639

Comparatives 2017

					Total 2017
Artists' fees and salaries	-	35,733	49,150	-	84,883
Travel expenses	919	-	10,187	-	11,106
Production costs	-	-	4,854	-	4,854
Studio and venue hire	-	-	3,742	-	3,742
Marketing	-	-	9,262	-	9,262
Documentation and evaluation	-	-	1,920	-	1,920
Access	-	-	75	-	75
Research and development	-	-	360	-	360
Salaries	63,700	-	-	-	63,700
Administration and other fees	983	-	-	-	983
Staff pension contributions	3,846	-	-	-	3,846
Fundraising	-	-	-	10,654	10,654
Rent and storage	13,755	-	-	-	13,755
Telephone	588	-	-	-	588
Insurance	1,305	-	-	-	1,305
Postage, stationery and IT costs	5,076	-	-	-	5,076
Website expenses	40	-	-	-	40
Subscriptions	73	-	-	-	73
Sundry expenses	275	-	-	-	275
Recruitment and training	606	-	-	-	606
Depreciation	1,872	-	-	-	1,872
Bank charges	231	-	-	-	231
Board travel and meetings	-	-	-	617	617
Independent examination	-	-	-	600	600
Total 2017	93,269	35,733	79,550	1,217	220,423

7 Employees and Freelancers

	2018	2017		2018 No.	2017 No.
Wages, salaries and fees	205,219	138,062	Management	7	4
Social security costs	11,666	10,521	Other	41	22
	216,885	148,583		48	26

No employee earned more than £60,000 during the year (2017 Nil).

8 Tangible Fixed Assets

	Office Equipment	Computers and Touring Equipment	Total
Cost			
At 31st March 2017	2,945	16,829	19,774
Disposals	-	-	-
Additions	-	-	-
At 31st March 2018	<u>2,945</u>	<u>16,829</u>	<u>19,774</u>
Depreciation			
At 31st March 2017	1,938	16,829	18,767
Disposals	-	-	-
Charge for the year	151	-	151
At 31st March 2018	<u>2,089</u>	<u>16,829</u>	<u>18,918</u>
Net Book Values			
At 31st March 2018	<u>856</u>	<u>-</u>	<u>856</u>
At 31st March 2017	<u>1,007</u>	<u>-</u>	<u>1,007</u>

9 Debtors

	2018	2017
Trade debtors	4,290	625
Prepayments and accrued income	1,017	3,040
Other debtors	2,445	440
	<u>7,752</u>	<u>4,105</u>

10 Creditors - Amounts falling due within one year

	2018	2017
Trade creditors	2,815	3,309
Social Security and other Taxation	-	-
Deferred grants	29,745	-
Accruals	1,986	1,696
	<u>34,546</u>	<u>5,005</u>

11 Reconciliation of Movement in Funds

		Balance at 31 March 2017	Income	Expenditure	Transfers	Balance at 31 March 2018
Restricted Funds	- Income	59,025	31,805	90,830	-	-
Unrestricted Funds	- General	61,392	209,872	209,809	-	61,455
	- Designated	15,000	-	-	-	15,000
		<u>135,417</u>	<u>241,677</u>	<u>300,639</u>	<u>-</u>	<u>76,455</u>

General Fund: are moneys which can be used by the Trustees at their discretion for any purpose and which have not been designated by them previously

12 Analysis of Net Assets between Funds

	Tangible Fixed Assets	Net Current Assets	Total 2018	Total 2017
Restricted Funds	-	-	-	59,025
Unrestricted Funds:				
General	856	60,599	61,455	61,392
Designated	-	15,000	15,000	15,000
	<u>856</u>	<u>75,599</u>	<u>76,455</u>	<u>135,417</u>

The Restricted funds as at 31st March comprised	2018	2017
Heritage Lottery Fund	-	36,150
Charles S French Charitable Trust	-	2,000
Berkeley Foundation	-	4,000
City Bridge Trust	-	3,875
Battersea Power Station Foundation	-	5,000
Wixamtree Trust	-	1,000
London Borough of Wandsworth	-	4,000
Morris Beneficent Trust	-	1,000
Aberdeen City Council	-	2,000
	<u>-</u>	<u>59,025</u>

13 Trustees

During the year, none of the trustees received any remuneration from the trust and no expenses were reimbursed to any of them.