

Registered number: 03530549
Charity number: 1069549

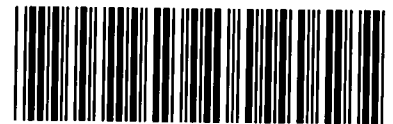
DIAMOND DANCE LIMITED
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

For the Year Ended 31 March 2018

TUESDAY



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DIAMOND DANCE LIMITED
(A company limited by guarantee)

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DIAMOND DANCE LIMITED
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REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS
For the Year Ended 31 March 2018

Trustees

Richard Cotton, Trustee
Milfid Ellis, Trustee (appointed 10 November 2017)
Claire Houy, Trustee
Sandi Sharkey, Trustee
Anna Swan, Trustee (resigned 23 October 2017)

Company registered number

03530549

Charity registered number

1069549

Registered office

The Hidden Space
93a Falkland Road
London
N8 0NS

Company secretary

Emma Diamond

Accountants

Goodman Jones LLP
29-30 Fitzroy Square
London
W1T 6LQ

DIAMOND DANCE LIMITED
(A company limited by guarantee)

TRUSTEES' REPORT
For the Year Ended 31 March 2018

The Trustees present their annual report together with the financial statements for the 1 April 2017 to 31 March 2018. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), 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) as amended by Update Bulletin 1 (effective 1 January 2015).

Diamond Dance Company (hereafter "Diamond Dance" or "the company") was founded in New York City, where it gave its first evening-length performances in 1993. Since then the company has toured and performed across the US, UK and Mexico bringing original and innovative dance creations; offering classes, educational workshops, lectures, films and performances to diverse audiences. Diamond Dance received its charitable status in May 1998. It now occupies studio and offices owned by Emma Diamond, the Artistic Director of the company, at The Hidden Space in Haringey, North London.

Objectives and Activities

a. Policies and objectives

Diamond Dance is committed to offering contemporary dance to audiences in theatres, art galleries, schools, site specific venues, as well as online. Its creative work offers an individual new take on contemporary art and technology, providing a fresh perspective of the human form. Diamond Dance strives to add its own stylistic voice to British culture, showcasing the work of its artistic director, choreographer Emma Diamond. The company aims to develop new work that speaks in a universal language, communicating to people of all nationalities across the globe, pushing the innovation of imagery and sound in a unique and distinctive way, that excites, intrigues, provokes and challenges the viewer to new experiences. Its goal is to invent, to entertain and to educate in equal measure.

b. Purposes, Activities and Public Benefit

Diamond Dance's current project, Movement Installations, presents dance in art galleries, attracting new audiences to dance and reaching the public by crossing over into alternative non-traditional venues. The project reinvents the experience of viewing contemporary dance, liberating the audience from a seated, evening-length 'auditorium performance' and instead inviting people to walk through a space filled with moving body parts, and travelling in their own time into an alternative and world of physical fascination. Diamond Dance is committed to pioneering a new art form, combining dance and visual art, turning dance into an art exhibit, where the visitor's focal point is enhanced by a more intimate proximity. Movement Installations champions the use of micro-choreography challenging the viewer to solve a puzzle not just to watch, but to see and to experience dance in a different way. Diamond Dance seeks to redefine what we mean by dance by challenging expectations and in so doing pushing the boundaries of contemporary art. Its goal is to invent, to educate and to entertain in equal measure.

The Trustees review the aims, objectives and activities of the Charity each year. This report looks at what the Charity has achieved and the outcomes of its work in the reporting period. The Trustees report the success of each key activity and the benefits the Charity has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the Charity's aims, objectives, and activities remained focused on its stated purposes.

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Charity's aims and objectives and in planning its future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives that have been set.

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TRUSTEES' REPORT (continued)
For the Year Ended 31 March 2018

c. Strategies for achieving objectives

To achieve its goals, Diamond Dance employs the following strategies:

- Creating work that is of excellence, which is contemporary, relevant and accessible.
- Presenting work nationally and internationally on a range of platforms to reach wide and diverse audiences.
- Collaborating with other artists in dance and in other art forms to produce outstanding work.
- Promoting the development of dance as an art form.
- Using new technology to offer new perspectives of dance, music and visual art.
- Employing performers and artists and from across all sectors of the community.
- Developing and running programmes of participation and learning that facilitate a wider understanding of contemporary dance and the arts.
- Supporting the professional and artistic development of dancers, choreographers and musicians within the dance and music sectors.
- Developing The Hidden Space as a performance, gallery and rehearsal space for Diamond Dance. Providing access to the public to contemporary arts through ongoing exhibitions, performance, lectures and events at the Space as well as ongoing opportunity to view the work of Diamond Dance.

Achievements and performance

a. Current Projects

Movement Installations – 'SKIN - A Moving Exhibition.'

Background

The company received a research and development grant of £3,000 from Yorkshire and Humberside Arts Board in 1998 to develop Movement Installations, and to showcase a new enterprise, using 'micro-choreography' within moving dance art works. The concept is an invention, which expands the conventional exhibition space, transforming the gallery into a theatrical setting. Visitors are given an in-situ experience or peripatetic journey using video to travel across the plain of the body offering a new perspective. The installations expose the detail of anatomy in motion to surprising effect, offering a mystery that must be solved by the viewer. In 1998 after 3-weeks of filming five dance installations were created. Following the research period, Diamond Dance was invited to present Movement Installations at the Institute of Contemporary Art in Pall Mall, however due to lack of support from the Arts Council the work could not be funded at that time.

Diamond Dance has now successfully gained the funds, to specialize in presenting a series of 6 exhibitions each one deploying the art of Movement Installations. The company is now engaged in the creation and development of a series of unique exhibitions to take place at The Hidden Space over the next 6 years. Funds have been donated largely by artistic director, Emma Diamond from the sale of property in 2015, formerly Diamond Dance Studio 6-8 Vestry Street, N1 7RE where Diamond Dance Ltd was originally based from 2000 until 2003.

Activity

In the year up to March 2018 Diamond Dance began the journey of creating its first exhibition entitled 'Skin,' as well as putting on the first of its accompanying education programmes. In 2016-2017 Diamond Dance's facilities had undergone a building upgrade, not only the studio space, but also the lobby, reception, bathroom, and storage areas so that the company's activities could function smoothly and without risk to staff, students, guest artists or visitors. The Hidden Space had also been given a refit to convert the studio into a suitable gallery space so the work could be shown onsite on an ongoing basis. The work was carried out from late September 2016 and was still ongoing well into April 2017 and beyond, to complete the work and fully solve all the problems.

However quite unexpectedly at the very end of the extensive repair work, the roof of The Hidden Space was

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TRUSTEES' REPORT (continued)
For the Year Ended 31 March 2018

found to be leaking, threatening the company's equipment (sets and props as well as important boxes of paperwork and archives stored immediately in the loft area beneath the leaking roof area). Initially the leak seemed to be minor, however after extensive investigation the repair work was found to be serious and scaffolding, was required so as to safely install new boarding and slating. Horncastle Roofers and Sons undertook the work and provided excellent remedial work. As of 1st April 2017 the company had a total of £220,382 in the bank. Work to the roofs totaled £8,393. The remainder of the repairs, renovations, and set-building for the gallery by the end of the year came to £3,141 out of the total annual expenditure of £47,355.

From the remaining expenses of £35,821, £2,606 was spent on launching Diamond Dance's education programme and a further £14,743 went to developing the company's current project 'Skin – A Moving Exhibition.' Diamond Dance Ltd's general running costs of: £12,000 rent, £893 business rates and £5,579 for accountancy, archival fees and website hosting came to a total of : £18,522. Donations of £1,600 were received in the year.

Skin - A journey across the human body

During 2017-2018 selections of the original footage from 1998 were re-filmed in high definition, using upgraded technology developing the material into visceral, sensual poetry of flesh. The work, while still in a stage of ongoing development, when completed will consist of twelve new installations which will be added to the five original gallery creations (all of which will be re-filmed and upgraded). A large resource of new skills had to be evolved and crafted, to fulfill the remit of 'micro-choreography'. Special bespoke lighting was installed, overseen and stagelighting skills transferred to ED by expert technicians from the Royal Opera House. Also professional editing technique absorbed in advanced master classes held at City Lit added extra finesse to the film work. Emma also focused on developing her skills as a composer so as to evolve a new music sound world, to accompany each installation. During the creative process, the difficulty level of making each work appeared to increase on a continual basis, since ever more challenging levels of perfection had to be achieved in precise detail on an ongoing basis. A search for the highest skilled dancers from top ballet companies was made to bring the best talent to the exhibition. Also so as to fully implement the exhibition's theme of Skin, one of the priorities is for the work to celebrate diversity, influencing the next stage of the creative process.

b. Review of activities

In order to achieve the finished polish needed for professional level installation, Emma upgraded her skills to advanced level in Logic Pro X, Sibelius and Final Cut Pro X, to bring her much needed expertise as an editor and composer. This allowed her to create new scores for classical orchestral instrumentation, having this year composed a duet for classical guitar, a marimba solo, a harp solo, a work for 6 sopranos, a duet for violin and viola and another for two cellos. Her teachers and consultants Selena Kaye and Max la Villa gave additional instruction and help with IT, upgrading and troubleshooting Diamond Dance's computer systems so they could run the new software programs more effectively as well as purchasing additional plug-in software for classical orchestra. The first of the film shoots allowed Emma to capture two solos, the first entitled: SWIVEL, the second: RIPPLE. Both choreographies feature ex-English Ballet soloist Désirée Ballantyne and focus exclusively on her feet and legs. The work is not only a piece that displays the wonder and intricacies of a dancer's anatomy, but is intriguing in that it captures the emotional content and impact of dance as a life-long endeavour up close. The work sets a very high standard for the rest of the exhibition, while revealing the skill and huge patience needed to create and edit each installation. Private previews of the first two installations were shown since their completion and excellent feedback received, confirming that Diamond Dance has indeed found its own original identity with this 'new invention'.

From August – November 2017 Emma ran the Diamond Dance's apprenticeship programme for advanced vocational students for the first time. Emma first selected the best students from the London School of Contemporary Dance and Central School of Ballet to work for Diamond Dance as apprentices in their free time. The company's ethos is to offer the programme as a way of helping young dancers gain employment, by paying them to learn. Eight students took up the opportunity to be Diamond Dance Apprentices, including two from The Place and Six from Central Ballet School. The apprentices were given new experiences and the beginning of a professional track record, providing them with tips and tricks of the trade, developing valuable skills and

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TRUSTEES' REPORT (continued)
For the Year Ended 31 March 2018

confidence so they can make a speedy transition into employment. Since being employed as a Diamond Dance Apprentice was their first professional experience this was a positive start to their professional CVs. The programme also gives students a perspective of dance as a freelance artist, offering performance skills, and working with a choreographer for the first time. Emma shared her skills of 'stage craft' but also offered basic business skills in writing invoices, creating logos, marketing, creation of publicity material and how to present oneself for work and successfully gain employment.

Diamond Dance's Apprenticeship Programme gives an outline of the challenges in the dance profession over the long term, offering strategies for success and survival, as well as injury prevention over a full life-time career. Diamond Dance Apprentices were helpful in assisting Emma in the development of 'SKIN.' Six new installations were filmed over the course of approximately 6 days of filming. For Diamond Dance, their involvement was invaluable since it allowed important experimentation in preparation for the work with professional dancers later on. During two of the film days the company was fortunate to be guided by film director Milly Ellis, a very experienced film maker specializing in dance, who assisted Emma in making the work, and gave valuable feedback and mentoring to the apprentices by offering valuable insight into working in the film and television industry. Another highlight of the apprenticeship programme was a backstage tour of the Royal Opera House and special tour of the lighting department, gantries, oculus and Royal Ballet studios given by lighting engineer Paul Fielder who also gave a talk on operations at the Opera House while Emma gave an artistic and historical perspective on this important landmark. The students were allowed to use the follow spots to light people on the ROH stage from the lighting booth as well as dance in the Royal Opera House studios, making the trip confidence boost and very special memorable experience.

Financial review

a. Going concern

After making appropriate enquiries, the trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

b. Financial review and reserves policy

At the end of the reporting period Diamond Dance held unrestricted reserves of £193,439. The healthy state of the Charity's reserves is as a result of a £200,002 donation from the Charity's artistic director in the prior year.

The Charity's policy is to keep its reserve funds to cover its running costs over the next three years, while using the rest of the capital to fund the projects mentioned above and an accompanying educational programme. It also seeks to attract public and private funding to increase its service.

Structure, governance and management

a. Constitution

The Charity is registered as a charitable company limited by guarantee and is constituted under a Memorandum of Association dated 19th March 1998. It has a registered charity number 1069549.

The object of the Charity is to advance education for the public benefit by the promotion of the arts, in particular but not exclusively, the art of dance.

b. Method of appointment or election of Trustees

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TRUSTEES' REPORT (continued)
For the Year Ended 31 March 2018

The management of the Charity is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association.

Plans for future periods

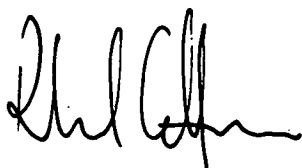
The year had marked a new beginning making positive strides in implementing the company's artistic vision for specializing in moving exhibitions and bringing dance to a new visual art audience. The creation of SWIVEL and RIPPLE, as well as the early experimentations made on Diamond Dance Apprentices meant that the company now has a strong original identity and clear artistic direction for the future. The priority is now to complete the remainder of the installations so as to present the first exhibition, the grand opening is now set for May 12th 2019. Emma is already seeking alternative gallery representation in larger public venues and hoping that the work will gain support and publicity by being presented by larger organizations in a visual art gallery setting, or by being promoted as part of a dance film festival, or by forming a partnership gaining visibility by being shown 'front of house' perhaps in London-based theatres, that specialize in dance.

Diamond Dance hopes to be able to offer its apprenticeship programme on an annual basis. The first year identified the needs, difficulties and boundaries of an the apprenticeship programme could and should offer, what was possible and what was not. Everything learnt during the practice of teaching the course was noted and feedback carefully considered so as to better the course and the conditions for the following year. The September 2017 apprenticeship programme helped hugely in setting boundaries and as a starting point for developing a muchimproved course for the following year, which took place in July 2018. The second course was led by other well respected guest teachers in a concentrated period of one week, during the school holidays, rather than spread across several months during term time. The result was that this initial apprenticeship helped to inspire a very high class, inspirational and empowering new resource to help train professional dancers gain employment, that the company hopes will become a competitive model, much sought after in the dance world.

The company is also honoured to have gained a new patron as well as advisor; the very well respected ex-Artistic Director of London City Ballet, Harold King. From Harold's long experience running a large London-based ballet company he is pleased to be able to share his experience mentoring Emma, advising the board, and helping to train apprentices. His aim is to guide everyone and to bring his experience to new generations of dancers and thus improve their chances as well as insure the company's success through his wisdom and talent.

This report was approved by the Trustees, on 17/12/18 and signed on their behalf by:

Richard Cotton
Trustee



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STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING INCOME AND EXPENDITURE ACCOUNT
For the Year Ended 31 March 2018

	Note	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
Income from:				
Donations and legacies	2	1,600	1,600	262,627
Investments	3	50	50	14
Total income		1,650	1,650	262,641
Expenditure on:				
Charitable activities	4	47,355	47,355	69,388
Total expenditure		47,355	47,355	69,388
Net income / (expenditure) before other recognised gains and losses		(45,705)	(45,705)	193,253
Net movement in funds		(45,705)	(45,705)	193,253
Reconciliation of funds:				
Total funds brought forward		239,194	239,194	45,941
Total funds carried forward		193,489	193,489	239,194

The notes on pages 9 to 15 form part of these financial statements.

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Registered number: 03530549

BALANCE SHEET
As at 31 March 2018

	Note	£	2018 £	£	2017 £
Fixed assets					
Tangible assets	9		5,749		9,547
Current assets					
Debtors	10	1,841		13,003	
Cash at bank and in hand		189,637		220,382	
		<u>191,478</u>		<u>233,385</u>	
Creditors: amounts falling due within one year	11	(3,738)		(3,738)	
Net current assets			<u>187,740</u>		<u>229,647</u>
Net assets			<u>193,489</u>		<u>239,194</u>
Charity Funds					
Unrestricted funds			<u>193,489</u>		<u>239,194</u>
Total funds			<u>193,489</u>		<u>239,194</u>

The Charity's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the Charity is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the Charity to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The financial statements were approved and authorised for issue by the Trustees on 17/12/18 and signed on their behalf, by:

Richard Cotton
Trustee



The notes on pages 9 to 15 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS
For the Year Ended 31 March 2018

1. Accounting policies

1.1 Basis of preparation of financial statements

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.

Diamond Dance 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.

1.2 Company status

The Charity is a company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the Charity.

1.3 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

1.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Support costs are those costs incurred directly in support of expenditure on the objects of the Charity.

Charitable activities and Governance costs are costs incurred on the Charity's educational operations, including support costs and costs relating to the governance of the Charity apportioned to charitable activities.

All expenditure is inclusive of irrecoverable VAT where applicable.

NOTES TO THE FINANCIAL STATEMENTS
For the Year Ended 31 March 2018

1. Accounting policies (continued)

1.5 Tangible fixed assets and depreciation

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the Statement of Financial Activities incorporating income and expenditure account.

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Production equipment	-	25%
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1.6 Interest receivable

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.

1.7 Debtors

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

1.8 Cash at Bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.9 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

1.10 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 with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

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NOTES TO THE FINANCIAL STATEMENTS
For the Year Ended 31 March 2018

1. Accounting policies (continued)

1.11 Taxation

The Charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the Charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

1.12 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

2. Income from donations and legacies

	Unrestricted funds 2018 £	Total funds 2018 £	<i>Total funds 2017 £</i>
Donations	1,600	1,600	262,627
	<hr/>	<hr/>	
<i>Total 2017</i>	262,627	262,627	
	<hr/>	<hr/>	

3. Investment income

	Unrestricted funds 2018 £	Total funds 2018 £	<i>Total funds 2017 £</i>
Interest income	50	50	14
	<hr/>	<hr/>	
	50	50	14
	<hr/>	<hr/>	
<i>Total 2017</i>	14	14	
	<hr/>	<hr/>	

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NOTES TO THE FINANCIAL STATEMENTS
For the Year Ended 31 March 2018

4. Analysis of expenditure on charitable activities

	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
Dance Projects	47,355	47,355	69,388
<i>Total 2017</i>	69,388	69,388	

5. Direct costs

	Dance Projects £	Total 2018 £	Total 2017 £
Rent and service charge	12,000	12,000	5,500
Production costs	4,215	4,215	858
Artistic and admin	6,000	6,000	2,500
Office equipment	2,609	2,609	5,222
Computer equipment	706	706	501
Set Maintenance	71	71	641
Depreciation	3,798	3,798	3,798
	29,399	29,399	19,020
<i>Total 2017</i>	19,020	19,020	

6. Support costs

	Dance Projects £	Total 2018 £	Total 2017 £
Legal and professional	3,162	3,162	2,870
Light and heat	893	893	645
Accounting	1,250	1,250	1,250
Refurbishment expenses	11,534	11,534	45,000
Other support costs	1,117	1,117	603
	17,956	17,956	50,368
<i>Total 2017</i>	50,368	50,368	

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NOTES TO THE FINANCIAL STATEMENTS
For the Year Ended 31 March 2018

6. Support costs (continued)

During the year ended 31 March 2018, the Charity incurred the following Governance costs:

£NIL (2017 - £NIL) included within the table above in respect of Dance Projects.

Included in support costs is £NIL (2017: £45,000) paid to Emma Diamond for building work carried out at the Hidden Space, a property owned by Emma Diamond and used by the Charity. The work included repair and refurbishment work to facilitate the work of the Charity.

7. Net income/(expenditure)

This is stated after charging:

	2018 £	2017 £
Depreciation of tangible fixed assets:		
- owned by the charity	<u>3,798</u>	<u>3,798</u>

During the year, no Trustees received any remuneration (2017 - £NIL).

During the year, no Trustees received any benefits in kind (2017 - £NIL).

1 Trustee received reimbursement of expenses amounting to £22 in the current year, (2017 - 0 Trustees - £NIL).

8. Staff costs

The Charity has no employees other than the Trustees, who did not receive any remuneration (2017 - £NIL).

No employee received remuneration amounting to more than £60,000 in either year.

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NOTES TO THE FINANCIAL STATEMENTS
For the Year Ended 31 March 2018

9. Tangible fixed assets

	Production equipment £
Cost	
At 1 April 2017 and 31 March 2018	15,194
Depreciation	
At 1 April 2017	5,647
Charge for the year	3,798
At 31 March 2018	9,445
Net book value	
At 31 March 2018	5,749
At 31 March 2017	9,547

10. Debtors

	2018 £	2017 £
Other debtors	1,841	11,003
Prepayments and accrued income	-	2,000
	<u>1,841</u>	<u>13,003</u>

11. Creditors: Amounts falling due within one year

	2018 £	2017 £
Accruals and deferred income	3,738	3,738
	<u>3,738</u>	<u>3,738</u>

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NOTES TO THE FINANCIAL STATEMENTS
For the Year Ended 31 March 2018

12. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2018 £	Total funds 2018 £
Tangible fixed assets	5,749	5,749
Current assets	191,478	191,478
Creditors due within one year	(3,738)	(3,738)
	<u>193,489</u>	<u>193,489</u>

Analysis of net assets between funds - prior year

	Unrestricted funds 2017 £	Total funds 2017 £
Tangible fixed assets	9,547	9,547
Current assets	233,385	233,385
Creditors due within one year	(3,738)	(3,738)
	<u>239,194</u>	<u>239,194</u>

13. Related party transactions

Included in direct costs are fees of £6,000 (2017: £2,500 choreography fees) paid to Emma Diamond, a key member of the Charity's management personnel, as Artistic Director and £12,000 (2017: £5,500) for studio hire.

Donations receivable from Emma Diamond in the year totalled £2,400 (2017: £200,002)