

**REGISTERED COMPANY NUMBER: 04802927 (England and Wales)**  
**REGISTERED CHARITY NUMBER: 1105222**

**REPORT OF THE TRUSTEES AND  
UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2018  
FOR  
DANCE ART FOUNDATION**

**ADJ Business Solutions Limited  
1 Coldbath Square  
London  
EC1R 2EA**

FRIDAY



LD8 \*L7L91M21\* #246  
21/12/2018  
COMPANIES HOUSE

**DANCE ART FOUNDATION**

**CONTENTS OF THE FINANCIAL STATEMENTS  
for the Year Ended 31 March 2018**

	<b>Page</b>
<b>Report of the Trustees</b>	<b>1 to 3</b>
<b>Independent Examiner's Report</b>	<b>4</b>
<b>Statement of Financial Activities</b>	<b>5</b>
<b>Balance Sheet</b>	<b>6 to 7</b>
<b>Notes to the Financial Statements</b>	<b>8 to 13</b>
<b>Detailed Statement of Financial Activities</b>	<b>14</b>

**REPORT OF THE TRUSTEES  
for the Year Ended 31 March 2018**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2018. The trustees have adopted the provisions of 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).

**OBJECTIVES AND ACTIVITIES**

**Objectives and aims**

Dance Art Foundation is an independent national charity inspiring recognition of the cultural significance of dance, and advancing public and individual engagement, understanding and appreciation of dance as a contemporary art form.

The objectives of Dance Art Foundation are:

- a. to advance education for the public benefit by the promotion of the arts, in particular, but not exclusively the art of dance.
- b. to relieve individuals who are suffering from physical or psychological illness or disability by the provision of facilities for them to participate in dance and the arts for therapeutic purposes.

**ACHIEVEMENT AND PERFORMANCE**

**Charitable activities**

Dance Art Foundation incubates new ideas in dance that it takes out into the world in fresh and imaginative ways with a committed focus on public benefit. Its performance work is bold and progressive, often transgressing art form boundaries and in dialogue with other disciplines. Its Critical Dialogues projects drives dance forward, fostering fertile debate that challenges artists and widens public access to new thinking in dance. In social engagement, Dance Art Foundation is an international leader in dance-in-health. Choreographer Joe Moran directs the charity, and curates and produces its programmes. He works in collaboration with a network of freelance project and production artists and staff.

The trustees are pleased to report that Dance Art Foundation has once again achieved a strong, mixed financial economy. Income for the charity's work has been received from charitable grants and public funding (33%), commission and presentation fees (24%), private and corporate donations (25%) and earned, projects and other income (18%). Its turnover this year was a modest £33,500. Activity included programmes that crossed over from last year that were completed in this financial year, as well as new projects and those that bridge into 2018-19. In March 2017, Dance Art Foundation moved out of its permanent office at Toynbee Studios in East London where it has been resident for ten year with a view to establishing a studio and project space to more adequately house its work and programmes. This development and consequently reduced expenditure is reflected in a lower annual turnover this year.

**Production and performance**

In 2017-18, Dance Art Foundation focused its attention on its first performances at Sadler's Wells in London when it presented a collection of new works by Artistic Director Joe Moran. On The Habit of Being Oneself was presented at Sadler's Wells on 28-29 September 2017. The programme comprised On The Habit of Being Oneself, a 50 minute stage work for seven highly accomplished dancers with an original sound score by composer Kaffe Matthews, Indefinite Article, a solo developed from Moran's work Arrangement created with and for the distinguished dancer Andrew Hardwidge, Here and Not, a large-scale film installation by Moran in collaboration with artist and filmmaker Sam Williams, and Thirst, a short performance intervention presented in foyer during the interval between the film installation and stage performances. The production was highly successful in extending the profile, visibility and reach of Dance Art Foundation and choreographer Joe Moran. It played to full capacity house and was very well received by audiences. It was generously funded by Cockayne - Grants for the Arts, London Community Foundation and principal patron A summerday. The production has resulted in a number of exceptional opportunities and invitations, including artist residencies at Wysing Arts Centre in Cambridge and Launch Pad LaB in France through which Dance Art Foundation's next major production will be developed.

Dance Art Foundation also presented four performances at Whitechapel Gallery in July 2017 as part of the public programme accompanying A Handful of Dust, a photographic exhibition curated by guest curator David Campany. Dance Art Foundation worked with Jane Scarth, Curator of Public Programmes at Whitechapel, to preview Indefinite Article. The work was subsequently premiered at Sadler's Wells.

## **DANCE ART FOUNDATION**

### **REPORT OF THE TRUSTEES for the Year Ended 31 March 2018**

#### **ACHIEVEMENT AND PERFORMANCE**

##### **Breathing Space and Associate Artists**

Dance Art Foundation continued its work with children living with life-limiting and life-changing conditions and their families through its nationally recognised Breathing Space dance-in-health programme. Its work in this area is consistently well received and attests to the significant contribution that creative movement and dance can bring to physical, emotional and psychological health and wellbeing. The programme was delivered by our highly experienced Associate Artists working across the UK: Kirstie Richardson (South East), Susannah Tate (North and North East) and Louise Klarnett (London). Breathing Space Children's Programme activities were made possible by the generous support of Dischma Foundation, D'Oyly Carte Charitable Trust Investec Social Investment, Essex County Council and Evan Cornish Foundation.

Educational workshops and lectures were also delivered in higher education institutions including The University of Lincoln and Trinity Laban Conservatoire of Music and Drama.

##### **Dance Art Limited**

Dance Art Foundation has tested out more commercially focused activity to increase earned income in order to fund and further its charitable objectives and core expenditure. This work has included Artistic Director Joe Moran choreography of shows and events in the fashion industry. These activities have been recorded within our accounts under the prospective sub-brand name of Dance Art Ltd.

#### **FINANCIAL REVIEW**

##### **Reserves policy**

The charity is not in receipt of core funding from any agency; rather it receives restricted, project-based funding or unrestricted income from commissions, workshops and performances that is spent in accordance with its charitable objectives. The charity retains reserves required to complete committed projects.

##### **Funds in deficit**

The Trustees recognise that there is a deficit in unrestricted funds, which has arisen due to necessary core expenditure not covered by project budgets. The trustees are doing their utmost to rectify the situation. They have worked diligently with the Artistic Director to reduce the company deficit over the course of the year from earned income and donations and are on course to clear the deficit in the coming financial year. The Trustees do not feel that the deficit will affect the company continuing as a going concern.

The Trustees wish to express their thanks to Dance Art Foundation's funders, donors and supporters, its project partners, participants and audiences, and its staff, artists and production team who make its work happen.

#### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

##### **Governing document**

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

##### **Recruitment and appointment of new trustees**

The Board of Trustees is ethically and financially responsible for the charity. The position of Trustee is voluntary, and one for which none of the Trustees or those closely related to them may receive financial remuneration. Trustees are recruited and appointed on the basis of necessary skills sets at board level and their under-representation. Candidates are sought through pertinent networks decided up on the Trustees. Appointments are made by proposal to the board which are considered and voted upon by all board members.

The one third of the trustees are required to retire each year and may be re-elected by the board.

##### **Risk management**

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

#### **REFERENCE AND ADMINISTRATIVE DETAILS**

##### **Registered Company number**

04802927 (England and Wales)

**DANCE ART FOUNDATION**

**REPORT OF THE TRUSTEES  
for the Year Ended 31 March 2018**

**REFERENCE AND ADMINISTRATIVE DETAILS**

**Registered Charity number**  
1105222

**Registered office**  
8b Rushmore Road  
London  
E5 0ET

<b>Trustees</b>	
Ms R M Parslew	- resigned 20.12.18
Ms R Phypers	- resigned 20.12.18
Ms R Cabaret	
Ms T M McCann	- resigned 11.5.17
Mr M R Coppell	
Dr M Hargreaves	- appointed 28.11.17

**Company Secretary**  
Mr J D Moran

**Independent examiner**  
ADJ Business Solutions Limited  
1 Coldbath Square  
London  
EC1R 2EA

Approved by order of the board of trustees on 20 December 2018 and signed on its behalf by:



Dr M Hargreaves  
Trustee  
21 December 2018

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
DANCE ART FOUNDATION**

**Independent examiner's report to the trustees of Dance Art Foundation ('the Company')**

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2018.

**Responsibilities and basis of report**

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

**Independent examiner's statement**

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached



Andrew Josephs  
ADJ Business Solutions Limited  
1 Coldbath Square  
London  
EC1R 2EA

21 December 2018

**DANCE ART FOUNDATION**

**STATEMENT OF FINANCIAL ACTIVITIES  
for the Year Ended 31 March 2018**

					31.3.18	31.3.17
		Unrestricted funds	Breathing Space: dance-in-health	Production	Total funds	Total funds
	Notes	£	£	£	£	£
<b>INCOME AND ENDOWMENTS FROM</b>						
Donations and legacies		5,375	-	7,965	13,340	15,328
Other trading activities	2	6,768	-	6,197	12,965	7,131
Investment income	3	-	-	-	-	1
<b>Total</b>		<b>12,143</b>	<b>-</b>	<b>14,162</b>	<b>26,305</b>	<b>22,460</b>
<b>EXPENDITURE ON Charitable activities</b>						
Dance Art Foundation		<u>13,144</u>	<u>6,663</u>	<u>13,944</u>	<u>33,751</u>	<u>49,882</u>
<b>NET INCOME/(EXPENDITURE)</b>		<b>(1,001)</b>	<b>(6,663)</b>	<b>218</b>	<b>(7,446)</b>	<b>(27,422)</b>
<b>RECONCILIATION OF FUNDS</b>						
<b>Total funds brought forward</b>		<u>(629)</u>	<u>8,848</u>	<u>(218)</u>	<u>8,001</u>	<u>35,423</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<u><b>(1,630)</b></u>	<u><b>2,185</b></u>	<u><b>-</b></u>	<u><b>555</b></u>	<u><b>8,001</b></u>

The notes form part of these financial statements

**DANCE ART FOUNDATION**

**BALANCE SHEET**  
**At 31 March 2018**

					31.3.18	31.3.17
		Unrestricted	Breathing	Production	Total funds	Total funds
	Notes	funds	Space: dance-			
		£	in-health	£	£	£
<b>CURRENT ASSETS</b>						
Debtors	7	554	-	-	554	-
Cash at bank		<u>-</u>	<u>2,230</u>	<u>-</u>	<u>2,230</u>	<u>12,526</u>
		554	2,230	-	2,784	12,526
<b>CREDITORS</b>						
Amounts falling due within one year		(2,184)	(45)	-	(2,229)	(4,525)
		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
<b>NET CURRENT ASSETS/(LIABILITIES)</b>		<u>(1,630)</u>	<u>2,185</u>	<u>-</u>	<u>555</u>	<u>8,001</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>(1,630)</u>	<u>2,185</u>	<u>-</u>	<u>555</u>	<u>8,001</u>
<b>NET ASSETS/(LIABILITIES)</b>		<u>(1,630)</u>	<u>2,185</u>	<u>-</u>	<u>555</u>	<u>8,001</u>
<b>FUNDS</b>	9					
Unrestricted funds					(1,630)	(629)
Restricted funds					<u>2,185</u>	<u>8,630</u>
<b>TOTAL FUNDS</b>					<u>555</u>	<u>8,001</u>

The notes form part of these financial statements



**NOTES TO THE FINANCIAL STATEMENTS**  
**for the Year Ended 31 March 2018**

**1. ACCOUNTING POLICIES****Basis of preparing the financial statements**

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

**Income**

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

**Expenditure**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, 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 accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

**Taxation**

The charity is exempt from corporation tax on its charitable activities.

**Fund accounting**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds 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.

**Hire purchase and leasing commitments**

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis over the period of the lease.

**2. OTHER TRADING ACTIVITIES**

	<b>31.3.18</b>	31.3.17
	<b>£</b>	<b>£</b>
Other income	<u><b>12,965</b></u>	<u><b>7,131</b></u>

**3. INVESTMENT INCOME**

	<b>31.3.18</b>	31.3.17
	<b>£</b>	<b>£</b>
Deposit account interest	<u><b>-</b></u>	<u><b>1</b></u>

Depositor account interest

£  
31'3'18£  
31'3'13

## 3. INVESTMENT INCOME

Other income

15'002  
£  
31'3'1815'131  
£  
31'3'13

## 3. OTHER TRADING ACTIVITIES

over the period of the lease.

Rentals paid under operating leases are charged to the Statement of Financial Activities on a straight line basis. The purchase and leasing commitments

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Restricted funds can only be used for particular restricted purposes within the objects of the charity.

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

The charity is exempt from corporation tax on its charitable activities.

resources.

attributed to particular headings they have been allocated to activities on a basis consistent with the use of those classified under headings that aggregate all cost related to the category. Where costs cannot be directly the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has charity to that expenditure. It is proper that a number of economic principles will be required in judgement and principles are recognised as expenditure as soon as there is a legal or constructive obligation committing the expenditure.

is proper that the income will be received and the amount can be measured reliably.

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds. It income.

convention.

prepared, and the Companies Act 2006. The financial statements have been prepared under the historical cost financial reporting standard 103. The financial reporting standard applicable in the UK and Republic of Ireland standard applicable in the UK and Republic of Ireland (FRS 103) (effective 1 January 2012), 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 103) Accounting and Reporting by Charities: Statement The financial statements of the charitable company, which is a public benefit entity under FRS 103 have been basis of preparing the financial statements.

## 1. ACCOUNTING POLICIES

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

DANCE AND FOUNDATION

# DANCE ART FOUNDATION

## NOTES TO THE FINANCIAL STATEMENTS - CONTINUED for the Year Ended 31 March 2018

### 4. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	31.3.18	31.3.17
	£	£
Other operating leases	<u>342</u>	<u>3,993</u>

### 5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2018 nor for the year ended 31 March 2017.

#### Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2018 nor for the year ended 31 March 2017.

### 6. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Breathing Space: dance-in-health £	Production £	Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>				
Donations and legacies	7,230	8,098	-	15,328
Other trading activities	4,627	-	2,504	7,131
Investment income	<u>1</u>	<u>-</u>	<u>-</u>	<u>1</u>
<b>Total</b>	<b>11,858</b>	<b>8,098</b>	<b>2,504</b>	<b>22,460</b>
<b>EXPENDITURE ON</b>				
Charitable activities				
Dance Art Foundation	<u>25,168</u>	<u>17,567</u>	<u>7,147</u>	<u>49,882</u>
<b>Total</b>	<b>25,168</b>	<b>17,567</b>	<b>7,147</b>	<b>49,882</b>
<b>NET INCOME/(EXPENDITURE)</b>	<b>(13,310)</b>	<b>(9,469)</b>	<b>(4,643)</b>	<b>(27,422)</b>
<b>RECONCILIATION OF FUNDS</b>				
Total funds brought forward	<u>12,680</u>	<u>18,318</u>	<u>4,425</u>	<u>35,423</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b><u>(630)</u></b>	<b><u>8,849</u></b>	<b><u>(218)</u></b>	<b><u>8,001</u></b>

### 7. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.18	31.3.17
	£	£
Income outstanding	<u>554</u>	<u>-</u>

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED**  
**for the Year Ended 31 March 2018**

**8. LOANS**

An analysis of the maturity of loans is given below:

	31.3.18 £	31.3.17 £
Amounts falling due within one year on demand:		
Bank overdraft	<u>2,229</u>	<u>4,525</u>

**9. MOVEMENT IN FUNDS**

	At 1.4.17 £	Net movement in funds £	At 31.3.18 £
<b>Unrestricted funds</b>			
Management & Administration	3,678	(4,270)	(592)
Commissions & Performances	(1,874)	836	(1,038)
Confusion is Why: Eva Rothschild and Joe Moran	(818)	818	-
Singular gallery performances: Joe Moran	(575)	575	-
Paul Smith: Dance Art Lts	(1,040)	1,040	-
	(629)	(1,001)	(1,630)
<b>Restricted funds</b>			
Evan Cornish Foundation: North & North East	2,323	(2,368)	(45)
Essex County Council: South East	1,425	(1,425)	-
Investec Social Investment: London	785	(785)	-
D'Oyly Carte Foundation: North & North East	1,815	-	1,815
Dischma Foundation: London	2,500	(2,085)	415
Why Everyone Wants What We've Got: Joe Moran	(218)	218	-
	8,630	(6,445)	2,185
<b>TOTAL FUNDS</b>	<u>8,001</u>	<u>(7,446)</u>	<u>555</u>

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED  
for the Year Ended 31 March 2018

## 8. LOANS

An analysis of the maturity of loans is given below:

Bank overdraft	2,329	31,318
Amounts falling due within one year on demand	<u>4,252</u>	<u>31,318</u>

## 9. MOVEMENT IN FUNDS

	At 31.3.18	At 1.4.17	Net movement in funds
Unrestricted funds			
Management & Administration	(202)	3,678	(4,270)
Commissions & Performance	(1,038)	(1,874)	836
Contrast is Why: Eva Rothschild and Joe Moran	-	(818)	818
Singular gallery performance: Joe Moran	-	(252)	252
Paul Smith: Dance Art Ltd	-	(1,040)	1,040
	(1,030)	(620)	(1,001)
Restricted funds			
Why Everyone Wants What We've Got: Joe Moran	-	(218)	218
Duchina Foundation, London	412	2,200	(2,088)
D'Oyley Care Foundation, North & North East	1,812	1,812	-
Investec Social Investment, London	-	782	(782)
Essex County Council, South East	-	1,422	(1,422)
Essex County Council, North & North East	(42)	2,323	(2,368)
	2,182	8,630	(6,448)
<b>TOTAL FUNDS</b>	<u>252</u>	<u>8,001</u>	<u>(7,446)</u>

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED**  
**for the Year Ended 31 March 2018**

**9. MOVEMENT IN FUNDS - continued**

Net movement in funds, included in the above are as follows:

	<b>Incoming resources £</b>	<b>Resources expended £</b>	<b>Movement in funds £</b>
<b>Unrestricted funds</b>			
Management & Administration	10	(4,280)	(4,270)
Commissions & Performances	836	-	836
Confusion is Why: Eva Rothschild and Joe Moran	818	-	818
Singular Gallery performances: Joe Moran	575	-	575
Royal College of Art: Joe Moran	400	(400)	-
Paul Smith: Dance Art Ltd	3,350	(2,310)	1,040
HE Lectures & Workshops	600	(600)	-
On The Habit of Being Oneself: Joe Moran	5,000	(5,000)	-
Whitechapel: Joe Moran	<u>554</u>	<u>(554)</u>	<u>-</u>
	<b>12,143</b>	<b>(13,144)</b>	<b>(1,001)</b>
<b>Restricted funds</b>			
Essex County Council: South East	-	(1,425)	(1,425)
Dischma Foundation: London	-	(2,085)	(2,085)
Why Everyone Wants What We've Got: Joe Moran	965	(747)	218
On The Habit of Being Oneself: Joe Moran	13,197	(13,197)	-
Evan Cornish Foundation: North & North East	-	(2,368)	(2,368)
Investec Social Investment: London	<u>-</u>	<u>(785)</u>	<u>(785)</u>
	<b>14,162</b>	<b>(20,607)</b>	<b>(6,445)</b>
<b>TOTAL FUNDS</b>	<u><b>26,305</b></u>	<u><b>(33,751)</b></u>	<u><b>(7,446)</b></u>

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED  
for the year ended 31 March 2018

## 9. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
Whitechapel: Joe Moran	254	(254)	-
On The Habit of Being Queer: Joe Moran	2,000	(2,000)	-
HE Lectures & Workshops	600	(600)	-
Paul Smith: Dance Art Ltd	3,320	(2,310)	1,010
Royal College of Art: Joe Moran	400	(400)	-
Singstar Gallery performances: Joe Moran	232	-	232
Confusion is Why: Eva Rothschild and Joe Moran	318	-	318
Commissions & Performances	836	-	836
Management & Administration	10	(4,380)	(4,370)
<b>Restricted funds</b>			
Investec Social Investment: London	-	(782)	(782)
Evans Cornish Foundation: North & North East	-	(2,368)	(2,368)
On The Habit of Being Queer: Joe Moran	13,197	(13,197)	-
Why Everyone Wants What We've Got: Joe Moran	982	(747)	235
Dischans Foundation: London	-	(2,082)	(2,082)
Essex County Council: South East	-	(1,422)	(1,422)
<b>TOTAL FUNDS</b>	<b>20,302</b>	<b>(33,251)</b>	<b>(12,949)</b>
	14,152	(20,603)	(6,451)

**DANCE ART FOUNDATION**

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED**  
**for the Year Ended 31 March 2018**

**9. MOVEMENT IN FUNDS - continued**

**Comparatives for movement in funds**

	<b>At 1.4.16</b>	<b>Net movement in funds</b>	<b>At 31.3.17</b>
	<b>£</b>	<b>£</b>	<b>£</b>
<b>Unrestricted Funds</b>			
Management & Administration	712	2,966	3,678
Commissions & Performances	(1,633)	(241)	(1,874)
Confusion is Why: Eva Rothschild and Joe Moran	6,201	(7,019)	(818)
The Sissy's Progress: Nando Messias	7,400	(7,400)	-
Singular Gallery performances: Joe Moran	-	(575)	(575)
Paul Smith: Dance Art Ltd	-	(1,040)	(1,040)
	<b>12,680</b>	<b>(13,309)</b>	<b>(629)</b>
<b>Restricted Funds</b>			
Awards for All: London & SE	5,188	(5,188)	-
BBC CIN: National Programme	6,125	(6,125)	-
Evan Cornish Foundation: North & North East	2,548	(225)	2,323
Essex County Council: South East	1,657	(232)	1,425
Investec Social Investment: London	2,800	(2,015)	785
D'Oyly Carte Foundation: North & North East	-	1,815	1,815
Dischma Foundation: London	-	2,500	2,500
Why Everyone Wants What We've Got: Joe Moran	<u>4,425</u>	<u>(4,643)</u>	<u>(218)</u>
	<b>22,743</b>	<b>(14,113)</b>	<b>8,630</b>
<b>TOTAL FUNDS</b>	<b><u>35,423</u></b>	<b><u>(27,422)</u></b>	<b><u>8,001</u></b>



**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED**  
**for the Year Ended 31 March 2018**

**9. MOVEMENT IN FUNDS - continued**

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
Management & Administration	7,125	(4,159)	2,966
Commissions & Performances	-	(241)	(241)
Confusion is Why: Eva Rothschild and Joe Moran	239	(7,258)	(7,019)
The Sissy's Progress: Nando Messias	1,399	(8,799)	(7,400)
Dance Critical Theory programme	150	(150)	-
Delfina Foundation-Royal Academy: Joe Moran	400	(400)	-
Royal College of Art: Joe Moran	1,710	(1,710)	-
Dance Art International	150	(150)	-
Paul Smith: Dance Art Ltd	512	(1,552)	(1,040)
London Contemporary Dance School: Guest Artist	173	(173)	-
Singular gallery performances: Joe Moran	-	(575)	(575)
	<u>11,858</u>	<u>(25,167)</u>	<u>(13,309)</u>
<b>Restricted funds</b>			
BBC CIN: National Programme	-	(6,125)	(6,125)
Evan Cornish Foundation: North & North East	-	(225)	(225)
Essex County Council: South East	248	(480)	(232)
Investec Social Investment: London	-	(2,015)	(2,015)
D'Oyly Carte Foundation: North & North East	3,000	(1,185)	1,815
Dischma Foundation: London	4,850	(2,350)	2,500
Why Everyone Wants What We've Got: Joe Moran	2,504	(7,147)	(4,643)
Awards for All: London & SE	-	(5,188)	(5,188)
	<u>10,602</u>	<u>(24,715)</u>	<u>(14,113)</u>
<b>TOTAL FUNDS</b>	<u><u>22,460</u></u>	<u><u>(49,882)</u></u>	<u><u>(27,422)</u></u>

**10. RELATED PARTY DISCLOSURES**

There were no related party transactions for the year ended 31 March 2018.

**DANCE ART FOUNDATION****DETAILED STATEMENT OF FINANCIAL ACTIVITIES  
for the Year Ended 31 March 2018**

	<b>31.3.18</b>	<b>31.3.17</b>
	<b>£</b>	<b>£</b>
<b>INCOME AND ENDOWMENTS</b>		
<b>Donations and legacies</b>		
Donations	<b>5,000</b>	<b>6,000</b>
Grants	<b><u>8,340</u></b>	<b><u>9,328</u></b>
	<b>13,340</b>	<b>15,328</b>
<b>Other trading activities</b>		
Other income	<b>12,965</b>	<b>7,131</b>
<b>Investment income</b>		
Deposit account interest	<b><u>-</u></b>	<b><u>1</u></b>
<b>Total incoming resources</b>	<b>26,305</b>	<b>22,460</b>
<b>EXPENDITURE</b>		
<b>Charitable activities</b>		
Office rent & equipment	<b>342</b>	<b>3,993</b>
Travel & subsistence	<b>1,774</b>	<b>-</b>
Venue hire	<b>419</b>	<b>-</b>
Insurance & professional fees	<b>-</b>	<b>798</b>
Administrative costs	<b>701</b>	<b>3,737</b>
Income generation	<b>55</b>	<b>-</b>
Production costs	<b>16,102</b>	<b>26,161</b>
Project & workshop costs	<b>14,358</b>	<b>15,193</b>
Sundry	<b><u>-</u></b>	<b><u>-</u></b>
	<b><u>33,751</u></b>	<b><u>49,882</u></b>
<b>Total resources expended</b>	<b>33,751</b>	<b>49,882</b>
	<b><u>-</u></b>	<b><u>-</u></b>
<b>Net expenditure</b>	<b><u>(7,446)</u></b>	<b><u>(27,422)</u></b>

This page does not form part of the statutory financial statements