

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 2017
FOR
DANCE ART FOUNDATION**

ADJ Business Solutions Limited
Suite 36
88-90 Hatton Garden
London
EC1N 8PN

TUESDAY



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DANCE ART FOUNDATION

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for the Year Ended 31 March 2017**

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DANCE ART FOUNDATION

REPORT OF THE TRUSTEES for the Year Ended 31 March 2017

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 2017. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' issued in March 2005.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

04802927 (England and Wales)

Registered Charity number

1105222

Registered office

Toynbee Studios Unit 25
28 Commercial Street,
London
E1 6AB

Trustees

Ms R M Parslew

Ms R Phypers

Ms R Cabaret

Ms T M McCann

Mr M R Coppeli

Dr M Hargreaves

Producer &

Consultant

Marketing Consultant

Arts Manager

Fundraiser - resigned 11.5.17

Art Gallery Director - appointed 28.11.17

Company Secretary

Mr J D Moran

Independent examiner

ADJ Business Solutions Limited
Suite 36
88-90 Hatton Garden
London
EC1N 8PN

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 maybe 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.

DANCE ART FOUNDATION

REPORT OF THE TRUSTEES for the Year Ended 31 March 2017

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 maintained its commitment to achieving a strong, mixed financial economy this year, which included commissions and earned income (24%), public funding (29%), charitable grants and awards (27%) and individual and corporate donations (20%). The charity turnover was just under £50,000 with programmes that crossed over from the last financial year and were completed in this financial year, as well as a series of new and continuing projects that will bridge into 2017-18.

Dance Art Foundation incubates new ideas in dance that it takes out into the world in fresh and imaginative ways with a distinct 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 Dance Art Foundation, and curates and produces its programmes. He works in collaboration with freelance project and production staff and a small group of Associate Artists.

Production

In 2016-17, Artistic Director Joe Moran extended his collaboration with visual artist Eva Rothschild with the support of Arts Council England, Sadler's Wells and Artsadmin. The artists undertook intensive research and development following their first collaborative experiment in 2015, *A Setup*, a well received week of performance, sculpture and film for the inaugural Block Universe Performance Art Festival in partnership with fig-2 at the ICA in London, supported by Arts Council England and Outset. During the second half of this year, Rothschild and Moran worked at Sadler's Wells and Artsadmin's Toynbee Studio with seven dancers and multiple sculptural works to investigate the creation of new large-scale, co-authored performance that would be presented in visual art contexts. With the working title *Confusion is Why*, a work-in-progress studio performance was presented at Toynbee Studios to an invited audience of curators, producers and arts professionals, gleaned positive responses and expressions of interest from institutions to support the eventual production.

Dance Art Foundation continued *Why Everyone Wants What We've Got*, its two-year research project funded by Arts Council England and delivered in partnership with leading dance and visual art partners and international artists. The programme comprised an extensive collection of performance, events, talks, workshops and residencies that spoke up for the critical acumen of dance amidst the resurgence of interest in dance from the visual arts, creative industries and beyond. Choreographer Joe Moran presented *Live Creations*, a dance exhibition at Delfina Foundation during Moran's residency at the Foundation. Moran, and a team of collaborating artists including sculptor Phyllida Barlow and composer Kaffe Matthews, transformed the gallery at Delfina Foundation into a site of live creation, foregrounding the agency of dance artists and the embodied critical knowledge at play in contemporary dance production. *Why Everyone Wants What We've Got* concluded with further public events, talks and artist workshops at Chisenhale Dance Space, David Roberts Art Foundation and TripSpace Projects with contributions from visual artist Pablo Bronstein, artist and researcher Jane Frances Dunlop and choreographer Jonathan Burrows. The next and final stage of the project is collation of the wide-ranging research materials from the past two-year programme and its public presentation in an online publication.

DANCE ART FOUNDATION

REPORT OF THE TRUSTEES for the Year Ended 31 March 2017

ACHIEVEMENT AND PERFORMANCE

Breathing Space and Associate Artists

Dance Art Foundation continued its work with its Associate Artists working in participation and completed its work with choreography Associate Nando Messias following the exceptional success of The Sissy's Progress, the UK tour of Messias' work produced by Dance Art Foundation (Nov 2015 - Mar 2016). Nando will continue his work independently with dance and performance producer Laura Sweeney. We are very pleased to have introduced Messias to Sweeney, who Dance Art Foundation employed to produce The Sissy's Progress during Messias' two-year associateship.

Dance Art Foundation's celebrated national Breathing Space dance-in-health programme was delivered by our well regarded Associate Artists Kirstie Richardson, Susannah Tate and Louise Klarnett. This deepened our ongoing relationships with rural and urban children's hospices in London, the South East, the North and North East England. We completed projects supported by BBC Children in Need and the National Lottery through the Awards for All programme, are continuing projects made possible by Investec Social Investment, Essex County Council and Evan Cornish Foundation, and began new year long hospice projects with the support of the Dischma Foundation and the D'Oyly Carte Charitable Trust.

Once again, the Trustees express their sincere thanks to Dance Art Foundation's tireless staff and artists, partners, funders, participants and audiences who make its work happen.

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 the unrestricted funds and are doing their utmost to rectify the situation. The Trustees do not feel that this deficit will affect the company continuing as a going concern.

Approved by order of the board of trustees on 18 December 2017 and signed on its behalf by:



Dr M Hargreaves - Trustee

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

I report on the accounts for the year ended 31 March 2017 set out on pages five to twelve.

Respective responsibilities of trustees and examiner

The charity's trustees (who are also the directors for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under Section 144(2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is required.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under Section 145 of the 2011 Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

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

- (1) which gives me reasonable cause to believe that, in any material respect, the requirements
- to keep accounting records in accordance with Section 386 and 387 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Andrew Josephs

Andrew Josephs
ADJ Business Solutions Limited
Suite 36
88-90 Hatton Garden
London
EC1N 8PN

18 December 2017

DANCE ART FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES
for the Year Ended 31 March 2017

| | Notes | Unrestricted funds £ | Restricted funddance-in-health £ | Breathing Space: £ | Critical Dialogues £ |
|--|-------|----------------------------|--|--------------------------|----------------------------|
| INCOMING RESOURCES | | | | | |
| Incoming resources from generated funds | | | | | |
| Voluntary income | | 7,230 | - | 8,098 | - |
| Activities for generating funds | 2 | 7,134 | - | - | - |
| Investment income | 3 | 1 | - | - | - |
| Total incoming resources | | 14,365 | - | 8,098 | - |
| RESOURCES EXPENDED | | | | | |
| Charitable activities | | | | | |
| Dance Art Foundation | | 14,773 | - | 22,969 | - |
| NET INCOMING/(OUTGOING) RESOURCES | | (408) | - | (14,871) | - |
| RECONCILIATION OF FUNDS | | | | | |
| Total funds brought forward | | 2,285 | - | 23,718 | - |
| TOTAL FUNDS CARRIED FORWARD | | 1,877 | - | 8,847 | - |

| | Notes | Participation £ | Production £ | 31.3.17 Total funds £ | 31.3.16 Total funds £ |
|--|-------|--------------------|-----------------|--------------------------------|--------------------------------|
| INCOMING RESOURCES | | | | | |
| Incoming resources from generated funds | | | | | |
| Voluntary income | | - | - | 15,328 | 52,671 |
| Activities for generating funds | 2 | - | (1) | 7,133 | 22,560 |
| Investment income | 3 | - | - | 1 | 3 |
| Total incoming resources | | - | (1) | 22,462 | 75,234 |
| RESOURCES EXPENDED | | | | | |
| Charitable activities | | | | | |
| Dance Art Foundation | | - | 12,142 | 49,884 | 42,420 |

The notes form part of these financial statements

DANCE ART FOUNDATION

**STATEMENT OF FINANCIAL ACTIVITIES - CONTINUED
FOR THE YEAR ENDED 31 MARCH 2017**

| | Notes | Participation £ | Production £ | 31.3.17 Total funds £ | 31.3.16 Total funds £ |
|--|-------|--------------------|-----------------|--------------------------------|--------------------------------|
| NET INCOMING/(OUTGOING) RESOURCES | | - | (12,143) | (27,422) | 32,814 |
| RECONCILIATION OF FUNDS | | | | | |
| Total funds brought forward | | - | 9,420 | 35,423 | 2,609 |
| TOTAL FUNDS CARRIED FORWARD | | - | (2,723) | 8,001 | 35,423 |

The notes form part of these financial statements

DANCE ART FOUNDATION

BALANCE SHEET
At 31 March 2017

| | Notes | Unrestricted funds £ | Restricted funddance-in-health £ | Breathing Space: £ | Critical Dialogues £ |
|--|-------|----------------------------|--|--------------------------|----------------------------|
| CURRENT ASSETS | | | | | |
| Debtors | 5 | - | - | (7,399) | - |
| Cash at bank | | 24,535 | 3,309 | 37,876 | 279 |
| | | <u>24,535</u> | <u>3,309</u> | <u>30,477</u> | <u>279</u> |
| CREDITORS | | | | | |
| Amounts falling due within one year | | (22,659) | (3,309) | (21,629) | (279) |
| | | <u>1,876</u> | <u>-</u> | <u>8,848</u> | <u>-</u> |
| NET CURRENT ASSETS | | | | | |
| | | <u>1,876</u> | <u>-</u> | <u>8,848</u> | <u>-</u> |
| TOTAL ASSETS LESS CURRENT LIABILITIES | | | | | |
| | | <u>1,876</u> | <u>-</u> | <u>8,848</u> | <u>-</u> |
| NET ASSETS | | <u>1,876</u> | <u>-</u> | <u>8,848</u> | <u>-</u> |
| FUNDS | 6 | | | | |
| Unrestricted funds | | | | | |
| Restricted funds | | | | | |
| TOTAL FUNDS | | | | | |

The notes form part of these financial statements

DANCE ART FOUNDATION

BALANCE SHEET - CONTINUED
At 31 March 2017

| | Notes | Participation £ | Production £ | 31.3.17 Total funds £ | 31.3.16 Total funds £ |
|--|-------|--------------------|-----------------|--------------------------------|--------------------------------|
| CURRENT ASSETS | | | | | |
| Debtors | 5 | - | 7,399 | - | 7,399 |
| Cash at bank | | 825 | 2,342 | 69,166 | 69,664 |
| | | <u>825</u> | <u>9,741</u> | <u>69,166</u> | <u>77,063</u> |
| CREDITORS | | | | | |
| Amounts falling due within one year | | (825) | (12,464) | (61,165) | (41,640) |
| NET CURRENT ASSETS | | <u>-</u> | <u>(2,723)</u> | <u>8,001</u> | <u>35,423</u> |
| TOTAL ASSETS LESS CURRENT LIABILITIES | | - | (2,723) | 8,001 | 35,423 |
| NET ASSETS | | <u>-</u> | <u>(2,723)</u> | <u>8,001</u> | <u>35,423</u> |
| FUNDS | 6 | | | | |
| Unrestricted funds | | | | 1,876 | 2,285 |
| Restricted funds | | | | 6,125 | 33,138 |
| TOTAL FUNDS | | | | <u>8,001</u> | <u>35,423</u> |

The notes form part of these financial statements

DANCE ART FOUNDATION

BALANCE SHEET - CONTINUED

At 31 March 2017

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2017.

The members have not required the charitable company to obtain an audit of its financial statements for the year ended 31 March 2017 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies and with the Financial Reporting Standard for Smaller Entities (effective January 2015).

The financial statements were approved by the Board of Trustees on 18 December 2017 and were signed on its behalf by:

A handwritten signature in black ink, appearing to read 'M Hargreaves', with a long horizontal flourish extending to the right.

Dr M Hargreaves -Trustee

DANCE ART FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS for the Year Ended 31 March 2017

1. ACCOUNTING POLICIES

Accounting convention

The financial statements have been prepared under the historical cost convention, and in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008), the Companies Act 2006 and the requirements of the Statement of Recommended Practice, Accounting and Reporting by Charities.

Incoming resources

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

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.

2. ACTIVITIES FOR GENERATING FUNDS

| | 31.3.17 | 31.3.16 |
|--------------|--------------|---------------|
| | £ | £ |
| Other income | <u>7,133</u> | <u>22,560</u> |

3. INVESTMENT INCOME

| | 31.3.17 | 31.3.16 |
|--------------------------|----------|----------|
| | £ | £ |
| Deposit account interest | <u>1</u> | <u>3</u> |

4. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2017 nor for the year ended 31 March 2016.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2017 nor for the year ended 31 March 2016.

5. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

| | 31.3.17 | 31.3.16 |
|---------------|----------|--------------|
| | £ | £ |
| Trade debtors | <u>-</u> | <u>7,399</u> |

DANCE ART FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED
for the Year Ended 31 March 2017

6. MOVEMENT IN FUNDS

| | At 1.4.16 £ | Net movement in funds £ | At 31.3.17 £ |
|--|----------------|----------------------------------|-----------------|
| Unrestricted funds | | | |
| Management & Administration | 285 | 2,966 | 3,251 |
| Confusion is Why: Eva Rothschild and Joe Moran | - | 240 | 240 |
| The Sissy's Progress: Nando Messias | 2,000 | (2,000) | - |
| Dance Art Projects | - | (1,040) | (1,040) |
| Singular Gallery performances: Joe Moran | - | (575) | (575) |
| | <u>2,285</u> | <u>(409)</u> | <u>1,876</u> |
| Restricted funds | | | |
| BBC Children In Need: National Program | 6,125 | (6,125) | - |
| The Sissy's Progress: Nando Messias | 5,400 | (5,400) | - |
| Investec Social Investment: London | 2,800 | (2,015) | 785 |
| Essex County Council: South East | 1,657 | (232) | 1,425 |
| Evan Cornish Foundation: North & North East | 2,548 | (225) | 2,323 |
| Awards for All: London & South East | 5,188 | (5,188) | - |
| Commissions, reserach & development | (1,206) | (241) | (1,447) |
| Confusion is Why: Eva Rothschild and Joe Moran | 6,201 | (7,259) | (1,058) |
| Why Everyone Wants What We've Got: Joe Moran | 4,425 | (4,643) | (218) |
| D'Oyly Carte Foundation: North & North East | - | 1,815 | 1,815 |
| Dischma Foundation: London | - | 2,500 | 2,500 |
| | <u>33,138</u> | <u>(27,013)</u> | <u>6,125</u> |
| TOTAL FUNDS | <u>35,423</u> | <u>(27,422)</u> | <u>8,001</u> |

DANCE ART FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED **for the Year Ended 31 March 2017**

6. MOVEMENT IN FUNDS - continued

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

| | Incoming resources £ | Resources expended £ | Movement in funds £ |
|--|----------------------------|----------------------------|---------------------------|
| Unrestricted funds | | | |
| Management & Administration | 7,126 | (4,160) | 2,966 |
| Confusion is Why: Eva Rothschild and Joe Moran | 240 | - | 240 |
| Why Everyone Wants What We've Got: Joe Moran | 2,504 | (2,504) | - |
| The Sissy's Progress: Nando Messias | 1,400 | (3,400) | (2,000) |
| Dance Art International | 150 | (150) | - |
| Dance Art Projects | 512 | (1,552) | (1,040) |
| Royal College of Art: Joe Moran | 1,710 | (1,710) | - |
| London Contemporary Dance School: Guest Artist | 173 | (173) | - |
| Dance Critical Theory programme | 150 | (150) | - |
| Delfina Foundation-Royal Academy: Joe Moran | 400 | (400) | - |
| Singular Gallery performances: Joe Moran | - | (575) | (575) |
| | <u>14,365</u> | <u>(14,774)</u> | <u>(409)</u> |
| Restricted funds | | | |
| BBC Children In Need: National Program | - | (6,125) | (6,125) |
| The Sissy's Progress: Nando Messias | - | (5,400) | (5,400) |
| Investec Social Investment: London | - | (2,015) | (2,015) |
| Essex County Council: South East | 248 | (480) | (232) |
| Evan Cornish Foundation: North & North East | - | (225) | (225) |
| Commissions, reserach & development | - | (241) | (241) |
| Confusion is Why: Eva Rothschild and Joe Moran | (1) | (7,258) | (7,259) |
| Why Everyone Wants What We've Got: Joe Moran | - | (4,643) | (4,643) |
| D'Oyly Carte Foundation: North & North East | 3,000 | (1,185) | 1,815 |
| Dischma Foundation: London | 4,850 | (2,350) | 2,500 |
| Awards for All: London & South East | - | (5,188) | (5,188) |
| | <u>8,097</u> | <u>(35,110)</u> | <u>(27,013)</u> |
| TOTAL FUNDS | <u><u>22,462</u></u> | <u><u>(49,884)</u></u> | <u><u>(27,422)</u></u> |

DANCE ART FOUNDATION**DETAILED STATEMENT OF FINANCIAL ACTIVITIES
for the Year Ended 31 March 2017**

| | 31.3.17 £ | 31.3.16 £ |
|--|-----------------|---------------|
| INCOMING RESOURCES | | |
| Voluntary income | | |
| Donations | 6,000 | 8,186 |
| Grants | 9,328 | 44,485 |
| | <u>15,328</u> | <u>52,671</u> |
| Activities for generating funds | | |
| Other income | 7,133 | 22,560 |
| Investment income | | |
| Deposit account interest | 1 | 3 |
| | <u>22,462</u> | <u>75,234</u> |
| Total incoming resources | | |
| RESOURCES EXPENDED | | |
| Charitable activities | | |
| Other operating expenses | 2,792 | 4,235 |
| Venue hire | - | 1,259 |
| Administrative costs | 1,368 | 1,367 |
| Income generation | - | 216 |
| Production costs | 26,462 | 24,450 |
| Project & workshop costs | 19,262 | 10,893 |
| Sundry | - | - |
| | <u>49,884</u> | <u>42,420</u> |
| Total resources expended | <u>49,884</u> | <u>42,420</u> |
| Net (expenditure)/income | <u>(27,422)</u> | <u>32,814</u> |

This page does not form part of the statutory financial statements