

Company Number: SC414600

Charity Number: SCO42897

ELECTRIC THEATRE WORKSHOP LTD
(ELEKTRONIKA)

ANNUAL REPORT AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2018

ELECTRIC THEATRE WORKSHOP LTD

Reference and administrative information

Charity Number SCO42897
Company Number SC414600

Trustees

K Clapperton
L Hill
M McKeown

Chief Executive

G Main

Secretary

R J McDougall

Registered Office

Eskdale House
Bankend Road
Crichton Business Park
Dumfries
DG1 4UQ

Independent Examiner

Dugald McLeod
Tulloch Whin, Newtonairds
Dumfries
DG2 0JL

Tax Advisors

Creative Tax Reliefs
179 Chorley New Road,
Bolton
England
BL1 4QZ

Bankers

HSBC
46 High Street
Dumfries
DG1 2JA

The Royal Bank of Scotland
151 High Street
Dumfries
DG1 2RA

Merchant Bankers

Realex
1 King Street
Hammersmith
London
W6 9HR

ELECTRIC THEATRE WORKSHOP LTD

Report of the Trustees for the Year Ended 31 Aug 2018

The Trustees, who are also the directors of the charitable company (“the Charity”) for the purposes of the Companies Act 2006, present their annual report on the affairs of the Charity, together with the consolidated financial statements and auditors report, for the year ended 31 August 2018. The annual report and financial statements are also prepared to meet the requirements for a director’s report and accounts for Companies Act purposes.

The reference and administrative information set out on page 1 forms part of this report. The financial statements have been prepared in accordance with the accounting policies set out in the notes and 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).

Objective and Activities for public benefit

The Charity’s main objectives are:

The advancement of citizenship or community development
The advancement of the arts, heritage, culture or science

The key beneficiaries are:

Children / young people
Older people
People with disabilities or health problems
No specific group, or for the benefit of the community

The Trustees confirm that they have referred to the guidance contained in the OSCR’s general guidance on public benefit when reviewing the Charity’s aims and objectives. In particular, the Trustees consider how planned activities contribute to the aims and objectives.

We are satisfied that each of our aims is charitable and that each is for public benefit, and we are confident that our activities are consistent with our objectives. The following paragraphs demonstrate that our activities deliver public benefit. While we rely on ticket sales as part of our income, we provide access at concessionary and free to view rates for festivals and programmes.

Public Benefit

We provide public benefit by meeting our charitable aims, and this is done by the provision of our programmes of festivals and community arts programmes. In total, an estimated 70,000 people attended our events or programmes this year.

Strategic Report

Our strategic aims

Strategic Aim #1

We provide context for new work which demands audience engagement and dialogue. The scale and environment of our work broadens arts participation, playing a vital role in the cultural health of Dumfries & Galloway life.

Our 3-5 year Goals

We create and platform new work targeting new audiences. Our programmes are audience and participant led, responsive to the needs of the individual, and a trusted and inspirational source to explore new art form experiences.

We use digital media and innovation to develop performance as an art form, connecting rural audiences in Scotland through digital platforms which are driven by performance technology.

We make the ticket buying experience as easy as possible. . We collect and analyse audience data to effectively determine our current audience and participants and future areas of growth, with a particular focus on those who have never engaged with the arts.

We develop our Creative Schools partnerships which will help us remove barriers to engagement and deliver meaningful arts experiences to harder-to-reach communities.

Strategic Aim #2

Dumfries & Galloway produces significant pieces of work which are exported globally. Our region is properly resourced to support programmes effectively with a strong infrastructure and thriving community of artists.

Our 3-5 year Goals

Scotland's national performing arts companies have a clearer manifesto for Dumfries & Galloway - and communities in the region benefit from longer term engagement and collaboration with the national companies. Local authorities in South of Scotland are working collaboratively with us to increase access to performance under the Southern Scotland touring initiative

We lead the way for art form development of theatre, dance, music and emerging arts in Dumfries & Galloway. Our region is properly resourced to create effective, compelling and meaningful work, and our business is competitive and efficient.

Artists connect more frequently, working across discipline and partnerships are cultivated for the benefit of others through a thriving cultural economy.

Strategic Aim #3

Dumfries & Galloway is seen as Scotland's number one region for artistic inspiration and development, with a wide range of talent development initiatives. Emerging artists have a compelling reason to work here – and Arts organisations in Dumfries & Galloway help to attract significant levels of visitors through unique creative experiences.

Our 3-5 year Goals

We create a climate for performance innovation, supporting and creating compelling work. We collaborate with artists to create multi-disciplinary which will explore form, and integrate digital media and new technologies.

Our work tours to more international destinations and our brand and reputation generate interest in Dumfries & Galloway for audiences who are yet to connect with the region. Our audience development connects international audiences we want to reach with our work

Our Programmes stimulate the local economy - helping to regenerate Dumfries through a diverse programme of live performance which is sustainable longer term.

Our brand becomes a reason to visit Dumfries. Visitors are inspired to explore the region more as a result of our work. We attract substantial audiences from outside the region to visit - and Cultural tourists have brilliant moments, which encourage them visit again.

Artistic Programmes

Big Burns Supper entered its 7th year in January 2018. The return of the Spiegel tent was a key factor in the success of the 2018 edition, with artists like Bill Bailey, Ocean Wisdom, Badly Drawn Boy and Donovan amongst others, the festival was a hit. We introduced a new studio theatre and piloted small scale theatre on the festival site but the programming for dance is still limited due to venue constraints in the town, and there is still no major increase in audience for theatre, although cabaret and comedy began to soar.

Audiences were up 66% on the previous year, largely due to the repositioning of the Spiegel tent.

Le Haggis continued to help develop an audience for Celtic and traditional Scottish music with audiences reaching more than 22,000 by the end of the seventh festival.

The organisation continued to lead on the development of work for LGBTQ audiences through the development of *Queer Haggis* which helped develop legacy for other work with this audience group.

The third edition of *Carlisle Fringe* was staged in August 2018 with a new location in the city centre. Working with new partners, the festival brand was strengthened by the profile of the location. We increased the number of fringe performers using our Container Theatre to include theatre & comedy in our programme. The festival piloted a new Commission fund, Creative Sparks, with an award of £2,000.00 for two successful local artists. The commission received 29 submissions. Our programme increased to 90 events across 11 days, with 61 events being of Cumbrian origin.

Scottish Dance Theatre visited the festival with *Velvet Petal*, as well as an outdoor stage which include the Complete *Stone Roses* on opening night.

Key partnerships with University of Cumbria, Prism Arts, Tullie House, Cito Services and Carlisle City Council helped to realise the biggest festival to date, with the Cumberland News describing it as, ‘the most organised cultural project in the city’s history’

Youth Arts

As part of the Year of Young People, we produced Dumfries & Galloway’s first *Regional Ensemble*. Over three weeks, young people from across the region worked with creative practitioners from Dumfries & Cumbria to devise a dystopian outlook on the future of their home. 30 young people took part in daily workshops in a free programme. The project worked with new partners- the Crichton Trust and Dumfries & Galloway College.

Our free youth theatre service continued, with the ensemble taking part in National Theatre Connections for the 6th year. Working in partnership with Northern Stage in Newcastle Upon Tyne, the youth theatre performed *Dungeness* by Chris Thomson. The script tackled gender and identity following the events of a homophobic attack on the community. 17 young people took part in the project developing skills in performance, directing, stage management, producing and set design.

Community Music

Dumfries Community Choir continues to sustain its membership, with 120 registered members. On Christmas Eve, the choir took part in BBC Christmas Songs of Praise reaching an audience of over 1.2 million, and their version of *The Stone Roses* earned them an online audience of over 160,000 which included a mention on BBC 6 Music.

Creative Industries

Our creative industries training programme *Producers of the Future* continued with the skills development of 4 trainee producers. The project piloted two introduction sessions in Dumfries & Galloway and Cumbria with a total of 40 participants across both classes. The year included extensive research and development into rural cultural skills development which was delivered with partners Dumfries & Galloway Council, DGU and the key arts organisations who helped contribute to the action research shaped around the future of the cultural economy in South Scotland. We worked with members of the Scottish Parliament, Dumfries & Galloway Leader and Creative Scotland to develop a model which was not successful in its funding bid, but the project could be developed in the future.

During Carlisle Fringe 2018, we asked the question “Can Carlisle be a City of Culture?” with a panel of speakers from the arts, business, health and public sector. The debate was streamed live and reached an audience of 3,500 digitally.

Access & Inclusion

The organisation is committed to broadening access and the diversity of arts audiences in both South Scotland and North England.

We tackled geographic isolation with the support of Event Scotland and Year of Young People through a subsidised performance training initiative which included young people from areas across the region that might not ordinarily be able to afford the travel for these routes.

Our Community Choir programme continued to offer free access to our participatory projects, as well as our weekly singing drop-in which ran at both the Theatre Royal and the Oasis Youth Centre.

Dumfries Youth Theatre continues to be the only free youth theatre project which offers free access to youth theatre training as well as being part of a unique community in Dumfries for young people who want to explore their identity.

We became a partner with LGBT+ (Dumfries) to help develop the first Pride event in Dumfries following the success of our work with Queer Haggis.

Carlisle Fringe piloted a free to access music stage in the city centre for 2018 with bands from Dumfries & Galloway and Cumbria taking centre stage. The stage provided all day entertainment for free across both weekends attracted crowds of an estimated 20,000.

At our festivals we redeveloped our website to include Access Guides to all venues to make it easier for disabled users and those with access needs to get the information they require about our shows and events.

We are committed to developing audience, with a particular focus on our area as a place where there is low levels of income and overall poverty. Both festivals continued to run accessible arts schemes including Kids go free & Students go free.

Financial review

With support from our key funders, Hollywood Trust, EventScotland, Dumfries & Galloway Council, Carlisle City Council and Arts Council England, we were able to continue our portfolio projects and continue secured employment for three full time members of staff and one member of staff part time.

The organisation continues to sustain itself with box office sales, seeing a 25% increase to £221,596. The organisation saw an increase of funding from the Hollywood Trust to support the Producers of the Future project and the development of three trainee producers.

Investment into artistic fees increased slightly and the organisation continues to programme portfolio festivals with total risk to the company.

Cash sponsorship increased to £4,250 and projects saw an increase of in-kind support from organisations in Dumfries & Cumbria. Support from Scottish Power Energy Networks, Maxwelltown Roofers & Story Contracting had a massive impact on supporting the production budget for Big Burns Supper & Carlisle Fringe.

The organisation continues to be supported by a vital bank of volunteers who dedicate their time to the projects. The organisation values all in-kind resource to be worth over £128,000 per year which makes its support vital to the feasibility of our work.

Investment policy and performance

The Trustees' investment powers are governed by the Articles of Association, which permits the Charity's funds to be invested as the trustees see fit and in a manner which is beneficial for the achievement of the Charity's objects.

Risk Management

The Trustees review the risks to which the Charity is exposed. The organisation follows accepted health and safety procedures in all its activities to minimise the likelihood of harm to staff, performers, volunteers, clients and visitors to festivals, events and community programmes. The Trustees consider that, as far as is currently practical, suitable systems, internal controls and insurances are in place to mitigate risks.

Financial sustainability is still a major risk for the Charity but the organisation has worked hard to reduce the liabilities per annum.

Reserves Policy

The organisation set a reserve policy for the first time, which reflected how the organisation is intending to mature. The board agreed that 10% of core costs should be achieved in the next strategic period.

Structure, governance and management

Governing Document

The Charity is a company limited by guarantee and a registered charity. It is governed by its Memorandum and Articles of Association which were updated by special resolution on the 20th May 2016 to include a name change from the Big Burns Supper Festival Trust.

Recruitment and Appointment of Trustees

The Trustees are elected by the company at the Annual General Meeting in accordance with the Articles of Association. The Trustees who served during the year were

Karen Clapperton (Chair)

Martin McKeown

Lesley Hill

Trustee Induction & Training

An induction pack is available to any new Trustee which includes a copy of the Memorandum and Articles of Association, a summary of the Charity's objectives, a copy of the Charity Commission's guide on the duties of a trustee and the most recent financial statements.

All new trustees receive one full day's board training which is delivered by an external provider.

Organisation Structure

The Trustees have access to bi-monthly information regarding the programme and financial performance of the trust and meet 6 times a year. All committee meetings are attended by the Executive Producer and Associate Producer. These roles are commissioned as freelance project staff working less than 10 months per year. The organisation intends to make these two positions employed staff for the next financial year.

The Hollywood Trust receives an invitation to send observers to the Trustees' Meetings and receive a copy of the minutes of the meeting.

Key management personnel remuneration

The Trustees consider the board of Trustees, the Executive Producer and the Associate Producer as comprising the key management personnel of the charity in charge of directing and controlling the charity and running and operating the charity of a day to day basis. Trustees give their time freely and no Trustee remuneration was paid to them during the year.

Trustees are required to disclose all relevant interests to other Trustees and withdraw from decisions where a conflict of interest may arise. Any benefit received by trustees, staff and volunteers is purely incidental to the objects of the charity.

Trustees' responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report including the Strategic Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the group and the charitable company and of the group's incoming resources and application of resources, including the income and expenditure, of the group for the year. In preparing these financial statements, the 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;
- State whether application UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements, and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

Statement of disclosure to the Independent Examiner

In so far as the trustees are aware:

- There is no relevant examination information of which the Independent examiner is unaware; and
- The Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant examination information and to establish that the independent examiner is aware of that information.

Project Team

The dedication and determination of Electric Theatre Workshop project teams is crucial to sustaining the portfolio events and programmes. The Trustees are, as always, enormously grateful to them and what they do for the organisation.

Approval of the Trustees' Report and Strategic Report on behalf of the Board

K Clapperton

29th April 2019

Independent Examiners Report to the Trustees of Electric Theatre Workshop Ltd

I report on the accounts of the charity for the year ended 31st August 2018, which are set out on pages 14-17.

Respective responsibilities of trustees and the examiner

The charity trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of accounts in accordance with the terms of the Charities and Trustee Investment (Scotland) Act 20054 and the Charities Accounts (Scotland) regulations 2006. The charity trustees consider that the audit requirement of Regulation 10(1) (a) to (c) of the Accounts Regulations does not apply. It is my responsibility to examine the accounts as required under section 44(1) (c) of the Act and to state whether particular matters have come to my attention.

Basis of independent examiners statement

My examination is carried out in accordance with Regulation 11 of the 2006 Accounts Regulations. 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 seeks explanations from the trustees concerning 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 view of the given accounts.

Independent examiners statement

In the course of 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 44(10) (a) of the 2005 Act and Regulation 4 of the 2006 Accounting Regulations, and
 - to prepare accounts which accord with the accounting records and comply with Regulation 8 of the 2006 Accounts Regulations

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

Dugald Macleod, CA
Tulloch Whin, Netwonairds, Dumfries DG2 0JL
23rd January 2019

Electric Theatre Workshop Ltd.
Charity Statement of Financial Activities

Company number

SC414600

Charity number

SC042897

for the year ended 31 August 2018

	Not e	Unrestricted funds £	Restricted funds £	Total funds current period £	Total funds last period £
Income					
<i>Income from charitable activities:</i>					
Advancement of the arts	3	356,987	18,900	375,887	400,573
<i>Income from other trading activities:</i>					
Bar receipts		77,619		77,619	8,542
Bank interest		5		5	3
Total incoming resources		434,611	18,900	453,511	409,118
Expenditure					
<i>Expenditure on charitable activities:</i>					
Advancement of the arts	4	373,185	18,900	392,085	388,802
<i>Expenditure on other trading activities:</i>					
Bar expenses		65,976		65,976	-
Total expenditure		439,161	18,900	458,061	388,802
Net income and net movement in funds during the year		(4,550)	-	(4,550)	20,316
Reconciliation of funds					
Total funds brought forward		12,997	-	12,997	(7,319)
Total funds carried forward		8,447	-	8,447	12,997

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derives from continuing activities.

Electric Theatre Workshop Ltd.

Company number

Balance Sheet
as at 31 August 2018

SC414600

Charity number

SC042897

Note	Unrestricted funds	Restricted funds	Total current period	Total last year
	£	£	£	£
Fixed Assets				
Tangible assets	9	4,725	4,725	6,300
Total Fixed Assets		4,725	4,725	6,300
Current Assets				
Cash at bank and in hand		12,584	12,584	22,916
Accrued income		12,205	12,205	-
Total Current Assets		24,789	24,789	22,916
Liabilities				
Creditors falling due within one year	10	(21,067)	(21,067)	(16,218)
Net Current Assets		3,722	3,722	6,698
Total Assets less Current Liabilities		8,447	8,447	12,998
Creditors: falling due after more than one year				
		-	-	-
Net Assets		8,447	8,447	12,998
The funds of the charity:				
Unrestricted income funds	11	8,447	8,447	12,998
Restricted income funds		-	-	-
Total charity funds		8,447	8,447	12,998

These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The notes on pages 14-17 form part of the accounts



Signed KAREN CLAPPERTON, Chair of the Trustees on behalf of the Board of Trustees.

Electric Theatre Workshop Ltd.

Notes to the Accounts

1. Accounting policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

(a) Basis of preparation

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 for Smaller Entities published on 16/7/14, the Financial Reporting Standard for Smaller Entities (effective January 2015) and the Companies Act 2006. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Preparation of the accounts on a going concern basis

Management remains in contact with sponsoring bodies to secure their ongoing financial support.

(c) Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

(d) 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.

(e) Fund Accounting

Unrestricted funds are available on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific artistic projects being undertaken by the charity.

(f) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal and 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. Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

(g) Tangible fixed assets

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis as follows:

Asset category	Annual rate
Plant and equipment	10% - 33%

(h) Debtors

Trade and other debtors are recognised at the settlement amount due. Prepayments are valued at the amount prepaid.

(i) Cash at bank and in hand

Cash at bank and cash 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.

(j) 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.

(k) 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 the carrying value plus interest less repayments. The financing charge to expenditure is at a constant rate calculated using the effective interest rate method.

(l) Pensions

The charity has no employees and therefore no pension liability.

Electric Theatre Workshop Ltd.

Notes to the accounts (contd.)

2. Legal status of the charity

The charity is a company limited by guarantee and has no share capital.

3. Income from charitable activities	Unrestricted funds	Restricted funds	Total funds current period	Total funds last period
	£	£	£	£
Box office	221,596	-	221,596	177,141
Patrons	22,406	-	22,406	23,255
Grants:				
Robertson Trust		-	-	16,000
Holywood Trust	16,665	-	16,665	50,837
Dumfries and Galloway Council	32,000	-	32,000	43,865
Peoples' Project		-	-	3,000
Visit Scotland	45,000	-	45,000	30,000
National Lottery	9,996	-	9,996	9,900
CR & C Ltd		-	-	3,000
Commissions:				
Carlisle City Council	-	18,900	18,900	24,000
A. Tinning	-	-	-	4,836
Sponsorship	4,250	-	4,250	1,700
HMRC Gift Aid	5,074	-	5,074	13,039
	<u>356,987</u>	<u>18,900</u>	<u>375,887</u>	<u>400,573</u>

4. Analysis of expenditure on charitable activities

Artistic and support fees	160,338	-	160,338	164,099
Production expenses	124,539	18,900	143,439	173,232
Box office expenses	5,746	-	5,746	3,187
Training and welfare	22,173	-	22,173	2,600
Travel and subsistence	4,885	-	4,885	6,143
Building occupancy	2,712	-	2,712	8,597
Telephone and IT	1,432	-	1,432	574
Office expenses	2,447	-	2,447	1,200
Documentation	1,345	-	1,345	2,972
Marketing	38,727	-	38,727	20,870
Insurance	3,672	-	3,672	1,269
Accountancy	1,013	-	1,013	500
Other professional fees	2,010	-	2,010	899
Bank charges	571	-	571	560
Depreciation	1,575	-	1,575	2,100
	<u>373,185</u>	<u>18,900</u>	<u>392,085</u>	<u>388,802</u>

5. Net income / (expenditure) for year

This is stated after charging:

Depreciation	1,575	-	1,575	2,100
Accountancy services	1,013	-	1,013	500
Other professional fees	2,010	-	2,010	899
	<u>4,598</u>	<u>-</u>	<u>4,598</u>	<u>3,499</u>

6. Staff costs and Directors' remuneration

There were no employees and no Director received any remuneration or benefits from the charity (2017 - £nil). No Director was reimbursed during the year (2017 - £nil). No Director received payment for professional or other services supplied to the charity (2017 - £nil).

7. Related party transactions

There were no related party transactions during the year (2017 - nil).

Electric Theatre Workshop Ltd.

Notes to the accounts (contd.)

8. Corporation taxation and Value Added Tax

The charity is exempt from tax on income and gains falling within Section 505 of the Taxes Act 1988 or Section 152 of the Taxation of Chargeable Gains Act to the extent that these are applied to its charitable objects.

It is also exempt from registration for Value Added Tax pursuant to VAT Notice 701-47, the exemption of cultural events from VAT.

9. Tangible fixed assets

	Plant and machinery	Total
	£	£
Cost:		
As at 31 August 2017	8,400	8,400
Additions	-	-
Disposals	-	-
As at 31 August 2018	<u>8,400</u>	<u>8,400</u>
Depreciation:		
As at 31 August 2017	2,100	2,100
Charge for the year	1,575	1,575
On disposals	-	-
As at 31 August 2018	<u>3,675</u>	<u>3,675</u>
Net book value:		
At 31 August 2017	<u>6,300</u>	<u>6,300</u>
At 31 August 2018	<u>4,725</u>	<u>4,725</u>

10. Creditors - amounts falling due within one year

	<u>2018</u>	<u>2017</u>
	£	£
Trade creditors	20,067	15,718
Other creditors and accruals	1,000	500
	<u>21,067</u>	<u>16,218</u>

11. Analysis of charitable funds

Movement in unrestricted fund	Balance 31 August 2017	Incoming Resources	Resources Expended	Funds 31 August 2018
	£	£	£	£
General fund	12,997	434,611	(439,161)	<u>8,447</u>
Movement in restricted fund				
Carlisle City Council	-	18,900	(18,900)	<u>-</u>

12 Post balance sheet events

There were no relevant post balance sheet events.