

Abandon Normal Devices
(A company limited by guarantee)
Report and Financial Statements
Year ending 31 March 2018
Charity number: 1161585
Company number: 06054549



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COMPANIES HOUSE

Reference and administrative details

Charity number: 1161585
 Company number: 06054549
 Registered Office: HOME, 2 Tony Wilson Place, Manchester, M15 4FN

Our advisers

Auditors Mitchell Charlesworth
 Centurion House
 129 Deansgate
 Manchester
 M3 3WR

Bankers RBS
 38 West Mosley Street
 Manchester
 M2 3AZ

Solicitors Brabners LLP
 Horton House
 Exchange Flags
 Liverpool
 L2 3YL

Directors and trustees

The directors of the charitable company (the charity) are its trustees for the purpose of charity law.
 The trustees and officers serving during the year and since the year end were as follows:

Key management personnel Abandon Normal Devices: Trustees and Directors

Chair:	H Rifkin	
Elected Trustees:	A Gilmore	
	M Stubbs	
	D Mathias	(appointed 17 May 2017)
	K Moffat	(appointed 17 May 2017)
	A Budd	(appointed 11 December 2017)
	D Moutrey	(resigned 31 March 2018)
Secretary	G Jenks	(appointed 11 December 2017) (resigned 11 June 2018)

Key management personnel:**Senior managers of Abandon Normal Devices:**

Director	G Jenks	(resigned 11 June 2018)
Senior Producer	R McCullough	
Head of Communications	C Waddington	

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2018

Chair's Report

Once again, I am delighted to report that Abandon Normal Devices (AND) had an extremely successful year as is set out in our trustees' report below. We have continued to break new artistic ground, attracted and engaged with significantly increased audiences, commissioned more new work and built new creative and strategic partnerships, particularly with the National Trust and the University of Manchester.

Creative risk taking with large-scale, innovative and exciting work has always been a strong ambition for AND and the 2017 Festival in Castleton in the High Peak of Derbyshire was particularly exciting. The extensive programme was located in the town, underground in the caves and across the surrounding landscape, allowing audiences to enjoy not only the work but also the beautiful area. Of particular note were the tens of thousands of people who flocked to Castleton over three nights to experience the stunning experience of *Waterlicht* in Winnats Pass. As well as being a great artistic success the festival also contributed greatly to the local visitor economy.

Financially, as with last year, we ended 2017/18 with a satisfactory level of reserves and in April 2018, started four years of Arts Council annual funding as well as delivering the Creative Europe funded *New Networked Normal* partnership alongside other projects funded by a wide range of partners.

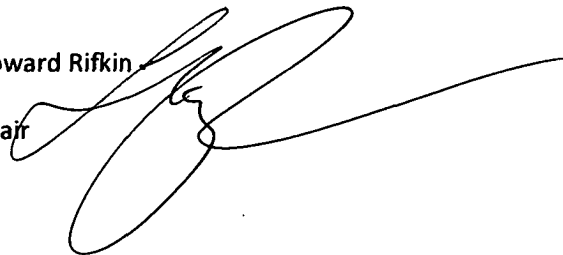
At the end of March, Dave Moutrey, one of AND's founders retired from the AND board and I want to pay particular thanks for his unstinting support, experience and advice over many years. Although Dave moved on, the board was strengthened with new members joining bringing their valuable skills and connections. We will continue to develop the board in the coming year looking to the future, as other longer serving members approach the end of their maximum six year tenure. Our succession planning ensures that the board retains a healthy mix of experience and 'new blood'. And of course I also want also to thank all my current co-trustees for their ongoing commitment and support.

As ever, thanks are due to the brilliant AND management and staff team, for their expertise, commitment, passion and enthusiasm, to the many artists with whom we have worked, all the AND volunteers without whom we could not deliver the scale and amount of work which this report sets out, and to our many partners and funders.

Finally, I want to thank our Director, Gabrielle Jenks, who left us in summer 2018. Gaby has led AND superbly, has brought her vision, integrity and ambition to everything she has done for the organisation since its inception almost a decade ago. She will be greatly missed by everyone, but it is powerful testimony to the way she has worked, her ideas, skill of execution and her approach to collaborative working that AND is in such a strong position, artistically and financially. We are sure Gaby's successor will be able to build on this legacy and we wish Gaby every success for the future.

Howard Rifkin

Chair

A large, stylized handwritten signature in black ink, likely belonging to Howard Rifkin, the Chair. The signature is fluid and extends across the width of the page.

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2018

Report of the trustees for the year ending 31 March 2018

The trustees are pleased to present their annual report together with the financial statements of the charity for the year ending 31 March 2018 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

The company is registered as a charity under Charities Act 2011 and its registered charity number is 1161585.

Our purposes and activities

The purposes of the charity are:

- to promote, maintain, improve and advance education by the encouragement of film and moving image public exhibition activity, in the United Kingdom, conducive to the advancement of education;
- to benefit audiences by enabling and supporting the development of screen practice; and
- any other purpose for the public benefit which is charitable according to the law in England and Wales which the trustees may determine from time to time.

The vision that shapes our annual activities is the promotion of screen practices and the fostering of knowledge, with a specific focus on new approaches to art-making and digital invention. This includes working with filmmakers and artists to promote, organise, present and produce varying techniques and methods of screen culture.

The charity provides a platform for audiences to see and learn about these new approaches and further educate audiences and artists, in the process. AND presents, promotes, organises, provides, manages and produces cultural experiences such as screenings, exhibitions, broadcasts, television and live performances, lectures and conferences. These are all conducive to the promotion, maintenance and advancement of screen education or to the encouragement of cultural cinema.

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'. The Trustees have always been proactive in ensuring that the activities of AND are to the benefit of the public and as a consequence have considered the guidance in employing the following strategies:

- Working with artistic talent in the UK through high quality commissions and ambitious digital productions.
- Pioneering new forms of public engagement through exploiting the possibilities of creative media practice.
- Engendering connectivity across disciplines and sectors (creative industries, regeneration, education and the arts).
- Growing and supporting diverse audiences for digital culture and screen based exhibition particularly in sites where arts and cultural engagement and producing infrastructure is low.
- Encouraging young producers and artists to access new networks and platforms.
- Strengthening the foundations of the organisation through creating a mixed economy model so AND remains fleet of foot, adaptive and entrepreneurial.

Putting these aims and objectives into action the charity has five areas of activity

a) AND Festival

The AND Festival is a roaming biennial of cinema, digital culture, it maps new cultural and digital domains every two years. Taking place in marginal locations, rural villages and coastal towns. AND creates a framework for delivery for new partner organisations to work within, establishing the festival as a site for partners to explore fresh ideas. The festival programme centres around a series of new public realm commissions, exhibitions, interactive performances, live cinema events, talks and debates. In the past, festival locations have included Manchester and Liverpool (2009-2012), Lancashire and Cumbria (2010 & 2011), Grizedale Forest (2015) and in September 2017 the Festival was sited in the Peak District National Park.

b) Research projects

AND's talent development programme embeds artists at the forefront of research across astrophysics, biotech and energy. Residencies benefit from "hands-on" involvement by artists and designers, especially those that work within the research and education sector. This allows for meaningful dialogue with the public, science practitioners, academics and researchers. Our residencies entail working with new technologies to make ground-breaking art provocations, examining the ethics and potentials of new materials and the new art-forms which define how we see and experience the world in the future.

c) Cross Platform – Live Cinema & Online

These involve live cinema events, public realm works and online commissions. These projects facilitate audience engagement and encourage user-led content, often artist led. These are complemented by experiments into how content such as film and video can be distributed through pervasive and locative media. Partners include, European networks e.g. *The New Networked Normal*, Transmediale and the Influencers.

d) Exhibitions

AND curates exhibitions, which bring together artists working with and exploring emerging technologies. This can also involve debate and discussion around how art and film are influenced by internet culture. Previously this has involved *Seeing the Forest Through the Trees*, *The Art of Bots* and *Digital Dark Ages*.

e) Touring productions

AND tours a number of commissions nationally and internationally to wider and more diverse audiences. This extends reach and involves the strategic development of new partners.

Achievements and performance

Overview

AND supports artists through residencies, new commissions and creating space and time to develop new work. AND's events are more than art projects - they are experiences, rooted in a location and a culture. They are social environments, which enable and empower our audiences to take risks and try something new.

2017 was a year of premieres and firsts - AND launched *COSMOS*, an audio-visual residency and commission with Jodrell Bank and the University of Manchester. We also won a successful European grant for the *New Networked Normal* (a programme and partnership with arts organisations across Europe).

The undoubted highlight in 2017/18 was the AND Festival (21-24 September 2017), the eighth and biggest festival to date taking place in the Peak District National Park. It featured 60 artists, 8 venues and attracted 32,453 visitors. Castleton, in the Peak District has very little arts provision and infrastructure so a major part of the success was that the organisation was able to realise such an ambitious programme in a town that had no prior experience or large scale cultural venues.

The programme in 2017 attracted record audience numbers, partly due to the success of delivering large scale installations like *Waterlicht* by Studio Roosegarde as part of the AND Festival and *COSMOS* at the Bluedot festival. Audience figures exceeded the annual targets attracting 222,707 - over 100,000 more than expected.

Summary

	Active	Ambient
Festival	28,165	1,550
Research and Residencies		11,194
Exhibitions		3,679
Online /Broadcast		94,475
Live Cinema		986
Touring		82,658
	28,165	194,542

AND Festival

For the 2017 edition, in collaboration with new host partners Peak District National Park and the National Trust, audiences were asked to go on a journey from above ground to below, uncovering site specific installations, world premieres, and performances across the peaks, caves and collapsed caverns of Castleton. The festival programme was an investigation into verticality and an invitation to re-orientate your perspective and reflect on the durational passing of time. From the drone's eye view to subterranean bunkers – it was prophetic, provocative and uncanny reflection on verticality.

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2018

Twenty three partners were involved in the delivery of 109 different events over the four days. The programme featured both charged for and free events and activities, including 76 curated tours, 13 screenings, 11 talks and events, four public realm works and five exhibitions. AND commissioned work from international artists from Japan, Mexico and Indonesia and 60% of the work featured in the programme was international. Over 20 new commissions included *The Deluge* by James Ferraro and the VR production *We Dwell Below* by Studio Ooni.

"Possibly the best trading day in the history of Castleton. The organisation was top class considering the amount of people that came. A talking topic for days." **Local business**

Talent development and new work

In July AND launched *COSMOS*, the first artists' residency using data from the Jodrell Bank observatory in a collaboration with the University of Manchester. This is one of the most ambitious data driven research projects in Europe, manifesting in an annual large scale audio-visual production for the Lovell Telescope at Jodrell Bank. The inaugural commission was granted to the collective, Rhizomatic from Tokyo and the residency involved working closely with researchers to find insightful ways to visualise complex information.

Alongside this, the AND Festival in September involved working with artists who had never before worked outdoors or in a site-specific way. The exhibition, *Digital Dark Ages* was a good example of working in depth on a focused theme with seven artists. They reflected on how the digital objects of today could be lost tomorrow and they exhibited works deep into Treak Cliff cavern. Artists involved in the programme said the opportunity to work with AND progressed their thinking, led to new work and increased confidence to stage work in new settings and environments.

"Curatorial depth, salient themes and inspiring setting allowed me to develop a work I would never have previously made." **Artist**

AND is committed to supporting artists who can be marginalised in the art, film or tech sector as well as creating opportunities for artists who aren't on the mainstream festival circuit. Throughout the programme in 2017 AND kept to targets, which focused on sustaining a gender split in the programme. The festival featured 47% women and 53% men and significantly the major new works commissioned were also female led – *We Dwell Below* was by Studio Ooni, *Listening to the Dark*, Beatrice Dillon and Nkisi. Much of the film programme also was inspired by filmmaker Hito Steyerl and showcased the works of British filmmaking talent Emma Charles.

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2018

Festival Touring

One of the projects which featured a strong international collaboration was *My Wall is Your Filter Bubble*, this involved working with artists from Mexico City. These artists e.g. Martha Mayer and Leslie Garcia had never worked with AR technology before. This toured to Mexico City from 23-26 February 2018 in partnership with Laboratorio Arte Alameda. Beatrice Dillon's project, *Listening to the Dark* was restaged in the Deadhouse, in Somerset House, London and *The Deluge*, by James Ferraro toured to Transmediale Festival, Berlin. Thomas Thwaites project *Chromobytes* formed part of a group show at MU Gallery, Eindhoven called *Biological Clocks of the Universe*.

Furthermore, commissions from the previous years, like *In the Eyes of the Animal* continued to tour across the UK and in Canada forming a major part of the National Science and Media Museum long running exhibition *Supersenses*, in the Autumn of 2017.

"AND represents a curatorial opportunity due to its ever-changing location and its commitment to new media. This inspired me to create a stronger connection to Castleton and Mexico City."

Doreen A Ríos

Digital Distribution

In September 39,123 users visited the website in comparison to 6,286 users in 2015, showing an increase of 522%. We saw page visits at 146,852 versus 27,643 in 2015, an increase of 431%. Around 35% of our online users are returning visitors.

Around 93% of AND's online visitors were from the UK in the month of September. This is a much larger percentage than in 2015 (67.40%). However, when reviewing the numbers, we can see an increase in international audiences overall (2,410 in 2015, 3,885 in 2017). More can be done in future to build the international online audience and this can be addressed through both programming and communications.

In the Eyes of the Animal by Marshmallow Laser Feast finally launched online in June after going through a series of UX design changes and following that launched on the Oculus Store.

Public Engagement

In 2017, AND worked with several new partners to ensure the work extended beyond the gallery to the public space. Statistically over half of AND's partners are new each year, in 2017 of the 23 partners, 13 were new e.g. Shift Cheshire East, Peak District National Park, National Trust, Arup and the Barbican.

The festival in particular offered new approaches to audience engagement through projects which forged new relationships with the environment. This allowed audiences and artists to reimagine the caves, the peaks, borders and terrain of Castleton. One of the key commissions, *Waterlicht*, by Studio Roosegarde, was a huge success and captured audiences imagination as it mapped Winnatts Pass with a blue wave showing sea levels historically. This event was so popular that due to demand AND had to turn people away - this shows there is strong public appetite for the type of work AND is producing.

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2018

For *COSMOS* and the AND Festival, audiences were asked about their previous arts engagement and attending levels. Their responses indicate that just over half (51%) of audiences had either not engaged with arts events in the previous year or their engagement had been low (up to 5 times). One in five people reported that they had never, or rarely, seen art in outdoor settings before and a slightly lower proportion (17%) had never or rarely engaged with digital culture online and/or visited contemporary arts events.

Despite this success in attracting both new or infrequent audiences, and in line with previous findings, the festival continues to draw a high proportion of highly engaged audiences with one in four having attended 20 or more arts events in the past year.

Press and recognition

Described as "*this bonkers biennial*" by The Guardian, the AND Festival was listed as one of the top ten best things to do in the week. The print and online press coverages estimate an audience reach of 100,883,990. There were regular news previews on BBC Radio 6 Music, in Wired and a Channel 4 News Feature launched the festival which also received positive reviews in The Wire, Art Monthly, a feature piece on The Late Junction, BBC Radio 3, Pic of the day in The Telegraph and post event coverage by BBC's North West Tonight.

To draw insights about the quality of audiences' experience at the Festival, audiences were asked to describe their experiences in three words and how likely they would be to attend AND's or similar events in the future. The most common words used were '*interesting*', '*fun*', '*exciting*', '*unique*', '*inspiring*', and '*different*'. These words were also amongst the most popular used by audiences to describe their experiences of the festival in 2015 which demonstrates consistency in the Festival offer.

The descriptions used by audiences follow several running themes beyond that of being entertained and having enjoyable experiences. They include descriptors such as '*informative*' and '*curious*', suggesting a degree of learning; and, words that demonstrate new and unique experiences such as '*unusual*', '*different*', '*innovative*', '*memorable*', '*adventurous*' and '*ambitious*'.

Amongst those audiences who were new to contemporary arts in outdoor settings and/or digital culture online, (91%) indicated that they were likely to attend this type of event again and would recommend AND to others. The return visits reflects the quality of the audience experience and demonstrates how AND is continuing to build a loyal audience base.

Sector Leadership

AND has continued to develop the *Digital Cultures* network in the North West, this focuses on addressing challenges in the industry – diversity being one of the key foci. This forms part of a more extensive network across the North, which includes working with cultural stakeholders in Tyne and Wear and in West Yorkshire via The Media Museum. This area of AND's work is supported by a diverse group of freelancers alongside institutions including Universities, and visual arts organisations in Manchester and nationally.

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2018

There was also a new addition to AND Festival which focused on sector development in partnership with the Barbican and the British Council. The festival hosted a number of international partners across the arts and academia including an international delegation of producers from around the world with FIELDWORK. This took the form of a two-day summit of producers, researchers and independent artists from India, Mexico, UK, Russia, South Africa and Indonesia.

Self-evaluation

AND undertakes two evaluations - one for the festival and the second for the European programme, the *New Networked Normal*. The importance of self-evaluation is increasingly important for an organisation which is commissioning new work. The self-evaluation sessions include internal feedback from the board, the team and audiences and is measured from the communications to the development of the programme.

The European Programme *New Networked Normal* focuses specifically on measuring the success of key projects and understanding what provision there is for qualitative and quantitative data collection across the cultural institutions. The festival's evaluation focuses on the touring programme of works, which extends online, the UK and internationally. This is still ongoing and for the moment includes audience, artist and volunteer data collected from the 2017 festival in Castleton.

Last year, AND also changed the evaluation methodology for the strategic touring programme so that it included more one to one meetings with partners rather than group sessions. For the first time AND also asked for more feedback from local businesses so that the economic impact could be captured. This has contributed to AND's better understanding of the wider ripple effects of staging the festival.

Increased resilience

There is an increasing need for any cultural organisation reliant on public sector money to develop alternative models for earning unrestricted money. Through the festival AND wanted to test out different ticketing structures. Given the challenges faced in the location (multiple sites privately owned) AND needed to collaborate with the commercial cave managers. We managed to sell all the festival passes, which is a record, and particularly pleasing given this is the first time the festival has been staged in Castleton. AND generated over £11,500 from festival passes, individual ticket sales and car parking.

This income covered the costs of hiring out the venue spaces, which based on previous festival models was never financially supported. The festival pass was priced at £45/40 with early bird prices of £40/35. The appetite for these tickets showed that AND could use this price tag to secure income and generate advance sales in the future.

Alongside this AND has made several changes to the organisation's governance. The Chair, Howard Rifkin, who leads on the development of the board ensures that it functions effectively. We recruited David Mathias, a solicitor who brings valuable legal expertise. Also joining was Alma Budd, a qualified accountant, who was subsequently elected as Treasurer. The board also appointed a Vice Chair, Katie Moffat who is now leading on board recruitment as Howard Rifkin and fellow trustee Mike Stubbs will both leave in 2020, as by then they will have served their maximum two three-year terms. As mentioned in the Chair's report above, succession planning is underway through which we are also very keen to strengthen the diversity of the board.

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2018

Reserves remain in a healthy position as the organisation remains with 3 months' operating costs in unrestricted income. The relationship with Contact, who, under a contract for services, continue to lead on AND's financial management continues to strengthen and this extra capacity has allowed the organisation to apply for Animation Tax Credits on audio visual productions like *In the Eyes of the Animal*.

In terms of other operating areas, we will take forward valuable experience and lessons to the next festival including structuring the volunteering programme differently, as the volunteers need more in-depth training to adapt to the host venue. AND will look to other larger festival /event models and outside of the arts for support on developing this. The team also identified a gap in the staffing structure for an Operations / Site Manager to join the team 6 months prior to delivery so they can manage key site, logistics and ground control staff and suppliers.

Financial review

AND ended the year with a deficit of £68,610 before taxation. The principal sources of income were grants, contracts, earned income from the festival and rental income.

AND continues to be supported by ACE both as an NPO and by supporting the festival through its Strategic Touring funding programme.

A new Creative Europe grant supported key activity which formed part of the AND Festival, in collaboration with European parties. Grant income was received from British Film Institute to support film activity. Grant income was also received from Jerwood Charitable Foundation for the *Digital Dark Ages* as well as grants from other organisations including the British Council and the Universities of Salford and Manchester.

The AND Festival had a record year with increased box office income and income from car parking.

Total reserves as at 31 March 2018 have decreased to £174,296; a decrease in reserves is expected in a festival year. £42,645 has been designated as a separate reserve to be used for the touring programme in 2018/19. Cash reserves at the year end are £37,059.

AND is not VAT registered but we continue to monitor our situation closely to ensure the VAT registration threshold is not breached.

Reserves policy and going concern

In the long term, the trustees believe that significantly excessive levels of general funds are unjustified; however, AND should build and maintain a general reserve to bridge the gap between the spending and receiving of income to cover unplanned emergencies. The trustees have recommended an ideal level of reserves at £100,000 and the policy is to achieve this via a contribution from successful grants moving forwards. The current free reserves (unrestricted funds not invested in fixed assets or otherwise designated) stand at £55,884, sufficient to cover 3 months ordinary running costs for the organisation (staff and non-project costs).

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2018

2017/18 was the final year in the three year ACE NPO funding cycle (April 2015 – March 2018). AND continues as part of the National Portfolio for 2018 – 2022 as a Band 1 organisation with the same level of funding. We continue to seek new funding partners and were successful in attracting new partners for the 2017 Festival.

The trustees therefore believe it is appropriate to prepare the financial statements on the going concern basis.

Plans for future periods

In the Summer, *COSMOS*, the art science residency with Jodrell Bank will take place again as part of the Bluedot festival. Alongside the new commission by Addie Wagenknecht this is the first time AND will run an ambassadors programme which will provide training to young people interested in producing digital projects.

In the Autumn of 2018 AND will stage the final events which formed part of Creative Europe project the *New Networked Normal* project. This is a collaboration with major partners Transmediale (Berlin), CCCB in Barcelona, The Influencers festival and Strp festival in Eindhoven. The Autumn programme may include a series of events at Manchester Airport. This would include staging work and debates in relation to data, logistics and the duty free art.

The main focus of fundraising will be focused on the next AND Festival, which is due to take place in Autumn 2019. The team are currently mapping out feasible models and meetings have taken place with the Arts Council with regards the Strategic Project grants to support this further.

As mentioned in the Chair's report, after nearly a decade of service, Gabrielle Jenks will be leaving. She has been instrumental in providing the artistic and strategic direction of the organisation growing it from a city-based gallery festival to the UK's only roaming biennial. The recruitment begins in July 2018 and the new Director should be in place by the end of 2018.

Structure, Governance and Management

Governing Document

AND is a company limited by guarantee governed by its Memorandum and Articles of Association dated 1 January 2007, as amended by special resolutions dated 8 September 2014 and 1 May 2015. It was registered as a charity with the Charity Commission with effect from 1 May 2015.

Members of the Company

Membership of the company is only open to those who are or are about to be appointed as trustees/directors of the company. A person ceases to be a member of the company when they cease to be a director/trustee. The liability of the members is limited and they guarantee to contribute £1 if the company is dissolved either whilst a member or within one year of ceasing to be a member.

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2018

Appointment of trustees

The trustees (other than co-opted trustees) are appointed by the members at the AGM for an initial period of three years and are eligible to be re-appointed for a further three years. After that they must have been out of office for at least a year before they are eligible for appointment again, unless in exceptional circumstances there is a resolution approving a reappointment by the current trustees.

The trustees have the power to co-opt up to two trustees, but co-opted trustees only hold office until the next AGM. Each trustee signs a Letter of Agreement and Code of Conduct outlining their responsibilities to the charity.

Trustee induction and training

All new Trustees are provided with key governance documents, including Articles of Association, accounts, current business plan and up to date trustee guidance documents from the Charity Commission. In addition, they meet the Director and Chair to be apprised of the charity's current programme of activities and key issues.

The trustees have an annual away day to review the past year's work and achievements and to consider the main strategic issues facing the organisation in the coming period.

Organisation

There are currently six trustees of the charity and they work closely with the Director to ensure sound legal and financial governance. The Chair, Howard Rifkin meets the Director once a month to address key issues facing the organisation and business development, but the day-to-day running of the organisation sits with the Director. The Board meets four times a year and feedbacks regularly on funding applications, artistic programme and contributes to the four year business planning sessions.

As mentioned above, Dave Moutrey retired from the Board in March 2018 and we welcomed David Mathias and Katie Moffat to the board in May 2017. Katie is Head of Digital at the Audience Agency and is an expert in digital marketing, digital analytics and social media engagement and David is a solicitor at Weightmans, and brings valuable legal expertise. In December 2017, again as mentioned, we also appointed Alma Budd as Treasurer of AND, she is a qualified accountant with experience of the charitable and arts sectors.

Related parties and co-operation with other organisations

The company directors are also the charity's trustees. None of AND's directors / trustees received remuneration or other benefit from their work with AND. All company directors give of their time freely. Any connection between a trustee or senior manager of the charity with a production company, performer or exhibitor is disclosed to the full board of trustees in the same way as any other contractual relationship with a related party.

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2018

Pay policy for senior staff

The senior management team acts as the executive in charge of managing and running the organisation on a day to day basis.

The staff salaries are set by benchmarking across the sector, ensuring the salary levels reflect the responsibilities and skill levels relevant to the particular post. There is an expenses policy laid out for the organisation which includes rates and standards accepted for reimbursement – in the UK and abroad. AND has a policy in place which provides guidelines and establishes procedures for employees incurring travel, entertainment and related expenses whilst on Company business.

The pay of the senior staff is reviewed annually by the board of trustees.

Volunteers

The recruitment of volunteers, training and support includes adherence to an expenses policy which can be adapted based on where events are taking place and the distance volunteers need to travel. There is a Volunteer Policy which includes rates and standards accepted for reimbursement to volunteers, – in the UK and abroad. AND's expenses policy provides guidelines and establishes procedures for volunteers incurring travel, entertainment and related expenses whilst on AND business.

Risk management

A detailed risk register has been created for the financial management of the charity, which includes monitoring shortfall or cuts in funding, the inability to raise funds, internal and external fraud and inconsistently applied finances. This is reviewed at quarterly board meetings and there is an annual review of the principal risks and uncertainties that the charity faces alongside the annual budget review. AND has also established policies, systems and procedures to mitigate those risks identified.

The trustees review the major risks that could impact on AND. These are:

Risk	Mitigation
Cuts to existing core funding from the Arts Council	Regular dialogue with Arts Council, reporting activity and progress
Change in senior staffing on a small team and insufficient staff resources	Ensure succession planning is in place for the organisation, support experience team and ensure salaries remain competitive
Unable to manage shortfall in funding	Keep funding sources diverse
Change in government	Engage a broad range of political support
Low audiences to events and therefore low box office	Develop extensive audience development programme working with the embedded community teams within partners

Trustees' responsibilities in relation to the financial statements

The charity trustees (who are also the directors of AND for the purposes of company law) are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2018

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

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

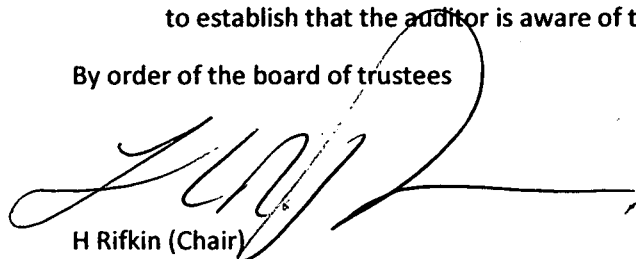
The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Statement as to disclosure to our auditors

In so far as the trustees are aware at the time of approving our trustees' annual report:

- there is no relevant information, being information needed by the auditor in connection with preparing their report, of which the organisation's auditor is unaware, and
- the trustees, having made enquiries of fellow directors and the organisation's auditor that they ought to have individually taken, have each taken all steps that he/she is obliged to take as a director in order to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

By order of the board of trustees



H Rifkin (Chair)

5 September 2018

Registered office address:

HOME

2 Tony Wilson Place

Manchester

M15 4FN

**INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF ABANDON NORMAL DEVICES**

Opinion

We have audited the financial statements of Abandon Normal Devices for the year ended 31 March 2018 on pages 20 to 34. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Policies) including FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2018, and of the incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice (applicable to smaller entities); and
- have been prepared in accordance with the requirements of the Companies Act 2006 and Charities Act 2011

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

INDEPENDENT AUDITOR'S REPORT (CONTINUED)
TO THE MEMBERS OF ABANDON NORMAL DEVICES

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters

In our opinion, based on the work undertaken in the course of our audit:

- the information given in the Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report.

We have nothing to report in respect of the following matters where the Charities Act 2011 require us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of directors

As explained more fully in the Trustees' Responsibilities Statement, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the directors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with regulations made under section 154 of that Act.

Our responsibilities are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

INDEPENDENT AUDITOR'S REPORT (CONTINUED)
TO THE MEMBERS OF ABANDON NORMAL DEVICES

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's trustees, as a body, in accordance with regulations made under section 154 of the Charities Act 2011. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Mitchell Charlesworth

Mitchell Charlesworth LLP
Chartered Accountants
Statutory Auditor

04/10/2018

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Centurion House
129 Deansgate
Manchester
M3 3WR

Mitchell Charlesworth LLP is eligible to act as an auditor in terms of Section 1212 of the Companies Act 2006.

Abandon Normal Devices

Statement of Financial Activities (including Income and Expenditure Account)

for year ending 31 March 2018

	Note	Unrestricted Funds £	Restricted Funds £	Total Funds 2018 £	Total Funds 2017 £
Income					
<i>Income from charitable activities:</i>					
Core funding	3	135,000	-	135,000	135,000
Annual Programme	4	-	58,329	58,329	15,084
Festival & Box Office	5	16,188	198,225	214,413	153,720
Touring Programme	6	-	9,100	9,100	75,738
Cross Platform - Live Cinema & Online	7	-	-	-	10,000
Research & Residencies	8	300	25,200	25,500	26,200
Income from other trading activities	9	1,200	-	1,200	8,989
Total income		152,688	290,854	443,542	424,731
Expenditure					
Expenditure on charitable activities	10	141,915	370,237	512,152	313,638
Total expenditure		141,915	370,237	512,152	313,638
Net income/(expenditure)		10,773	(79,383)	(68,610)	111,093
Tax on activities	15	16,750	-	16,750	-
Net movement in funds for the year		27,523	(79,383)	(51,860)	111,093
Reconciliation of funds					
Total funds brought forward		71,006	155,150	226,156	115,063
Total funds carried forward		98,529	75,767	174,296	226,156

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

All income and expenditure derive from continuing activities.

Abandon Normal Devices

Balance Sheet

as at 31 March 2018

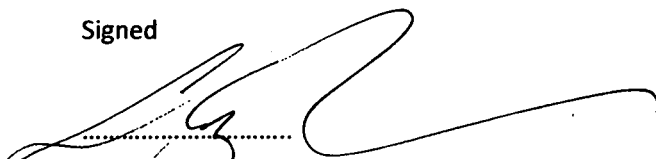
	Note	2018 £	2017 £
Fixed assets			
Tangible assets	16	1,375	-
Total Fixed Assets		1,375	-
Current assets			
Debtors	17	166,531	15,200
Cash at bank and in hand		37,059	224,158
Total Current Assets		203,590	239,358
Liabilities			
Creditors falling due within one year	18	30,669	13,202
Net Current assets		172,921	226,156
Net assets		174,296	226,156
The funds of the charity:	19		
Unrestricted income funds		55,884	44,006
Designated income funds		42,645	27,000
Restricted income funds		75,767	155,150
Total charity funds		174,296	226,156

Registered Company No: 06054549

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.

These financial statements were approved by the members of the Board authorised for issue on the 5 September 2018 and are signed on their behalf by:

Signed



Howard Rifkin

Chair of trustees on behalf of the trustees

Abandon Normal Devices
Statement of Cash Flows
for year ending 31 March 2018

	Note	2018 £	2017 £
Cash used in operating activities	21	(184,794)	132,970
Cash flows from investing activities			
Purchase of tangible fixed assets		(2,305)	-
Cash provided by (used in) investing activities		(2,305)	-
Cash flows from financing activities		-	-
Cash used in financing activities		-	-
Increase (decrease) in cash and cash equivalents in the year		(187,099)	132,970
Cash and cash equivalents at the beginning of the year		224,158	91,188
Total cash and cash equivalents at the end of the year		37,059	224,158

The notes at pages 23 to 34 form an integral part of the financial statements

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2018

Notes on 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 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.

Abandon Normal Devices meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

b) Preparation of the accounts on a going concern basis

Abandon Normal Devices is in the first year of a four year funding cycle (April 2018 – March 2022) with Arts Council England as a National Portfolio Organisation as well as the first year of a two year funding agreement with Creative Europe. We continue to seek new funding partners and were successful in generating income from various organisations for the 2017 Festival.

The general reserve stands at £55,883 equivalent to 3 months operating costs, sufficient to cover any unplanned emergencies.

The Trustees therefore believe it is appropriate to prepare the financial statements on the going concern basis.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and the amount can be measured reliably.

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

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2018

d) Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of 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 grants which the funder 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.

e) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure on charitable activities includes the costs of performances, exhibitions and other educational activities undertaken to further the purposes of the charity and their associated support costs.

Abandon Normal Devices is not registered for VAT and therefore all VAT incurred on expenditure is irrecoverable. Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

f) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs which support the Charity's artistic programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated are set out in note 11.

g) Tangible fixed assets

Individual fixed assets costing £500 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
Computer equipment	25 – 50%

h) Debtors

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

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.

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2018

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 amortised cost using the effective interest method.

2. Legal status of the Charity

AND is a private company limited by guarantee incorporated in England and Wales and has no share capital. The registered office is HOME, 2 Tony Wilson Place, Manchester, M15 4FN. 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.

3. Unrestricted Grant Income from Core Funders

	Total Funds 2018 £	Total Funds 2017 £
Arts Council England (North West) – NPO funding	135,000	135,000
	135,000	135,000

4. Annual Programme Income

	Unrestricted Funds 2018 £	Restricted Funds 2018 £	Total Funds 2018 £	Total Funds 2017 £
Creative Europe	-	48,829	48,829	11,662
Art of Bots partnership project income	-	-	-	3,422
The Space (In The Eyes Of The Animal)	-	9,500	9,500	-
	-	58,329	58,329	15,084

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2018

5. Festival Income

	Unrestricted Funds 2018 £	Restricted Funds 2018 £	Total Funds 2018 £	Total Funds 2017 £
Arts Council England (North West) – strategic touring	-	130,000	130,000	140,000
Co-commissions	1,000	68,225	69,225	12,950
Box office	11,992	-	11,992	770
Other festival earned income	3,196	-	3,196	-
	16,188	198,225	214,413	153,720

6. Touring Programme Income

	Restricted Funds 2018 £	Total Funds 2018 £	Total Funds 2017 £
Salford University	-	-	10,000
Kendal Calling	-	-	1,000
The Space	-	-	64,738
Junction Arts	7,600	7,600	-
British Council	1,500	1,500	-
	9,100	9,100	75,738

7. Live Cinema, Film & Video Income

	Restricted Funds 2018 £	Total Funds 2018 £	Total Funds 2017 £
BFI	-	-	10,000
	-	-	10,000

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2018

8. Research & Residencies Income

	Unrestricted Funds 2018 £	Restricted Funds 2018 £	Total Funds 2018 £	Total Funds 2017 £
NESTA	-	-	-	20,000
British Council	-	-	-	2,200
Tyne & Wear: North Networks Digital Cultures	300	-	300	4,000
COSMOS	-	25,200	25,200	-
	300	25,200	25,500	26,200

9. Income from other trading activities

	Unrestricted Funds 2018 £	Total Funds 2018 £	Total Funds 2017 £
Workshops & performances	-	-	8,000
Speaker fees	-	-	489
Rental income	1,200	1,200	500
	1,200	1,200	8,989

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2018

10. Analysis of expenditure on charitable activities

	Core funding	Annual Programme	Festival	Touring Programme	Research & Residencies	Total expenditure 2018	Total expenditure 2017
	£	£	£	£	£	£	£
Direct project costs	-	24,467	218,641	11,649	27,314	282,071	152,881
Marketing	1,486	3,861	45,301	890	-	51,538	16,069
Staff costs	79,471	-	2,593	-	-	82,064	75,664
Freelancers	-	-	-	35,340	-	35,340	31,023
Storage	2,490	-	-	-	-	2,490	2,396
Travel & accommodation	5,573	-	10,076	99	-	15,748	4,724
Finance costs	7,158	-	-	-	-	7,158	1,205
Bad debts	69	-	-	-	-	69	-
Depreciation	223	-	707	-	-	930	-
Governance costs (see note 11)	3,775	-	-	-	-	3,775	4,845
Support costs (see note 11)	30,969	-	-	-	-	30,969	24,831
Total	131,214	28,328	277,318	47,978	27,314	512,152	313,638

Expenditure on charitable activities was £512,152 (2017: £313,638) of which £141,915 was unrestricted (2017: £221,647) and £370,237 was restricted (2017: £91,991).

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2018

11. Analysis of governance and support costs

Costs that can be wholly attributed to either support or governance are allocated directly to those functions. Other costs are allocated either on the basis of the estimation of time spent (staff costs) or consumption of resources (office costs). Refer to the table below for the basis for apportionment and the analysis of support and governance costs.

Analysis of support and governance costs

	General support	Governance function	Total	Basis of apportionment
	£	£	£	
Catering and venue hire for board meetings	-	277	277	Invoices
Salaries, wages and related costs	4,214	-	4,214	Allocated on time
General office	15,427	-	15,427	Invoices
Management accounting & payroll	6,864	-	6,864	Invoices
VAT Advisory services	1,044	-	1,044	Invoices
Animation Tax Credits Advisory services	3,420	-	3,420	Invoices
Audit Fees	-	3,498	3,498	Governance
Total	30,969	3,775	34,744	

12. Net income/(expenditure) for the year

	2018	2017
	£	£
This is stated after charging:		
Management accounting & payroll fees	6,864	5,424
Depreciation	930	-
Audit fees	3,498	2,556
Total	11,292	7,980

13. Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

	2018	2017
	£	£
Salaries and wages	83,574	77,631
Social security costs	7,835	7,355
	91,409	84,986

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2018

13. Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel (continued)

No employees had employee benefits in excess of £60,000 (2017: nil).

The charity trustees were not paid or received any other benefits from employment with the Charity in the year (2017: £nil) neither were they reimbursed expenses during the year (2017: £nil). No charity trustee received payment for professional or other services supplied to the charity (2017: £nil).

The key management personnel of the Charity comprise the trustees, the Director and the Senior Producer. The total employee benefits of the key management personnel of the Charity were £66,961 (2017: £59,628).

14. Staff Numbers

The average monthly head count was 3.33 staff (2017: 3 staff) and the average monthly number of full-time equivalent employees (including casual and part-time staff) during the year were as follows:

	2018	2017
	Number	Number
Permanent staff including part time staff on permanent basis	3.33	3

15. Corporation Taxation

	2018	2017
Corporation tax debtor in relation to Animation Tax Credits	16,750	-

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2018

16. Tangible Fixed Assets

	Computers
	£
Cost:	
As at 1 April 2017	-
Additions	2,305
Disposals	-
As at 31 March 2018	<u>2,305</u>
Depreciation:	
As at 1 April 2017	-
Disposals	-
Charge for the year	930
As at 31 March 2018	<u>930</u>
Net book value	
As at 1 April 2017	-
As at 31 March 2018	<u>1,375</u>

17. Debtors

	2018	2017
	£	£
Trade debtors	8,696	15,200
Prepayments	1,085	-
Accrued Income	140,000	-
Other debtors	16,750	-
	<u>166,531</u>	<u>15,200</u>

18. Creditors: amounts falling due within one year

	2018	2017
	£	£
Trade creditors	12,089	6,810
Accruals	16,441	4,314
Taxation and social security costs	2,139	2,078
	<u>30,669</u>	<u>13,202</u>

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2018

19. Analysis of charitable funds

Analysis of movements in unrestricted funds

	Balance 1 April 2017	Incoming resources	Resources expended	Transfers	Funds 31 March 2018
	£	£	£	£	£
General fund	44,006	169,438	114,915	(42,645)	55,884
Designated fund (17-18 Festival)	27,000	-	27,000	-	-
Designated fund (18-19 Annual Programme)	-	-	-	42,645	42,645
Total	71,006	169,438	141,915	-	98,529

Name of unrestricted fund	Description, nature and purposes of the fund
General fund	The 'free reserves' after allowing for all designated funds.
Designated fund	Designated fund for 2018/19 Programme.

Analysis of movements in restricted funds

	Balance 1 April 2017	Incoming resources	Resources expended	Funds 31 March 2018
	£	£	£	£
ACE - strategic touring	140,000	130,000	243,054	26,946
British Council (Senyawa)	12,150	-	12,150	-
British Council (My Wall Is Your Filter Bubble)	-	16,000	16,000	-
British Council (The Hive 18-19)	-	7,600	-	7,600
British Council (Fieldwork 18-19)	-	10,000	-	10,000
BFI Hub North (Film, Video & Music)	-	8,000	8,000	-
Somerset House (Landforms)	3,000	-	3,000	-
Creative Europe	-	48,829	17,780	31,049
University of Salford - Digital Decay	-	2,000	2,000	-
Jerwood - Treak Cliff	-	10,000	10,000	-
National Trust - Contribution to Waterlicht	-	5,000	5,000	-
Junction Arts (Heavy Metal Detector at Bolsover)	-	1,500	1,500	-
The Space (In The Eyes Of The Animal)	-	9,500	9,328	172
Fieldwork	-	17,225	17,225	-
COSMOS at Bluedot	-	25,200	25,200	-
Total	155,150	290,854	370,237	75,767

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2018

Name of restricted fund	Description, nature and purposes of the fund
Arts Council England – Strategic Touring	This fund supported the 2017 festival, and is going on to support the 2018/19 Programme.
British Council (Senyawa)	This fund supported the Senyawa project at the 2017 festival.
British Council (My Wall Is Your Filter Bubble)	This fund supported the My Wall is Your Filter Bubble project at the 2017 festival.
British Council (The Hive 18-19)	This fund is to support the touring of The Hive project in the 2018/19 Programme.
British Council (Fieldwork 18-19)	This fund is to support the Fieldwork project in the 2018/19 programme.
BFI Hub North (Film, Video & Music)	This fund supported Film, Video & Music projects at the 2017 festival.
Somerset House (Landforms)	This fund supported the Listening to the Dark project at the 2017 Festival.
Creative Europe	This fund supported the New Networked Normal project, some of which manifested in the 2017 festival, and some of which will manifest in the 2018/19 programme.
University of Salford - Digital Decay	This fund supported the Digital Dark Ages project at the 2017 festival.
Jerwood - Treak Cliff	This fund supported projects at the Treak Cliff venue during the 2017 festival.
National Trust - Contribution to Waterlicht	This fund supported the Waterlicht performance at the 2017 festival.
Junction Arts (Heavy Metal Detector at Bolsover)	This fund supported the touring of the Heavy Metal Detector project to Junction Arts' Bolsover Castle's Lantern Parade.
The Space (In The Eyes Of The Animal)	This fund supported the further development of the In The Eyes Of The Animal project.
Fieldwork	This fund supported the Fieldwork Festival Events & Meetmarket project in the 2017 festival.
COSMOS at Bluedot	This fund supported the COSMOS project at Bluedot festival at Jodrell Bank in July 2017.

20. Analysis of net assets between funds

	Unrestricted Funds	Designated Funds	Restricted Funds	Total
	£	£	£	£
Tangible Fixed assets	1,375	-	-	1,375
Cash at bank and in hand	66,247	42,645	(71,833)	37,059
Other net current assets/(liabilities)	(11,738)	-	147,600	135,862
Total	55,884	42,645	75,767	174,296

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2018

21. Reconciliation of net movement in funds to net cash flow from operating activities

	2018	2017
	£	£
Net movement in funds	(51,860)	111,093
Add back depreciation charge	930	-
Less corporation tax refund due	(16,750)	
Decrease (increase) in debtors	(134,581)	28,273
Increase (decrease) in creditors	17,467	(6,396)
Net cash used in operating activities	(184,794)	132,970

22. Related party transactions

There were no related party transactions during the period (2017: £ nil).