

# Annual Review 2017/18



kalasangam

# Our Vision

Kala Sangam is an intercultural arts hub which aims to reflect the diversity of contemporary Britain through the work we present, the artists we support and the communities we engage.

Specialising in South Asian arts and culture, most of our work takes place in our Arts Centre in the heart of Bradford (in between Bradford Cathedral and The Broadway Shopping Centre) with our outreach activities extending nationally and internationally.

In Sanskrit, 'Kala' means arts and 'Sangam' means a meeting point.

Kala Sangam aims to bring people and communities together to create and experience high-quality diverse art, to increase understanding and awareness of different cultures, and to provide talent development pathways for young people and emerging artists into a career in the arts.

Founded in 1993 by Dr Shripati Upadhyaya and Dr Geetha Upadhyaya OBE, Kala Sangam became a registered charity and limited company in 1996.

2

# Summary

I'm delighted to present Kala Sangam's annual review for 2017/18.

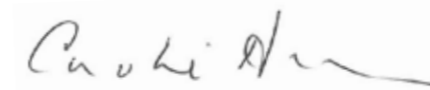
This year has been one of change but also one of huge excitement as we launched our new artistic vision. Through this new strategy we've increased the number of performances we put on, our support for artists is greater than it has ever been in the company's history and our audiences are up 5%. Our building continues to be a hub for all communities in Bradford, with the total number visiting us nearly doubling this year, whilst our partnership work goes from strength to strength – as exemplified by our Community Works project delivered with Balbir Singh Dance Company.

In April 2017, as the company entered its 25th year, we said goodbye to our founder Dr Geetha Upadhyaya OBE, who retired from her role as Artistic Director. We are immensely grateful to both her and Dr Shripati Upadhyaya for the legacy they leave us. The values that shaped Kala Sangam – of inclusion, openness, innovative collaborations and a passion for South Asian arts – are ones that we will continue to hold close to our hearts.

I'd like to thank our core funders, Arts Council England and Bradford Council, for the support they have continued to show us, as well as Garfield Weston Foundation and Church Urban Fund who have directly helped us to reach more people in our city this year.

Finally, I would like to thank the audiences, artists, students, parents, room bookers and café users who have come through our doors in the last year. Your ongoing support is greatly appreciated – we hope you're as excited as we are about what the future will bring.

Best wishes



Caroline Harrison  
Chair of the Board of Trustees



3

# Our Artistic Programme



**In 2017/18 Kala Sangam launched three new public facing strands of activity:**

## South Asia Now

We programme work by South Asian artists/organisations or work that showcases art forms from South Asia. A priority is placed on presenting work which develops the art form and/or is created by British people of South Asian descent.

## British Diversity

To ensure we are at the forefront of what it means to live in Britain in 2018, we support the creation of work which looks at cultural heritage in the context of modern Britain or is actively diversity-focused. This strand also covers work that fuses together different artforms, styles and cultures.

## This Is Bradford

Putting Kala Sangam at the heart of arts delivery in the city, we offer rehearsal space, development support and performance opportunities to local artists and companies. We also bring work to Bradford which addresses societal issues for the city or is relevant to one of its many communities.

“ We enjoyed a wonderful performance of the Chethena Kathakali Company. Thank you for bringing Indian culture to our doorstep! ”

Audience member,  
The Kala Chethena Kathakali Company

**In 2017/18 Kala Sangam hosted 24 performances/events and 6 exhibitions - an increase from 15 performances and 2 exhibitions in 2016/17.**

## Reflecting diversity

2017/18 saw Kala Sangam present its most diverse programme to date. Highlights included the second year of Bradford's Women Of The World Festival, the debut exhibition of Bradford-born Pakistani poet Nabeelah Hafeez, Möbius Dance's World Premiere performance, Dhoom Dhoom Lak Lak!! – a Punjabi music and dance performance by Bradford's Punjabi Roots Academy – and the end of year jazz showcase by students from the Northern School of Creative Industries at Bradford College.

## Looking good

The appointment of an experienced technician to oversee performances has improved the quality of both our staging and artist experience. Through our Memorandum of Understanding with Bradford College, we have also been able to employ a technical assistant for show days, supporting him in his professional development.

## International talent

Kala Sangam continued to provide a platform for outstanding international artists to present work in the UK. This included a performance by world renowned violinist Dr L. Subramaniam (his only UK date outside of London), a Kuchipudi performance by USA's Siddhendra Art Academy, a sitar recital by Indian artist Azeem Ahmed Alvi and the work of emerging Indian contemporary dance artists in 2Faced Dance's Outlands programme.

# Support for Artists

In 2017/18 Kala Sangam supported more artists to create work than the company had done in the previous 5 years, with 12 weeks of studio time provided as support in kind.

Kala Sangam facilitated two networking events for Bradford-based artists and offered in-kind space to the SLATE programme for Black, Asian and minority ethnic (BAME) artist networking. We took on a leadership role within Bradford Dance Network and joined the steering group for the TINArts led Talent Hub project, supporting learning disabled dancers. We also became a critical friend for Creative Case North.

**Kala Sangam supported  
9 artists / organisations  
in developing successful  
applications to Arts Council  
England, releasing more than  
£100K in funding**

## Artists Takeover 2017

August and September 2017 saw us run our first Artists Takeover – 3 weeks where we handed over our building to a selection of artists to create, play, rehearse and develop new work. Artists each received a week in one of the company's studios, £500 funding and development support specially tailored to their needs. This year's artists truly reflected the diversity of Kala Sangam's increased intercultural ambition, with 2 BAME artists, 1 Bradford-based dancer, 2 South Asian dance styles and 1 modern take on traditional South Asian music.

“ It has been an artistic renaissance for me to be able to explore my dance roots again and to feel so completely supported and encouraged on that journey. ”

**Kamala Devam**, Artists Takeover participant 2017

# Audiences

2,496 audience members saw a performance and an estimated 21,000 visitors engaged with our exhibitions throughout 2017/18.

To further deepen audience engagement with the programme, from Autumn 2017 we began regularly streaming performances and post-show discussions through Kala Sangam's Facebook page. Over the course of the year, the 25 videos we produced had 7,500 views for a total of 3,378 minutes.

Our marketing approach was re-evaluated in 2017/18 with a new Marketing and Audience Development plan. Poster sites were installed in our Arts Centre, our brochure was redesigned and a social media strategy was implemented.

“ The autism friendly performance and lovely welcoming staff made the experience a positive one for us all. ”

**Audience Member,**  
The Magic Fish

**Average 48% capacity  
for performances**  
- up 5% on 2016/17

**96% of audiences rated  
their experience positively.**

The company scores particularly highly on 'value for money', 'quality of exhibition' and 'overall experience'.\*

**45% of audiences identify as non-white**  
with 39% of audiences identifying as Asian or British Asian.\*

\*Audience Finder survey results



# Classes

In 2017/18 classes at Kala Sangam included our Bharatanatyam Academy, Bollywood dance, Bhangra, Dhol drumming, Contemporary dance, disability integrated dance, visual arts and a choir.

Following the retirement of Artistic Director Dr Geetha Upadhyaya OBE in April 2017, Kala Sangam appointed renowned dancer Santosh Menon to teach our Bharatanatyam Academy. In 2017/18 13 students received bespoke ISTD training through 64 weekly sessions.

Our Ashtanga Yoga classes, in partnership with Yoga Bradford, saw 135 people attending, with 84 sessions over the year.

Delivered by Punjabi Roots Academy, our Punjabi music and dance classes saw 20 sessions of both dance and Dhol drumming offered through the year. Attendances grew steadily with a final total attendance of 146 for dance and 68 for Dhol.

“It's nice to do cultural things as a family, especially with a dying art like Dhol drumming. We'd recommend trying it, because it's something you'll enjoy as well!”

Participants, Punjabi music and dance class

We provided free studio space to Phoenix Dance Theatre's NO BOUNDS classes, allowing them to build up a group of enthusiastic boys from the city who now attend every Thursday.

In February we partnered with Dance For Life and International Mixed Ability Sports to launch a new mixed ability dance provision for disabled and non-disabled dancers.

# Schools

In 2017/18 Kala Sangam engaged 757 pupils across 15 schools in Creative Arts Workshops and Schools Linking Activity.

This year saw us redesign our schools offer to better align with the company's new strategic vision. Launched in January 2018, our new In Britain Today workshops investigate the PSHE curriculum and key 'British Values' in a fun, accessible, informative and inspiring way. The workshops are directly aligned with the PSHE Association Programme of Study for Key Stages 2, 3 and 4.

“Kala Sangam are an essential part of our success at Secondary level.”

Azam Ali, Secondary Advisor at The Linking Network

Alongside curriculum-linked outcomes, Kala Sangam's new approach helps children and young people to build personal skills such as confidence, self-expression and communication.

We continued to be a host for neutral venue visits for schools on the Linking programme, and delivered creative workshops for schools in Bhangra, Bharatanatyam and Bollywood.





# Projects

## Near Neighbours

Funded by a small grant from Near Neighbours (Church Urban Fund), Kala Sangam delivered an Interfaith Community project with the Anand Milan Centre, a Gujarati community centre, and members of Soka Gakkai International, a Nichiren Buddhist organisation. Working with artist Cat Scott, this visual arts project brought these faith-based organisations together to find commonality between their faiths and daily lives.

## Kala Sangam and Balbir Singh Dance Company project

In the run up to Balbir Singh Dance Company's (BSDC) Double Bill in December 2017, Kala Sangam and BSDC worked in partnership to engage 87 children from Nessfield and Allerton primary schools and Community Works Centre in Barkerend. Over five weeks, the young people created dance pieces inspired by the themes of Champion of the Flatlands and Love & Spice.

The two school groups had the chance to visit rehearsals and perform their pieces for each other and BSDC company members, whilst Community Works' young people performed as part of BSDC's programme at Kala Sangam.

The project was so succesful that Kala Sangam secured a grant from Bradford Metropolitan District Council to continue delivery until July 2018.

“ Having Community Works perform as part of the show was a delight and it also brought in new families to the venue and the work. Kala Sangam's new approach to engaging with arts organisations, the trust they create and value they place on the art is a wonderful breath of fresh air. ”

**Balbir Singh**, Artistic Director, Balbir Singh Dance Company



# Our People

In 2017/18 all core staff members attended at least one performance as an audience member.

## Our Board:

**Caroline Harrison**  
Chair

**Ian Lewis**  
Treasurer

**Pauline Mayers**  
Trustee

**Paul Nash**  
Trustee

**Marie O'Reilly**  
Vice Chair

**Daniel Prendergast**  
Trustee

**Laiqa Sheikh**  
Trustee (appointed 31 January 2018)

**Ravinder Singh**  
Trustee

**David West**  
Trustee

## Our Staff:

**Ajit Singh**  
Chief Executive Officer

**Jez Arrow**  
Finance Manager

**Suhail Bashir**  
Facilities Assistant

**Sidra Bi**  
Finance Assistant

**Bradley Cook-Pattison**  
Facilities Assistant

**Alex Croft**  
Creative Producer

**Sam Cryer**  
Facilities Assistant

**Sam Drake**  
Facilities Assistant

**Mohammed Ifikar**  
Facilities Officer

**Mandeep Kaur**  
Marketing & Admin Officer

**Mo Khan**  
Facilities Assistant

**Marianne Matusz**  
Education and Outreach Officer

**Steve O'Connell**  
Venue Sales Manager

**Pritesh Parmar**  
Marketing & Admin Officer (maternity cover)

**Suleman Rahman**  
Facilities Assistant

**Summayah Rahman**  
Cleaner

**Mat Schofield**  
Caretaker

**Cat Scott**  
Marketing & Admin Assistant

**Marcia Travers**  
Cleaner

**Dr Geetha Upadhyaya OBE**  
Artistic Director (retired April 2017)



Hirers included Freedom Studios, the UK Independent Literature Festival, Elohim Gospel Church and Dance United Yorkshire who ran 45 days' worth of projects. We also continued to present end of season shows by local dance groups such as Addo Dance, ND Dance Academy, Explosion Cultural Arts, Paris Cherise Dance Company, Sonic Boom Cheerleading and Total Dance Elite. December 2017 saw us host the Penny Appeal's Great Muslim Pantomime for a sold out run of dates.

In 2017/18, the total number of room bookings at Kala Sangam rose 40% to 943.

Community/Charity/Voluntary sector bookings increased from 530 to 572, Public sector (CBMDC/NHS) bookings increased from 27 to 115, and private bookings (weddings/christenings etc) increased from 5 to 15. NCS/The Challenge were once again major users of our space during the summer months, with 2,100 young people attending the project.

**“ We keep coming back – says it all! ”**  
Booker, 2018

**“ A very warm welcome, nothing was too much trouble. Thank you! ”**  
Booker 2018

**The total number of people visiting Kala Sangam rose from 21,666 in 2016/17 to 42,224 in 2017/18.**

**Arts-related room bookings increased from 24 to 144.**



# Our Venue

## The Rooftop Café

In October 2017, The Rooftop Café took over all catering provision at the venue. The café serves a fresh food offering of sandwiches, wraps and flatbreads, all made from locally sourced produce. Footfall has increased significantly for the café since the new food offer was launched.

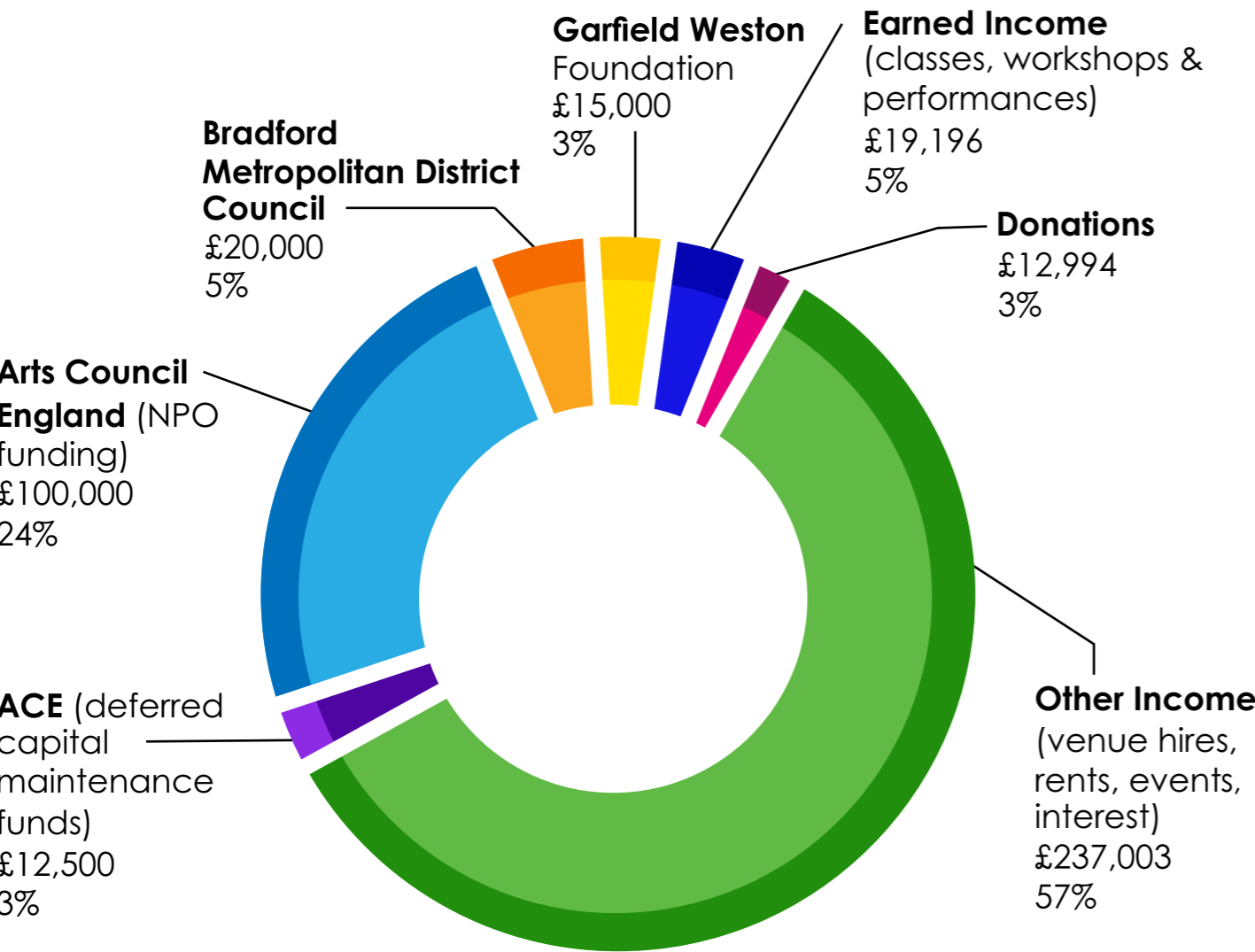


**“ Staff were very friendly and very accommodating to my religious needs. ”**  
Facebook review, 2017

**“ Always a fantastic venue. Staff are very helpful and go beyond expectations. ”**  
Booker, 2017

# Financial Overview

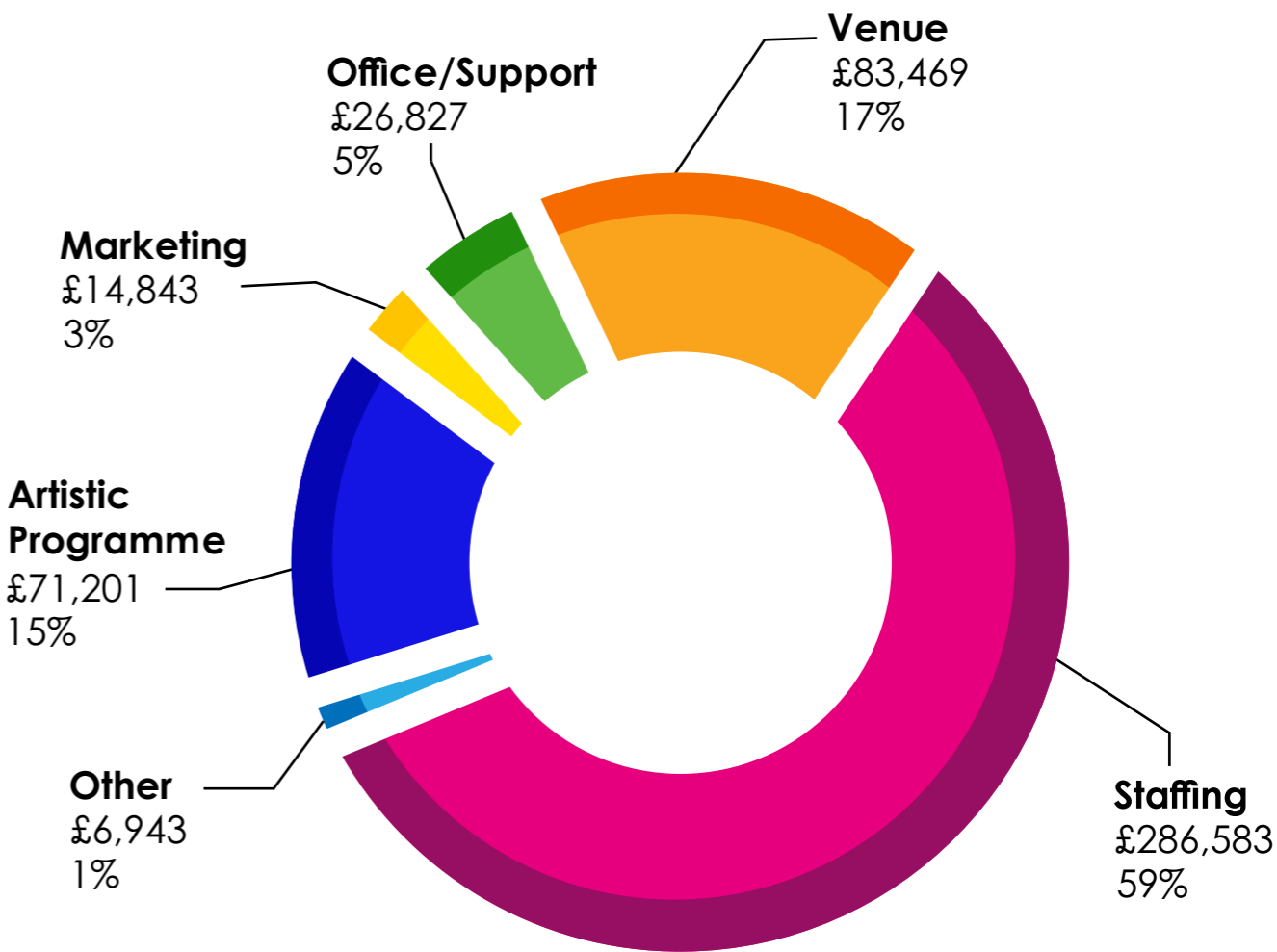
## Income



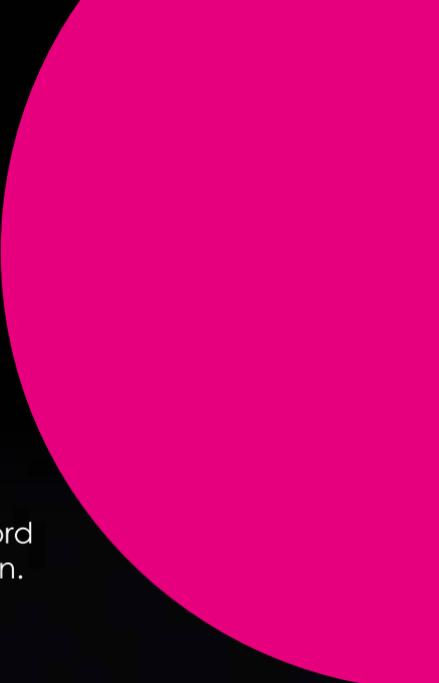
### Core Funders

## Expenditure

Excludes depreciation of £91,831



### Other Funders



**Kala Sangam**  
**1 Forster Square**  
**Bradford**  
**BD1 4TY**

Kala Sangam is just a 5 minute walk from both Bradford Interchange and Bradford Forster Square train station.  
Find us between Bradford Cathedral and The Broadway Shopping Centre.

The building is fully accessible with a lift to all floors.

For more information:

visit our website: [www.kalasangam.org](http://www.kalasangam.org)  
call us: **01274 303340**  
email: [info@kalasangam.org](mailto:info@kalasangam.org)

 [@Kala\\_Sangam](https://twitter.com/Kala_Sangam)

 [/kala.sangam](https://www.facebook.com/kala.sangam)

 [@kalasangam\\_arts\\_centre](https://www.instagram.com/kalasangam_arts_centre)

 [/thekalasangam](https://www.youtube.com/thekalasangam)

**Photography credits**

Pg 1, 5, 8, 9, 10 Karol Wyszynski  
Pg 2, 3 Brian Slater  
Pg 4, 16 Danilo Moroni  
Pg 7 Nick Greenwood  
Pg 11 Sara Teresa  
Pg 12 Rob Ford

Company registration number: 03195878

Charity registration number: 1055488

# Kala Sangam the Academy of South Asian Performing Arts

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2018

KJA Kilner Johnson Limited  
Statutory Auditors  
Network House  
Stubs Beck Lane  
Cleckheaton  
West Yorkshire  
BD19 4TT

# **Kala Sangam the Academy of South Asian Performing Arts**

## **Contents**

Reference and Administrative Details	1
Trustees' Report	2 to 6
Statement of Trustees' Responsibilities	7
Independent Auditors' Report	8 to 10
Statement of Financial Activities	11
Balance Sheet	12
Statement of Cash Flows	13
Notes to the Financial Statements	14 to 21

# **Kala Sangam the Academy of South Asian Performing Arts**

## **Reference and Administrative Details**

<b>Chair</b>	Caroline Harrison
<b>Chief Executive Officer</b>	Ajit Singh
<b>Trustees</b>	Ian Lewis Pauline Mayers (resigned 18 July 2018) Marie O'Reilly Daniel Prendergast (resigned 18 July 2018) Ravinder Singh David West Paul Nash Laiqa Sheikh (appointed 31 January 2018)
<b>Secretary</b>	Ajit Singh
<b>Senior Management Team</b>	Jez Arrow, Finance Manager Dr Geetha Upadhyaya OBE, Artistic Director (retired 30 April 2017) Steve O'Connell, Venue Sales Manager Alex Croft, Creative Producer (appointed 24 April 2017)
<b>Principal Office</b>	St Peter's House 1 Forster Square Bradford West Yorkshire BD1 4TY  The charity is incorporated in England and Wales.
<b>Company Registration Number</b>	03195878
<b>Charity Registration Number</b>	1055488
<b>Bankers</b>	Unity Trust Bank Plc Nine Brindleyplace Birmingham B1 2HB
<b>Auditor</b>	KJA Kilner Johnson Limited Statutory Auditors Network House Stubs Beck Lane Cleckheaton West Yorkshire BD19 4TT

# **Kala Sangam the Academy of South Asian Performing Arts**

## **Trustees' Report**

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements of the charitable company for the year ended 31 March 2018.

### **Vision**

Kala Sangam is an intercultural arts hub which aims to reflect the diversity of contemporary Britain through the work we present, the artists we support and the communities we engage.

Specialising in South Asian arts and culture, most of our work takes place in our Arts Centre in the heart of Bradford (in between Bradford Cathedral and The Broadway Shopping Centre) with our outreach activities extending nationally and internationally.

Kala Sangam aims to bring people and communities together to create and experience high-quality diverse art, to increase understanding and awareness of different cultures, and to provide talent development pathways for young people and emerging artists into a career in the arts.

Founded in 1993 by Dr Shripati Upadhyaya and Dr Geetha Upadhyaya OBE, Kala Sangam became a registered charity and limited company in 1996.

### **Artistic Programme**

In 2017/18, Kala Sangam launched three new public facing strands of activity:

#### South Asia Now

We programme work by South Asian artists/organisations or that showcases art forms from South Asia. A priority is placed on presenting work which develops the art form and/or is created by British people of South Asian descent.

#### British Diversity

To ensure we are at the forefront of what it means to live in Britain in 2018, we support the creation of work which looks at cultural heritage in the context of modern Britain or is actively diversity-focussed. This strand also covers work that fuses together different artforms, styles and cultures.

#### This Is Bradford

Putting Kala Sangam at the heart of arts delivery in the city, we offer rehearsal space, development support and performance opportunities to local artists and companies. We also bring work to Bradford which addresses societal issues for the city or is relevant to one of its many communities.

In 2017/18, Kala Sangam hosted twenty four performances/events and six exhibitions – an increase from fifteen performances and two exhibitions in 2016/17.

#### Reflecting diversity

2017/18 saw Kala Sangam present its most diverse programme to date. Highlights included the second year of Bradford's Women Of The World Festival, the debut exhibition of Bradford-born Pakistani poet Nabeelah Hafeez, Möbius Dance's World Premiere performance, Dhoom Dhoom Lak Lak!! – a Punjabi music and dance performance by Bradford's Punjabi Roots Academy – and the end of year Jazz Showcase from students at Bradford College's Northern School of Creative Industries.

# Kala Sangam the Academy of South Asian Performing Arts

## Trustees' Report

### International talent

Kala Sangam continued to provide a platform for outstanding international artists to present work in the UK. This included a performance by world renowned violinist Dr L. Subramaniam (his only UK date outside of London), a Kuchipudi performance by USA's Siddhendra Art Academy, a sitar recital by Indian artist Azeem Ahmed Alvi, and the work of emerging Indian contemporary dance artists in 2Faced Dance's Outlands programme.

### Looking good

The appointment of an experienced technician to oversee performances has improved the quality of both our staging and artist experience. Through our MOU with Bradford College we have also been able to employ a technical assistant for show days, supporting him in his professional development.

*"We enjoyed a wonderful performance of the Chethena Kathakali Company. Thank you for bringing Indian culture to our doorstep!"* Audience member (The Kala Chethena Kathakali Company)

### **Support for Artists**

In 2017/18, Kala Sangam supported more artists to create work than the company had done in the previous five years combined, with twelve weeks of studio time provided as support-in-kind.

Kala Sangam facilitated two networking events for Bradford-based artists and offered in-kind space to the SLATE programme for BAME artist networking. We took on a leadership role within Bradford Dance Network and joined the steering group for the TINArts led Talent Hub project, supporting learning disabled dancers. We also became a critical friend for Creative Case North.

Kala Sangam supported nine artists/organisations in developing successful applications to Arts Council England, releasing over £100K in funding.

Artists Takeover 2017 (August and September 2017) saw us run our first Artists Takeover event – three weeks where we handed over our building to a selection of artists to create, play, rehearse and develop new work. Artists each received a week in one of the company's studios, £500 funding, and development support specially tailored to their needs. This year's artists truly reflected the diversity of Kala Sangam's increased intercultural ambition, with two BAME artists, one Bradford-based dancer, two South Asian dance styles and one modern take on traditional South Asian music.

*"It has been an artistic renaissance for me to be able to explore my dance roots again and to feel so completely supported and encouraged on that journey."* Kamala Devam (Artists Takeover participant 2017)

### **Audiences**

2,496 audience members saw a performance, and an estimated 21,000 visitors engaged with our exhibitions, throughout 2017/18.

To further deepen audience engagement with the programme, from autumn 2017 we began regularly streaming performances and post-show discussions through Kala Sangam's Facebook page. Over the course of the year, the twenty five videos we produced had 7,500 views for a total of 3,378 minutes.

Our marketing approach was re-evaluated in 2017/18, with a new Marketing and Audience Development plan. Poster sites were installed throughout the venue, our brochure was redesigned and a social media strategy was implemented.

- Average 48% capacity for performances; up 5% on 2016/17.

# Kala Sangam the Academy of South Asian Performing Arts

## Trustees' Report

- 96% of audiences rated their experience positively; the company scores particularly highly on 'value for money', 'quality of exhibition' and 'overall experience'.
- 45% of audiences identify as non-white, with 39% of audiences identifying as Asian or British Asian.

*"The autism friendly performance and lovely welcoming staff made the experience a positive one for us all."*  
Audience Member (The Magic Fish)

### Classes

In 2017/18, classes at Kala Sangam included our Bharatanatyam Academy, Bollywood dance, Bhangra, Dhol drumming, contemporary dance, disability integrated dance, visual arts and a choir.

Following the retirement of Artistic Director Dr Geetha Upadhyaya, in April 2017, Kala Sangam appointed renowned dancer Santosh Menon to teach our Bharatanatyam Academy.

In 2017/18, thirteen students received bespoke ISTD training through 64 weekly sessions. Our Ashtanga Yoga classes, in partnership with Yoga Bradford, saw 135 people attending, with 84 sessions over the year.

Delivered by Punjabi Roots Academy, our Punjabi music and dance classes saw 20 sessions of both dance and Dhol drumming offered through the year. Attendances grew steadily, with a final total attendance of 146 for dance and 68 for Dhol.

We provided free studio space to Phoenix Dance Theatre's NO BOUNDS classes, allowing them to build up a group of enthusiastic boys from the city who now attend every Thursday. In February we partnered with Dance For Life and International Mixed Ability Sports to launch a new mixed ability dance provision for disabled and non-disabled dancers.

*"It's nice to do cultural things as a family, especially with a dying art like Dhol drumming. We'd recommend trying it, because it's something you'll enjoy as well!"* Punjabi music & dance class participants

### Schools

In 2017/18, Kala Sangam engaged 757 pupils across 15 schools in Creative Arts Workshops and Schools Linking Activity. This year saw us redesign our schools offer to better align with the company's new strategic vision.

Launched in January 2018, our new In Britain Today workshops investigate the PSHE curriculum and key 'British Values' in a fun, accessible, informative and inspiring way. The workshops are directly aligned with the PSHE Association Programme of Study for Key Stages 2, 3 and 4.

Alongside curriculum-linked outcomes, Kala Sangam's new approach helps children and young to build personal skills such as confidence, self-expression and communication.

We continued to be a host for neutral venue visits for schools on the Linking programme, and delivered creative workshops for schools in Bhangra, Bharatanatyam and Bollywood.

*"Kala Sangam are an essential part of our success at Secondary level."* Azam Ali (Secondary Schools Advisor at The Linking Network)

### Projects

#### Near Neighbours

Funded by a small grant from Near Neighbours (Church Urban Fund), Kala Sangam delivered an Interfaith Community project with the Anand Milan Centre, a Gujarati community centre, and members of Soka Gakkai International (a Nichiren Buddhist organisation). Working with artist Cat Scott, this visual arts project brought these faith-based organisations together to find commonality between their faiths and daily lives.

# Kala Sangam the Academy of South Asian Performing Arts

## Trustees' Report

### Kala Sangam & Balbir Singh Dance Company

In the run up to Balbir Singh Dance Company's (BSDC) Double Bill in December 2017, Kala Sangam and BSDC worked in partnership to engage 87 children from Nessfield and Allerton primary schools and Community Works Centre in Barkerend.

Over five weeks, the young people created dance pieces inspired by the themes of Champion of the Flatlands and Love & Spice. The two school groups had the chance to visit rehearsals and perform their pieces for each other and BSDC company members, whilst Community Works' young people performed as part of BSDC's programme at Kala Sangam.

The project was so successful that Kala Sangam secured a grant from Bradford Metropolitan District Council to continue delivery until July 2018.

*"Having Community Works perform as part of the show was a delight and it also brought in new families to the venue and the work. Kala Sangam's new approach to engaging with arts organisations, the trust they create and value they place on the art is a wonderful breath of fresh air."* Balbir Singh (Artistic Director, Balbir Singh Dance Company)

### **Venue**

The total number of people visiting Kala Sangam rose from 21,666 in 2016/17, to 42,224 in 2017/18. Arts-related room bookings increased from 24 to 144, and the total number of room bookings at Kala Sangam rose by 40% to 943.

Hirers included Freedom Studios, the UK Independent Literature Festival, Elohim Gospel Church and Dance United Yorkshire, who ran 45 days' worth of projects. We also continued to present end of season shows by local dance groups such as Addo Dance, ND Dance Academy, Explosion Cultural Arts, Paris Cherise Dance Company, Sonic Boom Cheerleading and Total Dance Elite. December 2017 saw us host the Penny Appeal's Great Muslim Pantomime for a sold out run of dates.

Community/Charity/Voluntary sector bookings increased from 530 to 572, Public sector (CBMDC and NHS) bookings increased from 27 to 115, and private bookings (e.g. weddings and christenings,) increased from 5 to 15.

NCS/The Challenge were once again major users of our space during the summer months, with 2,100 young people attending the project.

### The Rooftop Café

In October 2017, The Rooftop Café took over all catering provision for the venue. The café serves a fresh food offering of sandwiches, wraps and flatbreads, all with locally sourced produce. Footfall has increased significantly within the café since the new food offer came into place.

*"We keep coming back - says it all!"* Room booker (2018)

*"A very warm welcome, nothing was too much trouble. Thank you!"* Room booker (2018)

*"Staff were very friendly and very accommodating to my religious needs."* Facebook review (2017)

*"Always a fantastic venue. Staff are very helpful and go beyond expectations."* Room booker (2017)

# Kala Sangam the Academy of South Asian Performing Arts

## Trustees' Report

### Financial Performance

The deficit for the year of £165,000 is in line with our forecast and reflects the significant developments that have taken place during the accounting period.

Reported turnover is £356,000 less than in the prior year. Following the completion of our capital development programme, there has been an expected reduction in capital grants of £267,000, and a further reduction of £39,000 in the level of associated recharges. This has a material impact on the level of turnover.

The completion of the building programme coincided with the launch of a new artistic vision. Central to this has been artist development, which has contributed to a six fold increase in venue hires from artists and arts related organisations.

Staffing changes, including the retirement of our founding Artistic Director and her Associate team, led to a £29,000 overall reduction in income from all sources during the transitional period that followed. Box office income has exceeded target.

Overhead costs have increased, and include capital depreciation of over £91,000, and over £33,000 of additional capital expenditure, as well as staff restructuring costs of £25,000.

Looking forward, we continue to operate at a deficit for the next financial year as we implement the new artistic vision set out in our business plan, which was submitted to Arts Council England as part of our commitment to them as a National Portfolio Organisation. With ACE funding now secure until 2022, and a major staff restructuring exercise completed, we anticipate generating a modest surplus annually from 2019/20.

The annual report was approved by the trustees of the charity on 15 November 2018 and signed on its behalf by:



.....  
Caroline Harrison  
Chair

## **Kala Sangam the Academy of South Asian Performing Arts**

### **Statement of Trustees' Responsibilities**

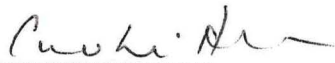
The trustees (who are also the directors of Kala Sangam the Academy of South Asian Performing Arts for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and 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; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of 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 charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the trustees of the charity on 15 November 2018 and signed on its behalf by:



.....  
Caroline Harrison  
Chair

## **Kala Sangam the Academy of South Asian Performing Arts**

### **Independent Auditor's Report to the Members of Kala Sangam the Academy of South Asian Performing Arts**

#### **Opinion**

We have audited the financial statements of Kala Sangam the Academy of South Asian Performing Arts (the 'charity') for the year ended 31 March 2018, which comprise the Statement of Financial Activities, Balance Sheet, Statement of Cash Flows, and Notes to the Financial Statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is United Kingdom Accounting Standards, comprising Charities SORP - FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and applicable law (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity'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 its trustees as a body, for our audit work, for this report, or for the opinions we have formed.

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 its results for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

#### **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 trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. 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.

## **Kala Sangam the Academy of South Asian Performing Arts**

### **Independent Auditor's Report to the Members of Kala Sangam the Academy of South Asian Performing Arts**

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.

#### **Opinion on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the 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 our knowledge and understanding of the company 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 Companies Act 2006 requires 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 trustees**

As explained more fully in the Statement of Trustees' Responsibilities [set out on page 7], 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 trustees 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**

Our objectives 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.

As part of an audit in accordance with ISAs (UK), we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

## **Kala Sangam the Academy of South Asian Performing Arts**

### **Independent Auditor's Report to the Members of Kala Sangam the Academy of South Asian Performing Arts**

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the charity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- Conclude on the appropriateness of the trustees use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the charity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the charity to express an opinion on the financial statements. We are responsible for the direction, supervision and performance of the charity audit. We remain solely responsible for our audit opinion.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



James R Kilner BSc FCA (Senior Statutory Auditor)  
For and on behalf of KJA Kilner Johnson Limited, Statutory Auditor

Network House  
Stubs Beck Lane  
Cleckheaton  
West Yorkshire  
BD19 4TT

Date: 16.11.18.

# Kala Sangam the Academy of South Asian Performing Arts

## Statement of Financial Activities for the Year Ended 31 March 2018 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

		Unrestricted funds £	Restricted funds £	Total 2018 £	As restated Total 2017 £
	Note				
<b>Income and Endowments from:</b>					
Donations and legacies		6,378	6,616	12,994	8,995
Charitable activities	2	139,196	27,500	166,696	444,346
Investment income		5,034	-	5,034	2,309
Other income	3	<u>221,092</u>	<u>10,877</u>	<u>231,969</u>	<u>317,252</u>
Total Income		<u>371,700</u>	<u>44,993</u>	<u>416,693</u>	<u>772,902</u>
<b>Expenditure on:</b>					
Raising funds	4	(14,843)	-	(14,843)	(10,280)
Charitable activities		<u>(449,949)</u>	<u>(116,905)</u>	<u>(566,854)</u>	<u>(499,051)</u>
Total Expenditure		<u>(464,792)</u>	<u>(116,905)</u>	<u>(581,697)</u>	<u>(509,331)</u>
Net (expenditure)/income		(93,092)	(71,912)	(165,004)	263,571
Transfers between funds		<u>4,936</u>	<u>(4,936)</u>	<u>-</u>	<u>-</u>
<b>Other recognised gains and losses</b>					
Net movement in funds		(88,156)	(76,848)	(165,004)	263,571
<b>Reconciliation of funds</b>					
Total funds brought forward		<u>233,610</u>	<u>1,396,049</u>	<u>1,629,659</u>	<u>1,366,088</u>
Total funds carried forward	15	<u><u>145,454</u></u>	<u><u>1,319,201</u></u>	<u><u>1,464,655</u></u>	<u><u>1,629,659</u></u>

All of the charity's activities derive from continuing operations during the above two periods.

The funds breakdown for 2017 is shown in note 15.

# Kala Sangam the Academy of South Asian Performing Arts

(Registration number: 03195878)  
Balance Sheet as at 31 March 2018

	Note	2018 £	(As restated) 2017 £
<b>Fixed assets</b>			
Tangible assets	10	1,315,180	1,376,571
<b>Current assets</b>			
Stocks	11	182	237
Debtors	12	52,578	77,488
Cash at bank and in hand		183,580	432,013
		236,340	509,738
<b>Creditors: Amounts falling due within one year</b>	13	(86,865)	(256,650)
<b>Net current assets</b>		149,475	253,088
<b>Net assets</b>		1,464,655	1,629,659
<b>Funds of the charity:</b>			
<b>Restricted funds</b>		1,319,201	1,396,049
<b>Unrestricted income funds</b>			
Unrestricted funds		145,454	233,610
<b>Total funds</b>	15	1,464,655	1,629,659

The financial statements on pages 11 to 21 were approved by the trustees, and authorised for issue on 15 November 2018 and signed on their behalf by:



David West  
Trustee

# Kala Sangam the Academy of South Asian Performing Arts

## Statement of Cash Flows for the Year Ended 31 March 2018

	Note	2018 £	2017 £
<b>Cash flows from operating activities</b>			
Net cash (expenditure)/income		(165,004)	263,571
<b>Adjustments to cash flows from non-cash items</b>			
Depreciation	10	91,191	68,856
Investment income		(5,034)	(2,309)
		(78,847)	330,118
<b>Working capital adjustments</b>			
Decrease in stocks	11	55	14
Decrease in debtors	12	24,910	36,233
(Decrease)/increase in creditors	13	(144,218)	92,290
(Decrease)/increase in deferred income		(25,567)	14,500
Net cash flows from operating activities		(223,667)	473,155
<b>Cash flows from investing activities</b>			
Interest receivable and similar income		5,034	2,309
Purchase of tangible fixed assets	10	(29,800)	(310,464)
Sale of tangible fixed assets		-	13,314
Net cash flows from investing activities		(24,766)	(294,841)
Net (decrease)/increase in cash and cash equivalents		(248,433)	178,314
Cash and cash equivalents at 1 April		432,013	253,699
Cash and cash equivalents at 31 March		183,580	432,013

All of the cash flows are derived from continuing operations during the above two periods.

# **Kala Sangam the Academy of South Asian Performing Arts**

## **Notes to the Financial Statements for the Year Ended 31 March 2018**

### **1 Accounting policies**

#### **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) issued on 16 July 2014, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006.

#### **Income and endowments**

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

#### ***Donations and legacies***

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

#### ***Grants receivable***

General purpose grants are credited to the income and expenditure account in the period received. Specific grant income is matched to the associated expenditure and recognised in the accounts in the period when the project expenses are incurred.

#### ***Deferred income***

Deferred income represents amounts received for future periods and is released to incoming resources in the period for which, it has been received. Such income is only deferred when:

- The donor specifies that the grant or donation must only be used in future accounting periods; or
- The donor has imposed conditions which must be met before the charity has unconditional entitlement.

#### ***Charitable activities***

Income from charitable activities relates to fees paid for students to attend classes, box offices sales in respect of public performances, and fees from commissioned performances and workshops. This income is recognised on a receivables basis when receipt is probable and the amount can be measured reliably.

#### **Expenditure**

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

All resources expended are inclusive of irrecoverable VAT.

# **Kala Sangam the Academy of South Asian Performing Arts**

## **Notes to the Financial Statements for the Year Ended 31 March 2018**

### ***Raising funds***

These are costs incurred in attracting voluntary income, the management of investments and those incurred in trading activities that raise funds.

### ***Charitable activities***

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

### **Support costs**

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, for example, allocating property costs by floor areas or per capita, staff costs by the time spent and other costs by their usage.

### **Governance costs**

These include the costs attributable to the charity's compliance with constitutional and statutory requirements, including audit, strategic management and trustees' meetings and reimbursed expenses.

### **Irrecoverable VAT**

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

### **Taxation**

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

### **Tangible fixed assets**

Individual fixed assets costing £250.00 or more are initially recorded at cost.

### **Depreciation and amortisation**

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

<b>Asset class</b>	<b>Depreciation method and rate</b>
Freehold improvements	Over 15 years
Equipment	20% or 30% straight line
Saint Peter's House	Over 100 years

### **Fund accounting**

Unrestricted income funds are general funds that are available for use at the trustees's discretion in furtherance of the objectives of the charity.

Designated funds are unrestricted funds where resources are set aside for specific purposes at the discretion of the trustees.

# Kala Sangam the Academy of South Asian Performing Arts

## Notes to the Financial Statements for the Year Ended 31 March 2018

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

### 2 Income from charitable activities

	Unrestricted funds	Restricted funds	Total 2018	Total 2017
	General £	£	£	£
Capital development	-	-	-	267,136
Provision of Education and Performance	19,196	-	19,196	42,490
Arts Council England Capital	-	12,500	12,500	-
Arts Council England NPO	100,000	-	100,000	100,000
BMDC Grant	20,000	-	20,000	20,000
Garfield Weston Foundation	-	15,000	15,000	-
Near Neighbours	-	-	-	3,500
Cultural Enterprise Programme (BMDC)	-	-	-	3,600
Regional Growth Fund (BMDC)	-	-	-	6,620
Other	-	-	-	1,000
	<u>139,196</u>	<u>27,500</u>	<u>166,696</u>	<u>444,346</u>

### 3 Other income

	Unrestricted funds		Restricted funds	Total 2018	Total 2017
	Designated £	General £	£	£	£
Venue sales (room hire and rental income)	<u>18,249</u>	<u>202,843</u>	<u>10,877</u>	<u>231,969</u>	<u>317,252</u>

### 4 Expenditure on raising funds

	Allocated support costs	Total 2018	Total 2017
	£	£	£
Other expenditure	<u>14,843</u>	<u>14,843</u>	<u>10,280</u>

Other expenditure relates to advertising and promotion of performances and events.

# Kala Sangam the Academy of South Asian Performing Arts

## Notes to the Financial Statements for the Year Ended 31 March 2018

### 5 Analysis of governance and support costs

#### Charitable activities expenditure

	Unrestricted funds	Restricted funds	Total 2018	Total 2017
	General £	£	£	£
Recruitment and training	6,264	-	6,264	1,567
Premises	70,969	12,500	83,469	91,676
Performance, workshops, classes and project costs	44,984	26,217	71,201	51,216
Office costs	15,316	580	15,896	13,973
Legal and professional	3,146	-	3,146	343
Depreciation and loss on disposal of fixed assets	1,838	89,993	91,831	87,133
Bank charges	1,521	-	1,521	1,319
Sundry	3,382	113	3,495	7,665
	<u>147,420</u>	<u>129,403</u>	<u>276,823</u>	<u>254,892</u>

#### Governance costs

	Unrestricted funds	Total 2018	Total 2017
	General £	£	£
Audit fees			
Audit of the financial statements	<u>3,448</u>	<u>3,448</u>	<u>3,283</u>

### 6 Trustees remuneration and expenses

No trustees, nor any persons connected with them, have received any remuneration from the charity during the year.

No trustees have received any reimbursed expenses or any other benefits from the charity during the year.

# Kala Sangam the Academy of South Asian Performing Arts

## Notes to the Financial Statements for the Year Ended 31 March 2018

### 7 Staff costs

The aggregate payroll costs were as follows:

	2018 £	2017 £
<b>Staff costs during the year were:</b>		
Wages and salaries	269,687	225,698
Social security costs	15,426	14,912
Pension costs	1,470	266
	<u>286,583</u>	<u>240,876</u>

The monthly average number of persons (including senior management team) employed by the charity during the year expressed as full time equivalents was as follows:

	2018 No	2017 No
Management and Administration	3	4
Artistic and Education	2	4
Venue Management	3	4
	<u>8</u>	<u>12</u>

No employee received emoluments of more than £60,000 during the year.

### 8 Auditors' remuneration

	2018 £	2017 £
Audit of the financial statements	<u>3,448</u>	<u>3,283</u>

# Kala Sangam the Academy of South Asian Performing Arts

## Notes to the Financial Statements for the Year Ended 31 March 2018

### 9 Taxation

The charity is a registered charity and is therefore exempt from taxation.

### 10 Tangible fixed assets

	Land and buildings £	Furniture and equipment £	Total £
<b>Cost</b>			
At 1 April 2017	1,823,799	9,581	1,833,380
Additions	29,800	-	29,800
At 31 March 2018	1,853,599	9,581	1,863,180
<b>Depreciation</b>			
At 1 April 2017	452,749	4,060	456,809
Charge for the year	89,993	1,198	91,191
At 31 March 2018	542,742	5,258	548,000
<b>Net book value</b>			
At 31 March 2018	1,310,857	4,323	1,315,180
At 31 March 2017	1,371,050	5,521	1,376,571

### 11 Stock

	2018 £	2017 £
Stocks	182	237

### 12 Debtors

	2018 £	2017 £
Trade debtors	13,121	32,314
Prepayments	12,906	12,848
Accrued income	26,551	32,326
	52,578	77,488

# Kala Sangam the Academy of South Asian Performing Arts

## Notes to the Financial Statements for the Year Ended 31 March 2018

### 13 Creditors: amounts falling due within one year

	2018 £	2017 £
Trade creditors	10,005	114,747
Other taxation and social security	3,092	5,727
VAT liability	1,795	8,554
Other creditors	333	149
Accruals	9,707	39,973
Deferred income	61,933	87,500
	<u>86,865</u>	<u>256,650</u>

### 14 Charity status

The charity is a charity limited by guarantee and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £Nil towards the assets of the charity in the event of liquidation.

### 15 Funds

	Balance at 1 April 2017 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2018 £
<b>Unrestricted funds</b>					
<i>General</i>					
General funds	142,772	365,951	(458,871)	31,627	81,479
<i>Designated</i>					
Existing tangible fixed assets	5,521	-	(1,198)	-	4,323
Building improvements	39,191	-	-	(39,191)	-
Maintenance fund for the building	46,126	18,249	(4,723)	-	59,652
	<u>90,838</u>	<u>18,249</u>	<u>(5,921)</u>	<u>(39,191)</u>	<u>63,975</u>
<b>Total Unrestricted funds</b>	<u>233,610</u>	<u>384,200</u>	<u>(464,792)</u>	<u>(7,564)</u>	<u>145,454</u>
<b>Restricted funds</b>					
Arts Council England capital	926,782	-	(57,937)	-	868,845
ACE Maintenance Fund	-	12,500	(12,500)	-	-
Capital Works Phase 4a	165,685	-	(11,817)	-	153,868
Garfield Weston Foundation Programming Grant	-	15,000	(15,000)	-	-
Futures Fund	-	6,616	(11,912)	7,564	2,268
Other Capital Work	-	10,877	-	-	10,877
Capital Works Phase 4b	303,582	-	(20,239)	-	283,343
<b>Total restricted funds</b>	<u>1,396,049</u>	<u>44,993</u>	<u>(129,405)</u>	<u>7,564</u>	<u>1,319,201</u>

## Kala Sangam the Academy of South Asian Performing Arts

### Notes to the Financial Statements for the Year Ended 31 March 2018

	Balance at 1 April 2017 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2018 £
<b>Total funds</b>	<u>1,629,659</u>	<u>429,193</u>	<u>(594,197)</u>	<u>-</u>	<u>1,464,655</u>

The specific purposes for which the funds are to be applied are as follows:

The capital restricted funds on the balance sheet relates to Art Council England capital grant funding, Capital Works Phase 4a and 4b. It is restricted to expenditure on the purchase and renovation of St Peters House, Bradford and associated office equipment costs.

The funds received from Garfield Weston Foundation were restricted to spends on the current years programming.

The Futures fund is allocated in support of young peoples' learning and artists' development.

#### 16 Analysis of net assets between funds

	Unrestricted funds		Restricted funds	Total funds
	General £	Designated £	£	£
Tangible fixed assets	4,323	-	1,310,857	1,315,180
Current assets	164,021	63,975	8,344	236,340
Current liabilities	<u>(86,865)</u>	<u>-</u>	<u>-</u>	<u>(86,865)</u>
Total net assets	<u>81,479</u>	<u>63,975</u>	<u>1,319,201</u>	<u>1,464,655</u>

#### 17 Related party transactions

There were no related party transactions in the year.