

Registrar

**CHARITY NUMBER 1065586
COMPANY NUMBER 03446307**

**DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)**

**ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2015**

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**DE LA WARR PAVILION CHARITABLE TRUST
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FOR THE YEAR ENDED 31 MARCH 2015

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**DE LA WARR PAVILION CHARITABLE TRUST
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LEGAL AND ADMINISTRATIVE INFORMATION

Charity name: De La Warr Pavilion Charitable Trust

Charity registration number: 1065586

Company registration number: 3446307

Registered office: De La Warr Pavilion
Marina
Bexhill on Sea
East Sussex
TN40 1DP

Trustees:

Julian Bird, Chair	
Stephen Williams, Vice Chair	
Cllr Sue Prochak	(Resigned 26 June 2015)
David Getty	(Resigned 26 June 2015)
Christopher Starnes	(Resigned 5 December 2014)
Geoffrey Dudman	(Resigned 5 December 2014)
Sara Stonor DL	(Resigned 5 December 2014)
Sean Albuquerque	
Cllr Robin Pattern	(Resigned 30 May 2014)
Prof Gerard Hemsworth	(Resigned 5 December 2014)
Amerjit Chohan	
Judith West	
Cllr Simon Elford	(Resigned 26 June 2015)
Prof Lawrence Zeegan	(Appointed February 2015)
Ainsley Gill	(Appointed February 2015)
Lord Barker	(Appointed February 2015)
Cllr Brian Kentfield	(Appointed June 2015)
Cllr Tom Graham	(Appointed June 2015)

Chief executive officer: Stewart Drew

Bankers: Allied Irish Bank (GB)
20/22 Marlborough Place
Brighton
BN1 1UB

Statutory Auditor: Clark Brownscombe
Chartered Accountants & Statutory Auditors
2 St. Andrews Place
Lewes
East Sussex
BN7 1UP

**DE LA WARR PAVILION CHARITABLE TRUST
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**TRUSTEES REPORT
FOR THE YEAR ENDED 31 MARCH 2015**

The trustees present their report and the financial statements for the year ended 31 March 2015. The trustees, who are also directors of De La Warr Pavilion Charitable Trust for the purposes of company law and who served during the year and up to the date of this report are set out on page 1.

Structure, governance and management

Governing document

De La Warr Pavilion Charitable Trust is a company limited by guarantee, governed by its memorandum and articles of association which were last amended on 28 January 2004. It is a charity registered with the Charity Commission.

Appointment of trustees

The board of trustees comprises fourteen elected persons and two members nominated by Rother District Council. Trustees are appointed to order to give a broad and diverse range of expertise in a number of fields relevant to the charity, including finance, arts practice and management, architecture, human resources and local knowledge. Potential new trustees submit an application to the board of trustees for their consideration and majority approval. At the Annual General Meeting, one third of the trustees resign, being the longest serving trustees. All retiring trustees are eligible for re-election, save that no trustee can serve for an aggregate period in excess of six years, unless agreed by a two-thirds majority.

Trustees induction and training

New trustees undergo an orientation session to brief them on their legal obligations under charity and company law, the content of the memorandum and articles of association, the decision making processes, the business plans and recent financial performance of the charity. They are given a tour of the building and an outline of the work of the various departments.

Organisation

The board of trustees and finance and trading sub-committee meet at least four times a year. The board of trustees have three key areas of responsibility; financial, managerial and administrative. They are responsible for safeguarding the assets of the charity; ensuring that the charity fulfils its objectives and that the charity complies with all current legislation. The board of trustees approves the annual business plan, the programme of activities and the annual budget, and are presented with updated reports at meetings. Any significant changes to the business plan and budgets are approved by the board. The board delegates the responsibility of the day to day management of the charity to the Director and the senior management team.

Risk management

The trustees have a risk management strategy which comprises an ongoing review of the risks the charity may face; the establishment of systems and procedures to mitigate the identified risks; and the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

There is also a Disaster Action Plan specifically for the galleries.

Objectives and activities

The De La Warr Pavilion is a centre for contemporary art in an architectural icon of the modernist movement. Created in 1935 by Eric Mendelsohn and Serge Chermayeff, it was the original vision of its champion, the 9th Earl De La Warr to create a major cultural institution in the heart of Bexhill on Sea.

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In 2005, following many years of physical deterioration and decline of its cultural aspiration, the Pavilion reopened as a new artistic flagship comprising 500 sq metres of gallery space, a 1000 seat auditorium, an education and community studio, café and restaurant, shop and administrative facilities. Whilst much of the building underwent a programme of repair and restoration, significant effort was made to refurbish the building in keeping with its vision and the needs of a 21st century community. The cost of this capital programme was £9 million, raised primarily from Lottery sources, charitable trusts and foundations and individual donors.

The Pavilion is governed by the De La Warr Pavilion Charitable Trust who took responsibility for the stewardship and management of the building and its activities in 2003 prior to the capital development programme, under the terms of a 99 year lease granted by its freehold owners Rother District Council. Core revenue funding is underwritten by two principal stakeholders Rother District Council and Arts Council England together with further project investment from trusts and foundations and individual patronage. Profits derived through its commercial trading subsidiary support the overall operations and activities of the organisation.

Vision

The vision for the De La Warr Pavilion, in keeping with the spirit with which it was originally created, is to be a cultural flagship offering a world class programme to audiences and visitors locally, regionally and nationally, enriching the everyday life of its community.

Public benefit

In setting the charity's objectives and planning its activities the trustees have given consideration to the Charity Commission guidance on public benefit.

The De La Warr Pavilion is open to the public, free of charge, for every day of the year apart from Christmas day. Entrance to the gallery exhibitions and tours is also free.

Our education programme is either free of charge or heavily subsidised.

Achievements and performance

This report sets out in summary the activities and achievements of the De La Warr Pavilion (DLWP) Charitable Trust during the financial year 2014/15.

Our Business Plan was refreshed in January 2014, with strong engagement and endorsement from the Trustees and provides a blueprint for the next seven years.

The organisation's core objectives remain as follows:

Produce, present and promote a high quality programme of modern and contemporary work that responds to the needs and aspirations of both artists and our audiences.

Enable artists of every culture and discipline to create new work or present new experiences to existing work within an environment committed to excellence and best professional practice.

Work with audiences to engage them with the Pavilion and our artistic programme, making it relevant to them as a visitor or participant.

Conserve the De La Warr Pavilion's fabric, its unique and important Grade One listed architectural status and to promote it through public and artistic programmes.

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Maintain a viable, resilient and sustainable business model, seeking to diversify income streams by growing fundraising and commercial activity.

Be a catalyst for the cultural, economic, tourism and social regeneration of Bexhill and the surrounding region.

The Trust mirrors these objectives with the following sub committees as key areas of focus:

Finance & Trading
Fundraising / Audience Engagement
Building & Maintenance Committee

These committees form key working groups and provide guidance, expertise and support to the executive and lead officers.

In March 2014 the organisation re-applied to retain its status as an Arts Council England (ACE) National Portfolio Organisation (NPO). The portfolio runs in three-year cycles, and is the mechanism for core revenue funding. The application was successful and funding has been confirmed 2015 – 2018 at a level of £508,430 per annum.

ACE's evaluation of the organisation stated that it 'strongly' met their goals and that we were regarded as a 'minor' risk organisation – meaning that they had confidence in management and governance, and tailored the way we were monitored as a result.

Rother District Council's seven-year funding agreement is key to securing the ongoing ACE funding at sustained levels and accounts for a third of the organisation's annual turnover. It brings long-term stability from our local authority partner.

The next seven years will be dictated by the extent to which the organisation can continue to generate and secure the required level of financial resources, the challenges will be focused upon positive development and change, both for the artistic and engagement programme as well as the longer term resilience of the business model.

These challenges include:

- Sustaining visitor footfall whilst increasing audience engagement.
- Developing greater convergence within the planning and delivery of the programme.
- Increasing the extent to which children and young people engage with the programme.
- Communicating the mission and furthering the brand locally, regionally and internationally.
- Creating a broader funding base from trusts, foundations, individual giving and philanthropy.
- Increasing capacity for earned income through all elements of the trading subsidiary.
- Maintaining a building that is of international and historical importance and that is in high demand.
- Responding to the opportunities created through digital technology.
- Demonstrating impact upon the wider regeneration agenda.
- Increasing capacity for partnership within an expanding regional cultural landscape.

We continue to work to our seven-year financial strategy, whereby the overall financial position continues to improve, with small surpluses being budgeted for over and above cash commitments. This starts to allow us to develop the overall resilience of the organisation.

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Current financial performance is robust. The outlook is positive with tight financial control and adequate liquidity. Cash flow has improved significantly in the last three years and there continues to be considerable cash balances in excess of the forecast.

Counter Culture LLP provides Finance Director level support and extensive national knowledge of the sector to the organisation. They also provide the services of an accountant to oversee management accounting and payroll. Our Finance Manager provides day-to-day support to the executive team and organisation.

2014/15 in Figures:

- Over 390,000 visitors during the year, up 40,000 on the previous year.
- We have sold a total of 48,000 tickets to 120 performances in the auditorium, of which 22 were from community groups.
- DLWP has delivered 98 of its own productions.
- 20 Performances sold out including Jon Richardson, Royal Philharmonic Orchestra, The Eels, Elvis Costello, Eddie Izzard, Neutral Milk Hotel, Henning Wehn, Clean Bandit, Joan Armatrading, Paul Heaton & Jacqui Abbot.
- Over 4,000 tickets sold to our new family theatre programme.
- Over 5,000 tickets sold for community and schools productions and events.
- Through the learning and participation programme we have delivered 90 ticketed events in total including workshops, courses, classes and tours.
- We had a total of over 5500 participants with our engagement programmes.
- Supported the attainment of 28 Arts Awards, 20 through the Hastings & Rother Arts Education Network.
- We have hosted over 30 community events through our venue hire facility including 4 local art exhibitions in the Studio.
- We have attracted over £550,000 of additional income, through fundraising activity.
- Trading profits are up 25% year on year.
- We have some 90 staff on the payroll, including part time and casual staff. 97% of staff from the Rother and Hastings Area.
- Over 23 volunteers have supported the organisation and we have hosted 6 work experience students.

Visitor satisfaction, sample from the autumn 2014, Magnum Photography exhibition season:

- 99% of visitors said they would recommend the exhibition to a friend.
- 73% of visitors said that they had come specifically to visit the exhibition.
- 98% said the galleries were welcoming.
- Over 37% stayed in the galleries for over 30 minutes, over 43% for over an hour and 19% for more than an hour.
- 70% also visited the café.
- 45% travelled up to 30 minutes; 53% from further afield.
- 65% were repeat visitors, 20% new.
- 95% said their experiences of the Pavilion were good, very good or excellent.

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Audiences / Visitor Services

Following research completed in 2013, the organisation identified four priority audience groups moving forward, which we continue to develop:

- Children and Young People
- Families
- Older, actively retired people
- Critically engaged, including artists and cultural tourists

Putting audiences at the heart of the organisation, understanding how they use the building, what value we have in their lives and developing meaningful relationships with them will increase the resilience of the organisation. Therefore audience engagement and development is the responsibility of the organisation as a whole and we continue a process of cultural change to this end.

Interlinked with our focus on audiences, we have been working on Front of House areas and customer service. We have completed the restructuring of the FOH Managers' roles, now becoming Duty General Managers, with responsibilities for the smooth running of the public operation. This includes an overview of catering, box office, galleries and event management from a customer point of view.

We have also refreshed the presentation of the café operation with new menus, signage and furniture.

As well as feedback from our customers, we use regularly mystery-shopping consultants to evaluate our customer service, which is followed up with appropriate training.

The Building

The Pavilion has set in place annual maintenance contracts for:

- Plant equipment including; boilers, heating and ventilation, gallery environmental controls, ventilation
- Cleaning and Hygiene
- Security and Fire Alarms
- Fire fighting equipment
- CCTV maintenance
- Passenger and goods lifts
- Drains
- PAT testing and safety checks
- Pest control
- Kitchen and refrigeration equipment
- Shutters

In addition, the front of house team makes regular inspections of the building, led by the Director of Operations. The team has developed a series of maintenance check plans, which covers daily, weekly, monthly and quarterly checks.

The 2014/15 combined annual budget for Maintenance Contracts, General Repairs, Health & Safety and cleaning was over £120k.

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In 2005 a ten-year preventative maintenance plan was put in place, which identified costs for major works and structural maintenance over this period of time. Ten years in, we continue to develop this plan according to the needs and demands of the building and financial provision.

The Building Maintenance committee comprising Trustees and DLWP Executive continues to meet on a regular basis (quarterly) to discuss maintenance issues and priorities.

The Trust has made arrangements to develop a new Conservation Maintenance Plan for the building over the next two years.

Air Handling Plant

In July 2014, we were successful in securing an ACE grant of £412,343 towards a £500,000 project to replace the defunct air handling plant in the auditorium. The project was also funded by Eddie Izzard, the Foyle Foundation, a private donation and by capital funds allocated as part of the RDC grant.

The existing plant was largely defunct, dated back many decades, and aside from heating and cooling issues was not effectively circulating air in the auditorium space. No real capital investment in the auditorium had been made since the 1990s, with the 2005 lottery funded project focusing on the refurbishment of the main building and galleries.

We have been working with a project team who have many years experience with the building: Landolt + Brown act as architect and lead designer, with founding director Adam Brown working as project director for us. Adam, formerly project architect and partner in John McAslan's office, led design and contracting teams through four completed stages of building works including the major Lottery Fund programme of works in 2005. Adam has an in-depth knowledge of the history of the building, its unconventional construction and has overseen all Listed Building Consent applications since 1992.

Paul Bastick Associates is an independent engineering consultancy established in 1991, with special interests in energy conservation and providing low energy systems that make maximum contribution to the internal comfort of a building with minimum impact on the external environment.

Tom Scholar of F J Samuely and Partners Ltd are also long-term consultants to the DLWP and have been extensively consulted on these plans. Samuely, were the original structural engineers for the building in 1935.

This investment, particularly from ACE, signals renewed confidence in the auditorium as a viable operation, which has taken over 20 years to prove.

During the period of auditorium works, we have also taken the opportunity to overhaul Gallery air handling plant, which is critical to the loan of artworks from National museums and galleries. We have invested £35k into this capital project.

During the 2013 Social Capital Research Project, a number of key areas were crystallised for future development. These were areas that were already known to the Trustees and Executive team, but that were drawn out in more detail and substantiated by the research completed.

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In summary they include:

- The continued development of public realm around the Pavilion to make the approach more welcoming. Rother District Council has already completed extensive remodelling to the seafront areas, however there are further opportunities to maximise the benefits from seafront to town centre via the Pavilion.
- Opportunities to improve the orientation of the building, in order to make the building more welcoming, more animated and to improve commercial opportunities.
- Opportunities to engage visitors with the architectural and social history of the building. The development of a study centre and resource materials based on the building.

The Building Committee have also been working on a number of projects over the last two years, and we have recently appointed a Fundraiser (June 2015) to build on the success of the auditorium works and to package capital projects for fundraising campaigns.

June 2015 saw DLWP begin to celebrate the Pavilion's 80th birthday with the launch of a major Bridget Riley exhibition. We will use this as a springboard to develop new programmes that engage our visitors with the building. This will include both engagement programmes and a capital fundraising campaign which will run from 2016 and beyond.

The projects identified for development include:

- We have an ambition to complete major refurbishment works in the Auditorium, including ancillary and commercial facilities in the next five years.
- Delaminating issues with the south staircase windows, causing windows to crack and terrazzo to come away. A test window has been successfully renovated to resolve the known issues, however we now need to raise funds to restore the rest of the windows.
- Longstanding and significant water ingress issues from the flat roof into the first floor areas.
- Exterior paintwork.

Sustainability

We are continuing to develop our environmental sustainability policy and annual action plan, looking to minimise our environmental impact and reduce costs. Much of this will be formalising, developing and monitoring existing practices, some will be introducing new equipment and practices to improve and make a difference to our carbon footprint. Once these practices and benchmarks have been put in place, we can measure progress for following reports.

We currently recycle paper, cardboard, glass and plastics. We are working with a new waste management company, based close to the Pavilion, with recycling as part of the on-going contract.

Our kitchen promises its customers locally sourced ingredients wherever possible and this will be further highlighted on our new promotional materials.

Audiences will be encouraged, via our promotional materials, to use the train and cycle routes to the Pavilion wherever possible.

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Staff who live locally are encouraged to walk or cycle to work and those who don't to either take the train or share cars. Staff are asked to be energy-efficient at all times which includes using power save on computers, turning lights off and using the air conditioning and heating systems efficiently.

All our print and paper is recycled on a regular basis by a professional waste company. We produce season brochures rather than a piece of print for each event, therefore reducing print/paper.

We regularly use Pureprint printers in Uckfield, recognised as one of the UK's leading sustainable printers having been awarded the Queen's Award for Enterprise: Sustainable Development in 2003, 2008 and 2013 and listed 4th in the Sunday Time Best Green Companies in 2008.

Tourism

The Pavilion is a cultural tourist attraction and as such receives many visitors (up to 50% daytime visitors) from outside the immediate locality. Of that 50%, up to 15% can be from London and another 3 – 5% international.

We have continued to strengthen our partnerships and networks over the last year, working with the other cultural organisations in our area as well as our local authority, County Council and tourism partners. We are members of Tourism South East, act as a satellite information centre, as well as a leading partner in our Destination Management Organisation, 1066 Country.

During 2013, we supported the consortium led by Hastings Borough Council in applying to become the 2017 City of Culture. Although the bid was unsuccessful, the process was useful in raising the collective ambitions of the area, and has since led to the formation of the East Sussex Cultural Consortium, led by DLWP in partnership with East Sussex County Council and which has energised the relationships between Jerwood Gallery, Towner Gallery, Farley's Farm, Charleston, Glyndebourne, Visit Eastbourne, 1066 Country, Rother District Council, Hastings Borough Council, Wealden District Council, Lewes Council, South Downs National Park, and East Sussex County Council itself.

Our commitment to partnership working within the county, particularly with colleagues in Hastings and Eastbourne, has supported two significant Coastal Community Fund bids. The Eastbourne bid has a dedicated post to support the Coastal Cultural Trail and a budget of £60k over two years, whilst the Hastings funding supports signage between Hastings & Bexhill and continued investment in cycling between the two towns.

DLWP has also been engaging its own PR agent, and continues to attract regular national press including coverage of the bike trail in Daily Telegraph, Time Out, The Evening Standard, Marie Claire and The Independent.

Local Enterprise Partnership

Stewart Drew, our Director and CEO, has been representing Hastings and Bexhill on the Cultural Industries sub group of SELEP (South East Local Enterprise Partnership) and has now also been formerly asked to join Team East Sussex, the federated part of the SELEP. It is a significant step forward for a cultural organisation to be included at this level.

Growth Accelerator funding has been secured for our executive team to undertake leadership training to help grow our business model.

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Learning & Participation

During 2014/15:

- We had a total of 5500 participants in the programme.
- We have held 4 dedicated sessions for teachers over the year.
- 705 pupils have attended organised school visits, with 83 teachers accompanying them.
- 410 participants for young people's events (13+).
- 167 participants for Children's events (6-12 years)
- 236 Higher & Further Education Students, and 19 Lecturers.
- Supported the attainment of 28 Arts Awards, 20 through the Hastings & Rother Arts Education Network.
- We worked with 23 artist educators and 24 volunteers.
- We hosted 6 work experience students.

We are trialling a new approach for staff training as a means to introduce the exhibition to staff and volunteers. Instead of a standard Curator's tour of the exhibition, staff and volunteers have taken part in practical sessions led by artists. These events enabled participants to engage with a range of artists' ideas and making processes to develop skills, understanding and confidence about discussing the artworks with visitors. Despite several staff members' initial apprehension, the sessions have proved to be a great success and based on the positive feedback from both staff and visitors, we intend to continue to develop this practical, informal format for future staff learning/training.

Hastings & Rother Arts Education Network (HRAEN)

The formal education structure in our region has changed significantly in the past ten years and we need to respond to the needs and aspirations of our young people and help the education sector deliver some of its goals and priorities. By using our existing networks and relationships, we will discover how DLWP and its programme can be relevant to the formal education sector.

We have successfully worked with the cultural development officers at Rother and Hastings Councils over the last two years to develop this important network. It is funded by Artsworld and forms part of the new 'Bridge' infrastructure set up by ACE. It launched in May 2013.

The objectives of the network are to:

- Support more schools going for ArtsMark.
- Connect with Arts Awards.
- Provide a forum to share good practice locally.
- Identify opportunities for shared funding bids and partnerships from our area.

Working closely with a range of partners in the region, the network includes over 30 participants with regular attendance at meetings and commitment to the initiative. The network is entering its second year of network development with additional funding secured to help develop the provision for training and online resources for schools.

We have delivered four network sessions a year to schools, with separate training and inset days. DLWP has also offered CPD sessions with two schools workshops for each exhibition season, as well as being involved in future partnership projects with the schools.

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Schools Visits & Events

We have always worked closely with a wide network of schools, offering tours and workshops related to our exhibition programme. Locally we are also involved with the Schools' network, and work on specific projects and collaborations. This way of working is extended through the Hastings & Rother Schools Cultural Network.

Our relationship with Bexhill High School has been an important one, and we have always supported a key number of projects including:

- The Summer Sing, a project led by the school on behalf of the Bexhill Consortium, attracting over 350 participants from Bexhill primary, secondary, colleges and local choir groups.
- A committed relationship for the delivery of Arts Awards, supporting the School's Arts Mark status.
- Bexhill FM, a two-week on-air radio station run by the school as a young enterprise initiative.

We have also instigated a new partnership with East Sussex Libraries and hosted their summer reading challenge. During the year primary schools are sent books to read and then encouraged to vote for their favourite book. The awards are presented at DLWP.

Early Years

The monthly artist-led storytelling sessions, Tales for Toddlers continues to have a strong following (50 – 100 participants per session) and provides early-years entry point to the organisation. It also provides access to parents and grandparents from more hard-to-reach demographics for the organisation.

Significant numbers attend from Bexhill Central area, but also from Hastings & St Leonards with an even spread into rural Rother, Rye, Battle and Robertsbridge. We feel that its development and popularity has been related to cuts in children's services and centres.

Lift the Lid is a free monthly drop in workshop session for children and families related to the exhibition programme. This long running participatory programme, produced by artists, is a key engagement tool and an entry point for the wider programme.

Young People

DLWP supports, collaborates, hosts and produces a wide range of events for Young People. We will continue to support a wide range of projects that give access to the arts and that help builds skills and quality of life:

- Curated projects, such as Dear Serge (with Bexhill College), Platform graduate awards.
- Small-scale festivals, led by Young People. E.g. Young Bands Nights, Film Festival.
- Collaborations with organisations such as the Brighton Digital Festival, Brighton Photo Biennial, DV8.
- Ongoing Partnership with Rhythmix and its partners in Youth Support Services, such as Youth Workers, Arts Officers, Crime Reduction and Youth Offending Teams, to identify young people in challenging circumstances, and enable those young people to shape and develop projects that respond to their needs.
- Supporting Kiss My Disco (in conjunction with RDC). The night is run by DJs with learning disabilities and open to everyone.
- Partnership with the East Sussex Siblings Service.
- Arts Awards.

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Our partnership with East Sussex Direct Siblings team continues to develop with artist Sheridan Smith having led creative sessions for 16 children to explore the Cut & Paste exhibition and mining the shoreline for materials to create temporary collections, collages and installations. In addition Sheridan has led 8 young people through the Bronze Arts Award scheme.

Arts Connect is a new partnership project for us working with Culture Shift. The ten-week course, aimed at young people with learning disabilities, saw 15 participants create scripts and storyboards in order to create their own films. All participants are creating portfolios of their work and those under the age of 25 will be using these portfolios to achieve their Bronze Arts Awards.

Movers and Shakers – in partnership with Bexhill Museum, the museum produced a multi media performance piece to celebrate its centenary. They commissioned a unique performance to bring extraordinary stories of the museum to life. Working with young people from the area for a few months they created and performed at the Pavilion, which was also filmed for a future exhibition at the museum. It had a great turn out of 200 on the Saturday afternoon.

We will continue to pursue formal avenues of training and career development for young people. These will include continuing the Arts Awards programme, Arts Ambassadors, work experience, internship, volunteers, apprenticeships and casual employment.

We have been successful in nurturing young people on their career path from school and holiday clubs, to volunteering, and employment and we will foster more partnerships with organisations such as those with Rye Studio School, Bexhill College and Sussex Coast College to allow those relationships to blossom.

Arts Awards

Arts Award is a great way for children and young people to be inspired by and enjoy the arts. It is offered at five levels, four accredited and one introductory award and forms a framework for learning new skills and sharing them. It is an opportunity to develop creativity and leadership skills and is a link between young people and creative arts professionals.

Arts Awards are accredited for young people age 7-25 Years with 35 UCAS point for Gold Level. We deliver levels Discover, Explore, Bronze & Silver.

We are an Arts Award Supporter Centre, support Bexhill High's involvement in the scheme, and have a commitment to deliver Arts Awards as part of our funding agreement with Arts Council England.

Our Bronze Arts Award courses have been developed in partnership with East Sussex Children's Service and the 'Young Sibz'. We have been developing a relationship with the Siblings Service over the last two years and will continue this model going forward.

Families

We have integrated a number of strands to build a strong family offer:

- Using Tales for Toddlers and Lift the Lid as entry points, particularly for local audiences.
- Building on the success of our multi award-winning Big Draw programming, using the Family Arts Festival to knit wider programme together under this banner.
- Maximise on family based live programming including: children's based literature theatre, film, dance and live streaming.
- Provide a specific entry point for families for the visual arts programme.
- Re-aligning operations to be family friendly.

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Adults

Dr Graham Whitham's lecture courses, focussing on art history and architecture have continued to sell out with 50 participants for each session. Many participants travel to see Graham and cross over into many other areas of our programme.

Dancing Horizons – we continue with the weekly dancing class for the over 55's with an average of 9-13 participants each week, tutored by dancer Lucy Pearce. To continue our relationship we are supporting Lucy in her application for Grants for the Arts and Sussex Community fund for an intergenerational performance project for the summer of 2014.

Other adult courses included, printing workshops – Mono printing and Create a Collagraph were the two printing workshops delivered by artist Fiona Pienkowska.

Two years ago DLWP entered into a major partnership with Project Arts Works, working towards a radical Gallery 1 exhibition in autumn 2016. Project Art Works is a pioneering artist-led organisation, which collaborates on a wide range of visual art based activities with people who have complex needs. The organisation was established in 1997 and was invited in that year to mount their first exhibition at the De La Warr Pavilion. Since then, Project Arts Works has initiated many ambitious visual art projects and activities with a wide range of participants, artists, organisations and audiences across the UK.

DLWP has been hosting weekly workshops led by Project Art Works for participants with complex needs. As part of this process we have undergone significant staff training and awareness, seeking to build our knowledge and skill in this area to be able to deliver the final project and beyond. Peter Bazalgette, Chair of ACE will be opening this project on 26th September.

Dementia Friendly Film Screenings

We have been awarded £5k from Film Hub South East to develop and deliver a programme of dementia friendly film screenings, working in partnership with Bexhill Dementia Action Alliance (BDAA) and Rother District Council.

The first screening –Summer Holiday singalong took place on 20th May during national Dementia Awareness Week. 52 people attended and the ticket sales of £260 were donated to BDAA. Future screenings will be free and marketed under the programme name The Musical Matinee Club.

This Musical Matinee Club will present a series of monthly, relaxed screenings of cinema classics selected by members of BDAA. Featuring everything we love about the movies – thrilling musical numbers, dazzling costumes, stunning sets, and some special additional mischievous fun that will bring the action on screen to life. We are working with facilitator Suzy Harvey (Ladder To The Moon) to enliven 3 of the 5 screenings with a warm invitation to audience members to interact with the narrative, take part in playful collective actions at intervals throughout the films and reminisce.

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Volunteers & Work Placements

Work placements continue to grow more each year, with more requests for year 9 as well as the colleges and universities placements. Our front of house team have also been taking on some placements through the Job Centre, the organisation Own Grown and Xtrax in Hastings, a local young people's centre.

We have continued our relationship with Rye Studio School:

- 6 students have been active in our Art Champions programme.
- Their students took part in the 2014 Take Over Day for Kids in Museums.
- Kimberley Brown and Megan Holcroft (year 10 students) undertook 16 week and 10 week work placements respectively in 2014.
- We also hosted the year 10 induction day for in June 2014.
- 60 students from have visited Ladybird by Design exhibition.

Volunteers – the volunteer scheme still continues with more interest every month. We have around 25 -30 on our lists, with 23 volunteers active on a regular basis at any one time. As well as volunteers helping with the family and children programme, we have a group of gallery volunteers that assist on communicating our exhibitions with the general public. Our volunteers also assist us on events and marketing mail outs.

Community

We have worked with a wide range of community organisations including:

Active Arts, NHS Awards, Dymond Dance, Sparks East Sussex Voluntary Youth Service, Bexhill Artists Workspace, Bexhill Arts Society, Bexhill Choral Society, East Sussex Music Service, Bexhill Light Operatic & Dramatic Society (BLODS), Kiss My Disco – Stay Up Late Campaign, Bexhill Festival of Music, East Sussex Youth Orchestra, Churches Together in Bexhill, St Richards School, Front Row – Fashion Show, Bexhill Amateur Theatrical Society (BATS), Bexhill College – annual awards, East Sussex School of Performing Arts (ESSPA).

Over the last three years we have also developed strong relationships with both the Bexhill Lions and the Rotary Clubs. Through our relationship with the Bexhill Triathlon, the Lions have also supported some of our summer programming activities, with one member becoming a dedicated volunteer. We have also supported the Rotary Club with Ale & Arty, Bexhill's Real Ale Festival.

Exhibitions

I Cheer a Dead Man's Sweetheart; 21 Painters in Britain

Gallery 1 – 15 March until 29 June;

Curated by Dan Howard-Birt and David Rhodes

Artists: Frank Auerbach | Frank Bowling | Jeffery Camp | William Daniels | Jacqui Hallum | Sophie von Hellermann | Andrew Kerr | Katy Kirbach | Leon Kossoff | Henry Krokatsis | Bruce McLean | Christopher Le Brun | Lisa Milroy | Alessandro Raho | Hayley Tompkins | Phoebe Unwin | Joella Wheatley | Adrian Wiszniewski | John Wonnacott | Jessica Warboys | Gary Wragg

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I Cheer a Dead Man's Sweetheart is both a celebration and an exploration of painting in Britain presenting the recent work of twenty-one living artists whose practices span six decades. The exhibition brought together a diverse range of artists whose achievements arise from protracted periods of time spent in their studios, looking, considering, making, revising and finally producing richly complex works of art. The works in *I Cheer a Dead Man's Sweetheart* acknowledge the rich history of painting and reflect a dizzying array of influences from Rembrandt and Turner to Picasso and Gilbert & George, but they also draw inspiration from wider culture including mass media and Tai Chi Chuan. The paintings are created using a range of techniques and materials: beginning with a single dot, or multiple drawings; utilising ornamental mirrors or tin foil; by dripping paint, applying it ultra-densely or adding pigment to a sea-soaked canvas; using sculpture, photography or collage; and through acts of destruction.

The displays and activities in Gallery 2 changed during the exhibition to show the life and vitality in the act of painting:

- From 15 March to 2 April, Bruce McLean and Lisa Milroy inhabit the space with their painting installations.
- During the Easter holidays, (5 – 21 April) Gallery 2 on the first floor was transformed to recreate the atmosphere of a painter's studio in the building. Curated by one of our artist educators Bern O'Donoghue, *Paint Works* was the context for an interactive programme relating to the themes of the show, and a space for workshops and talks.
- From 24 April until 11 May, Jessica Warboys took over the space with a new monumental sea-painting made for this exhibition, amongst other works.

The exhibition created a new format for the way in which the Pavilion develops its exhibitions and associated programmes. The concept for the exhibition was initiated two years in advance and was a collaboration between not only an external curator but also with the education and communications departments. The education activities were focused within the Gallery 2 space over the Easter period rather than being spread out throughout the run.

Related Press:

- **The Times**, Critic's Choice 3 times (Rachel Campbell-Johnston)
- **The Observer New Review**, Three More To See listing by Laura Cumming
- **Sunday Times Culture**, Book Ahead - came out 19 Jan
- **Financial Times**, weekend preview by Jackie Wullschanger
- **Saga Magazine**, picture preview listing
- **RA blog**, picture listing and on blog - <http://www.royalacademy.org.uk/article/98>
- **Art Quarterly**, picture preview
- **ArtLyst**, preview announcement in Jan
- **World of Interiors**, picture listing
- **Apollo Online**, Simon Bayliss
- **Burlington Magazine**, text listing
- **Culture Critic**, Preview by Shula Subramaniam
- **Aesthetica**, posted on social media
- **Town and Country House**, picture preview
- **World of Interiors**, picture listing
- **Journal of Contemporary Painting**, review by Jeffery Dennies
- **Hyperallergic**, review by Mark Sheerin **Arts Desk**, review by Mark Sheerin
- **Discover Britain**, picture preview
- **Cassone**, Ian Jones review
- **Culture 24**, Culture 24 - incl in 2014 highlights piece in Jan, Richard Moss reviewing
- We also secured a p3 full page '**Tate Etc**' advert

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Ivan Chermayeff's Cut & Paste

Gallery 1: Sat 19 Jul 2014- Sun 14 Sep 2014

Born in London in 1932 and son of the one of Pavilion's architects Serge Chermayeff, Ivan emigrated during the war with his family. This exhibition was the first display of his work in Britain. Working initially with Robert Brownjohn, the famous and famed creator of the film titles for *From Russia with Love*, Chermayeff then formed a partnership with Tom Geismar, working on a wide range of projects, including book jackets, signage, museums and exhibitions. The practice has been responsible for a wide range of seminal brand identities including Pan Am, National Geographic and NBC.

The exhibition focuses on the personal side of his work, in the context of a family of artists and designers, which is now extending to three generations and with participation from June 14, an architecture practice run by Ivan's son Sam Chermayeff and his partner Johanne Meyer-Grohbrugge.

Ivan Chermayeff has now become an Honorary Patron of DLWP and has created our 80th anniversary logo.

The exhibition is curated by Alan Powers, historian and critic of modern design, and Jane Won, DLWP Head of Exhibitions.

The exhibition now tours to:

- Birmingham City University (10 August – 6 September 2015);
- Plymouth University (18 September – 14 November 2015);
- Anglia Ruskin University, Cambridge (26 November 2015 – 16 January 2016)
- London College of Communication Spring 2016.

As part of this season we have also developed a relationship with the International Society of Typographical Designers, brokered through Ade Mills (our Social Media expert). The judging for the awards and associated dinner took place at DLWP in summer 2014.

Magnum Photography Gallery 1: Sat 4 Oct 2014- Sun 4 Jan 2015

For the first time in its history, the iconic photography agency Magnum has opened its London office's resin print archive to three contemporary practitioners. Guided by the former Magnum Photos archivist Nick Galvin, historian and anthropologist Elizabeth Edwards, photographer Hannah Starkey and artist Uriel Orlow were invited to reinterpret how social, cultural and political inclinations have shaped the content of the archive.

Edwards, Starkey and Orlow chose 130 rarely seen photographs from 68,000 prints, which collectively present an imperfect history of photography from 1940 - 2000. Edwards addresses how the experiences of people and their engagement with the world are inscribed in the photograph. Starkey's interest is in how the female perspective has resulted in a narrative linked across the decades, and Orlow teases out the blind spots of history in the margins of crisis.

Twenty-seven photographers whose work is presented in the exhibition include Abbas, Eve Arnold, Rene Burri, Elliott Erwitt, Stuart Franklin, Leonard Freed, David Hurn, Peter Marlow, Inge Morath, Martin Parr, Chris Steele-Perkins and David "Chim" Seymour.

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Ladybird by Design Gallery 1: Sat 24 Jan 2015 - Sun 10 May 2015

For one hundred years, Ladybird books have delighted children, their parents, grandparents and teachers alike, taking readers on a journey of discovery and enlightenment. Affordable and accessible, Ladybird books hold a significant and affectionate place in the collective psyche of the nation, conjuring up, through written word and illustration, life in Britain in more innocent times. In 2015, the De La Warr Pavilion displayed over 200 original illustrations covering a selection of Ladybird books from the late 1950s to early 1970s. Focusing on those books which reflected the world in which the reader lived, the exhibition featured selections from the People At Work series, Shopping With Mother, the Science and Nature series as well as the Well Loved Tales and Key Words series.

The exhibition has attracted a huge amount of national press coverage including:

- Daily Mail
- Guardian
- Telegraph
- The Independent
- Grafik
- Digital Arts
- Design Week
- Its Nice That
- BBC South East Today

Ladybird by Design toured to the House of Illustration in London, 10 July – 27 September 2015, the gallery was founded by Quentin Blake and is located on the new Kings Cross redevelopment next to Central St Martins.

Richard Wilson's 2012 work, Hang On a Minute Lads, I've Got a Great Idea... originally commissioned by the De La Warr Pavilion, was unveiled on 12 March in Hong Kong. The work's re-enactment is a result of the collaboration between the Peninsula Hotel, Hong Kong and the Royal Academy of Arts, London seeing the coach balanced on the edge of the seventh floor sun terrace of the Grade 1 listed iconic Peninsula Hotel. The work is credited to DLWP, see end of the official RA video.

Gallery 2 Programme

We have now separated the programming schedule for the two main gallery spaces, which means that we avoid long periods with no exhibition, and allows us to increase the turnover of exhibitions in Gallery 2, so that there is more variety and always something new to see. The programme is outlined below:

Otto Dix (17 May – 27 July 2014). A major and rare loan of 19 prints from the Department of Prints & Drawings at the British Museum as a stand-alone display. Commemorating the centenary of WW1, which began with the assassination of Archduke Ferdinand on June 28 1914, the exhibition presented a selection from the series *Der Krieg* (The War) 1924.

Made ten years after the beginning of WW1, presumably because it was only then that Dix could return to the experiences that he went through in the trenches, the prints were ground-breaking: through the impact of the images that Dix conjured, and also in the unique combination of multiple print-making techniques that he employed.

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Platform Graduate Award (6 August – 21 September 2014) – Contemporary Visual Arts Network collaboration

Providing a platform for emerging artists. This pilot project, devised through the Contemporary Visual Arts Network (CVAN) is an inaugural mentor programme between galleries and emerging artists from the South East. Aspex, MK Gallery, Modern Art Oxford and Turner Contemporary have each provided a platform for recent graduates from each of their region's art colleges. In total 31 artists have presented their work and eight have been shortlisted for the Platform Graduate Award. A selection panel comprising of artist Lindsay Seers and representatives of the participant galleries will decide the recipient of the twelve month tailored programme of professional development, and £2,500 bursary.

Devised through the CVAN South East network, this project has brought together the professional expertise of both the higher education and public gallery sectors for the benefit of young artists. With fantastic support from tutors and course leaders, teams of curators and education specialists from the four participating galleries attended local Summer degree shows, each selecting a handful of promising graduates for inclusion in their Platform exhibitions. These have been taking place over the past few months with each selected artist being given the opportunity to work with professional teams during the installation and production of their shows. All mediums were considered and each have shown the rich variety and quality of work being produced by our next generation of artists in the South East.

Blackbird (4 October – 30 November 2014). The composer **Ron Geesin's** proposal is based on his interest in blackbird song. His initial attraction to blackbird song was its aural similarity to an intricate instrumental jazz solo, which was developed further from noticing a communication pattern between birds. This led him to record individual songs using a directional parabolic reflector, which caught the song's detailed complexities as if in a controlled sound studio environment. The recordings will form the basis of the final work, which will be installed in the gallery space with multiple speakers, which will provide a sensory experience for the visitors. Surprisingly no serious study has been done on blackbird song, and this project hopes to provide a rich link between nature and art. Co-commission with Locus+, Newcastle.

The NAKEDS (13 December 2014 – 8 February 2015), takes as its starting point selected drawings of the single figure by Egon Schiele. From here it considers work by artists from the post-war period to the present day. The exhibition will include new work made specifically by Enrico David, Stewart Helm, Chantal Joffe and Nicola Tyson.

The Austrian artist Egon Schiele (1890 – 1918) was a prolific and provocative draughtsman. His drawings of the body unclothed or in a state of undress are amongst the most arresting works to have emerged from Vienna in the tumultuous years around the First World War. Working at the same time as Sigmund Freud, in the birthplace of modern psychiatry, the artist was attacked and acclaimed in his short lifetime. Still dividing opinion today, his drawings tested long-held distinctions between the 'nude' and the 'naked', art and pornography. The exhibition seeks to explore this contested terrain.

JD 'Okhai Ojeikere (14 February – 19 April 2015). DLWP, presents Nigerian photographer J.D 'Okhai Ojeikere's prolific collection of ornate hairstyles and headdresses. The elaborately sculpted hair of female African models is captured in meticulous detail through beautifully composed black and white photography. The series simultaneously celebrates hairstyling as a transient artwork and forms an extensive visual archive reflecting Nigerian cultural traditions.

Widely regarded as one of the greatest 20th century African photographers, Ojeikere earned international acclaim through his Hairstyle series; a personal project begun in 1968, which grew to encompass 1,000 photographs spanning 40 years. In recognition of the recently deceased artist, this Hayward Touring exhibition from Southbank Centre is the first UK exhibition of the renowned artist's work.

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Roof Top Displays

We have also been presenting a series of smaller exhibitions and displays on the roof top foyer, again to provide a greater range of visual arts programming. This has included:

Bexhill to Bexhill: Artist Louise Kenward was inspired by the Victorian train traveller Annie Brassey to travel to the two other Bexhill's in the world – in Canada and Australia, travelling by train wherever possible. DLWP has been displaying her blog and will display some of her photographs and thoughts as she reached her final destination.

Fred's War; Coinciding with the exhibition of prints by Otto Dix in Gallery 2, there will be display of a series of photographs based on a recent book, Fred's War, an extraordinary story of Fred Davidson, a dedicated young army doctor who dodged orders and bullets to record the mud, blood and horrors of warfare on his £3 Buster Brown box camera.

As the Great War raged on the Western front, Fred was not only trying to save men's lives, but he was also taking hundreds of illicit photographs showing the grim realities of trench life, a raw, daily humdrum that was punctuated by terrifying bursts of lethal action.

Andrew Davidson, a journalist and the grandson of Fred has pieced together the story behind the pictures which have passed through his family for three generations.

A History of the Rigid Inflatable Boat: In 1962, the visionary educator Kurt Hahn opened the United World College of The Atlantic in South Wales. It brought together young people from all over the globe in the belief that boundaries are broken when people are put in situations of adversity and rescue. With this in mind, and due to the College's seafront location, the students were asked to become engaged in a service which protects and saves lives. After two years of experimentation and testing, the Rigid Hull Inflatable Boat (RIB) was launched and became the most successful rescue boat in sea-faring history. The patent was sold to the RNLI for £1 and it has now become the service's most active Lifeboat and is named after the place of its birth: The Atlantic Class Lifeboat.

The display in the rooftop foyer mapped out this amazing story and also featured one of the original prototype boats. The boat embarked on an epic voyage from St Donats to Bexhill by sea – a 10 day, 550 mile journey.

ISTD (International Society of Typographic Designers) exhibits exemplary work from its unique awards scheme dedicated solely to typography. Held every three years the ISTD International Typographic Awards are the only awards dedicated to recognizing and promoting examples of great typography across a wide range of graphic design disciplines, in print and on screen – and with submissions received from 25 countries, the awards are truly international in scope. The cream of the 2014 awards is displayed in this exhibition of books, posters, magazines and more from around the world – featuring beautifully detailed type with attention to materials, paper stock and bindings, through to creative signage and environmental projects. The contrasting scale and approaches demonstrate the skill and insight of the designer.

Zehra Arslan: Proposal for Are you coming in or going out? Zehra Arslan's (b.1985 in Hamburg, works in London) often monumental in scale, yet subtle and fragile, sculptural interventions shift and question our understanding of space. Displayed here are a body of studies for Are you coming in or going out? A new installation proposed for the Pavilion's roof.

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The proposed sculpture starts its movement from the rooftop, drops down the east stairs and climbs back to the rooftop over the south side balcony. It's a study of space and entry/exit points turned into a physical gesture. The movement of the piece recreates the architectural features of the Pavilion's west and south sides, becoming an abstract mirror image of itself.

Reflecting the various stages of the creative process, the display includes sketches and writing from its early stages, construction plans with mechanical details, a model of the cross-section of the building, which physically expands into the space and becomes an intervention itself, and a painting made as a direct response to the project.

Lynn Dennison - Border Country: Lynn Dennison's collages use layers of found images along with her own photographs to explore our relationship with landscapes and our emotional response when the forces of nature enter our built environments. The creation of an artwork that can suggest the enormity of nature and the fear that this can induce is of particular interest to the artist.

By finding a tension between the interior and exterior elements and creating the invasion of the land and sea on human infrastructure, the artist creates the feeling of being on the cusp of another world.

Lynn Dennison studied Fine art at Slade School of Art and Central St Martins. She was the winner of RBS Sculpture Shock 2015. Her recent exhibitions include Sea Change (in collaboration with Gen Doy), Oxford House, London (2014) and Tradition, Pump House Gallery, London (2013).

Ladybird Reworked: With their iconic images of a more simple and innocent world, Ladybird books have provided rich pickings for satirists and spoofers. Accompanying the original illustrations in our Ladybird by Design exhibition, displayed here is a small selection of appropriated works, ranging from a Christmas card by a Ladybird illustrator to greetings cards with a contemporary twist.

Also on display are several examples of work produced by the University of Brighton's BA Illustration students. Working in collaboration with De La Warr Pavilion, they were each presented with a Ladybird book from the 1950s to 1970s and asked to respond with particular attention to the ideas of parody and appropriation

Live Programme

We have been continuing to refine the new business model for our live programme to build on the success of the contemporary music programme of recent years, whilst having to be realistic with experimental and cross-over programme that has been highly acclaimed, but has suffered from a lack of investment (and viability) to ensure its sustainability.

Going forward the main focus will be to continue to integrate a variety of events that cater to not only our local audiences (30 minutes drive), but that will continue to attract new visitors and 'commuting' audiences.

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Target areas:

Values; Consistency, high quality, variety and contemporary.

- **Contemporary Music;** Establish a broad range of contemporary acts that effectively appeal to a broad audience. Target a range of acts that carry the vision and diverse profile of the venue.
- **Family/Children's Events;** Development of a variety of shows for both family and children. A focus on smaller capacity shows for weekend and daytime slots with an accessible ticket price.
- **Comedy;** Highlighting the De La Warr Pavilion as key routing option for the South East after Brighton.
- **Film;** Development of venue appeal as unique screening establishment, through mainstream cinema, independent film boards, live streaming and festivals.
- **Classical/Opera;** Careful development of a range of content across an annual programme.
- **Projects and ambitions;** The live programme continues to support and develop artists, curators and producers through project based interdisciplinary activity. This includes:
 - Development and production of the Dear Serge programme in collaboration with the curators, technical team and external partners.
 - Curated and artist-led projects.
 - One-day festivals in association with record labels.
 - Use of our spaces for programme development by artists and companies.

The most significant development with the live programme has been the return to the season brochure. It has taken us time to build enough programme strands to make this efficient and meaningful, however we can now present a cohesive programme in one piece of print.

We have also been continuing our relationship with Music's Not Dead, a local record shop run by two partners previously working in the music industry. We have been running 100 capacity gigs of new and emerging acts of national standing.

In total during 2014/15 we have:

- We have sold a total of 48,000 tickets to 120 performances in the auditorium, of which 22 were from community groups.
- DLWP has delivered 98 of its own productions.
- 20 Performances sold out including Jon Richardson, Royal Philharmonic Orchestra, The Eels, Elvis Costello, Eddie Izzard, Neutral Milk Hotel, Henning Wehn, Clean Bandit, Joan Armatrading, Paul Heaton & Jacqui Abbot.
- Over 4,000 tickets sold to our family theatre programme.

Dear Serge

Our Dear Serge programme has continued to grow over the last two years. The project gives exposure and opportunities to artists to show a range of more challenging work in the areas of sound, film, and cross disciplinary art forms.

It has been very successful in terms of reaching an audience who may struggle to find works of this nature elsewhere, with visitor figures to the building for the day of the events regularly reaching over 1000 people, even in the traditionally quieter winter months.

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The daytime opening of Dear Serge offers a unique format wherein the audience who have come specifically for the event mix freely with other visitors who are in the building for other reasons, perhaps to visit the galleries, a live event or the café. This mixing of audiences offers multiple benefits; a larger audience for the artists, an empowering effect where the engaged audience help to guide the uninitiated in ways of enjoying and interacting with the experimental works on show, and a fresh and varied voice in terms of reaction and feedback. This audience cross-pollination is at the heart of the Dear Serge ethos. Through running these live and wide ranging events within the regular opening hours we are not separating off the work or the audiences. In this respect we feel we are unique amongst contemporary arts venues.

Those involved in the project range from students of University of Brighton (Brighton & Hastings), Bexhill College, professional organisations such as Café Otto, with regular open calls for projects circulated to Rother and further afield.

The programme has been completely funded by the Esmeé Fairbairn Foundation and we are waiting to hear the results of continued investment from them. The project will appear at the Latitude Festival in Suffolk this summer, and we are currently developing an off-site project between Hastings, St Leonards & Bexhill.

“Dear Serge enables artists to engage in experimental formats making it a unique platform. It allows them to take a multi-disciplinary approach, and to consider new routes for dissemination. At the same time, the event gives public access to a wide ranging audience - from those with a specific interest in contemporary art and music, to members of the local community” Margarita Gluzberg Dear Serge Commissioned Artist, Nov 2014.

Financial review

There was a £17,719 unrestricted funds surplus for the year ended 31 March 2015 before a negative pension revaluation of (£86,000), the net unrestricted funds deficit for the year was therefore (£68,281). This represents another year of an improving financial position, given the very long term nature of the pension liability. The net current liabilities on the consolidated balance sheet are improved by £32k on the prior year.

Investment powers and policy

The trustees have unlimited investment powers. Currently the charity has no investments other than the wholly owned trading subsidiary, De La Warr Pavilion (Enterprises) Limited.

Reserves policy

It is the intention of the Trustees to have 'effective free reserves' - that is unrestricted reserves less unrestricted fixed assets - of £200,000. As at 31 March 2015 the effective free reserves were:

Unrestricted funds as at 31 March 2015	(£130,486)
Less unrestricted fixed assets	(£433,440)
Effective free reserves	(£563,926)

The effective free reserves as at 31 March 2014 were (£314,245). The Trustees are committed to making annual surpluses until the target reserves policy is met.

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Trustee's Responsibilities

The trustees (who are also directors of De La Warr Pavilion Charitable Trust for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and the incoming resources and application of resources, including income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:-

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether 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 proper accounting records that 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.

Statement as to Disclosure of Information to Auditors

So far as the Trustees are aware, there is no relevant audit information (as defined by Section 418 of the Companies Act 2006) of which the Charity's auditors are unaware, and each Trustee has taken the steps that he ought to have taken as a Trustee in order to make himself aware of any relevant information and to establish that the Charity's auditors are aware of that information.

Small company provisions

This report has been prepared in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities and with the special provisions of Part 15 of the Companies Act 2006 relating to small companies (section 419(3)).

Approved by the Board on 6 December 2015 and signed on its behalf by:

J.P. Bird
Julian Bird
Trustee

**INDEPENDENT AUDITORS' REPORT TO THE MEMBERS AND TRUSTEES OF
DE LA WARR PAVILION CHARITABLE TRUST
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We have audited the financial statements of De La Warr Pavilion Charitable Trust for the year ended 31 March 2015, set out on pages 26 to 43. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's members and trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and the Charities Act 2011. Our work has been undertaken so that we might state to the charitable company's members and trustees those matters we are required to state to them in an auditors' report. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members and trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Respective responsibilities of trustees and auditors

As explained more fully in the Trustees' Responsibilities Statement set out on page 4, the trustees (who are also directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's (APB's) Ethical Standards for Auditors.

Scope of the audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the charitable company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the trustee's report to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 March 2015 and of its 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; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

**INDEPENDENT AUDITORS' REPORT TO THE MEMBERS AND TRUSTEES OF
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Opinion on other matters prescribed by the Companies Act 2006

In our opinion the information given in the Report of the Directors (including the Strategic Report) for the financial year for which the financial statements are prepared is consistent with the financial statements.

Matters on which we are required to report by exception

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;
- the financial statements are not in agreement with the accounting records and returns;
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

D. R. Scrivins

D R Scrivins (Senior Statutory Auditor)
for and on behalf of Clark Brownscombe
Chartered Accountants
& Statutory Auditors
2 St Andrews Place
Lewes
East Sussex
BN7 1UP

Date: *16th December 2015.*

DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)
CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING INCOME AND EXPENDITURE ACCOUNT
AND STATEMENT OF TOTAL RECOGNISED GAINS AND LOSSES)
FOR THE YEAR ENDED 31 MARCH 2015

	Note	Unrestricted Funds £	Restricted Funds £	Total 2015 £	2014 £
INCOMING RESOURCES					
Incoming resources from generated funds					
- Voluntary income	2	1,030,375	491,391	1,521,766	1,152,301
- Activities for generating funds	4	985,089	-	985,089	793,044
- Investment income	5	16,000	-	16,000	6,000
Incoming resources from charitable activities	6	<u>538,030</u>	<u>13,857</u>	<u>551,887</u>	<u>506,136</u>
Total incoming resources		<u>2,569,494</u>	<u>505,248</u>	<u>3,074,742</u>	<u>2,457,481</u>
RESOURCES EXPENDED					
Charitable activities	7	1,737,107	223,223	1,960,330	620,373
Costs of generating funds					
Fundraising	7	242	-	242	265
Costs of commercial activities	7	805,728	-	805,728	620,108
Governance costs	7	<u>8,698</u>	<u>-</u>	<u>8,698</u>	<u>10,000</u>
Total resources expended		<u>2,551,775</u>	<u>223,223</u>	<u>2,774,998</u>	<u>2,582,993</u>
Net income/(expenditure) before other recognised gains and losses		17,719	282,025	299,744	(125,512)
Other recognised gains/losses					
Actuarial losses on defined benefit pension schemes		<u>(86,000)</u>	<u>-</u>	<u>(86,000)</u>	<u>(71,000)</u>
Net movements in funds		(68,281)	282,025	213,744	(196,512)
Total funds brought forward		<u>(62,205)</u>	<u>5,877,169</u>	<u>5,814,964</u>	<u>6,011,476</u>
Total funds carried forward		<u>(130,486)</u>	<u>6,159,194</u>	<u>6,028,708</u>	<u>5,814,964</u>

The statement of financial activities incorporates the income and expenditure account, the results for the year derive from continuing activities and there are no gains or losses other than those shown above.

The notes form part of these financial statements

**DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)**

**CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2015**

COMPANY NUMBER 03446307

	Note	2015 £	2014 £
FIXED ASSETS			
Tangible assets	12	6,509,461	<u>6,294,129</u>
CURRENT ASSETS			
Stocks	13	102,940	118,471
Debtors	14	139,515	101,395
Cash at bank and in hand		<u>69,391</u>	<u>81,933</u>
		311,846	301,799
CREDITOR: Amounts falling due within one year	15	<u>(520,065)</u>	<u>(541,863)</u>
NET CURRENT (LIABILITIES)		<u>(208,219)</u>	<u>(240,064)</u>
TOTAL ASSETS			
LESS CURRENT LIABILITIES		6,301,242	6,054,065
CREDITORS: Amounts falling due after more than one year	16	<u>(27,534)</u>	<u>(68,101)</u>
NET ASSETS EXCLUDING PENSION LIABILITIES		6,273,708	5,985,964
Defined benefit pension scheme liability	18	<u>(245,000)</u>	<u>(171,000)</u>
NET ASSETS INCLUDING PENSION LIABILITIES		<u>6,028,708</u>	<u>5,814,964</u>
FUNDS:			
Restricted funds		6,159,194	5,877,169
Unrestricted funds		<u>(130,486)</u>	<u>(62,205)</u>
		<u>6,028,708</u>	<u>5,814,964</u>

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

The financial statements were approved on behalf of the Board on 4th December 2015.


.....
Julian Bird - Trustee

The notes form part of these financial statements

**DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)**

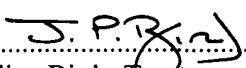
**CHARITY BALANCE SHEET
AS AT 31 MARCH 2015**

COMPANY NUMBER 03446307

	Note	2015 £	2014 £
FIXED ASSETS			
Tangible assets	12	6,509,461	6,294,128
Investment		<u>1</u>	<u>1</u>
		6,509,462	6,294,129
CURRENT ASSETS			
Debtors	14	237,870	197,928
Cash at bank and in hand		<u>20,485</u>	<u>38,390</u>
		258,355	236,318
CREDITOR: Amounts falling due within one year	15	(470,637)	(480,445)
NET CURRENT (LIABILITIES)		<u>(212,282)</u>	<u>(244,127)</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		6,297,180	6,050,002
CREDITORS: Amounts falling due after more than one year	16	<u>(27,534)</u>	<u>(68,101)</u>
NET ASSETS EXCLUDING PENSION LIABILITIES		6,269,646	5,981,901
Defined benefit pension scheme liability	18	<u>(245,000)</u>	<u>(171,000)</u>
NET ASSETS INCLUDING PENSION LIABILITIES		<u>6,024,646</u>	<u>5,810,901</u>
FUNDS:			
Restricted funds		6,159,194	5,877,169
Unrestricted funds		<u>(134,548)</u>	<u>(66,268)</u>
		<u>6,024,646</u>	<u>5,810,901</u>

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

The financial statements were approved on behalf of the Board on 4th December 2015.


.....
Julian Bird - Trustee

The notes form part of these financial statements

**DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2015**

1 ACCOUNTING POLICIES

Basis of preparation

The financial statements have been prepared under the historical cost convention and in accordance with the Statement of Recommended Practice 'Accounting and Reporting by Charities (SORP 2005)', issued in March 2005, applicable accounting standards and the Companies Act 2006.

The statement of financial activities and balance sheet consolidate the financial statements for the charity and its subsidiary undertaking. The results of the subsidiary undertaking are consolidated on a line by line basis. A separate statement of financial activities is not presented for the charity itself following the exemptions afforded by Section 408 of the Companies Act 2006 and paragraph 397 of the SORP. The charity's results for the year are summarised in Note 22 to these financial statements.

Funding accounting policy

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

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

Restricted 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.

Further details of each fund are disclosed in note 20.

Incoming resources

Voluntary income including donations and grants that provide core funding or are of a general nature is recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability.

Income from ancillary trading is included in the year in which it is receivable.

Investment income is recognised on a receivable basis.

Income from charitable activities includes income recognised as earned (as the related goods or services are provided) under contract.

Income is deferred when admission fees are received in advance of the performance or event to which they relate.

Resources expended

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs relating to the category.

Costs of generating funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes.

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.

**DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2015**

Governance costs

Governance costs include costs of the preparation and examination of the statutory accounts, the costs of trustee meetings and the cost of any legal advice to trustees on governance or constitutional matters.

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.

Irrecoverable VAT

Irrecoverable VAT is recorded as a support cost and is allocated across activities accordingly as shown in note 7.

Fixed assets

Individual fixed assets costing £500 or more are initially recorded at cost.

Depreciation

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:-

Pavilion leasehold – long-term improvements	2% straight line
Pavilion fittings and equipment	10% - 20% straight line
Office equipment	50% straight line

Stock

Stock is valued at the lower of cost and net realisable value, after due regard for obsolete and slow moving stocks.

Hire purchase and finance lease contracts

Assets held under finance leases, which are leases where substantially all the risks and rewards of ownership of the asset have passed to the charity, are capitalised in the balance sheet as tangible fixed assets and are depreciated over their useful life. The capital elements of future obligations under the leases are included as liabilities in the balance sheet. The interest element of the rental obligation is charged to the statement of financial activities over the period of the lease and represents a constant proportion of the balance of capital repayments outstanding.

Assets held under hire purchase agreements are capitalised as tangible fixed assets and are depreciated over their useful lives. The capital element of future payments is included within creditors. Finance charges are allocated to accounting periods over the length of the contract.

**DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2015**

Pensions

The charity operates a defined benefit pension scheme for employees which is managed by East Sussex County Council. The assets of the scheme are held separately from those of the charity in an independently administered fund. During the year the charity participated in a scheme with the People's Pension in accordance with meeting auto enrolment responsibilities.

Current service costs, past service costs and gains and losses on settlements and curtailments are charged to appropriate resources expended categories in the statement of financial activities. Past service costs are recognised over the vesting period or immediately if benefits have vested. When a settlement (eliminating all obligations for benefits already accrued) or a curtailment (reducing future obligations as a result of a material reduction in the scheme membership or a reduction in future entitlement) occurs, the obligation and related plan assets are remeasured using current actuarial assumptions and the resultant gain or loss is recognised in the statement of financial activities during the period in which the settlement or curtailment occurs.

The interest cost and expected return on assets are shown as a net amount as other finance costs or income. Net pension finance costs are allocated to appropriate resources expended categories in the statement of financial activities. Net pension finance income is recognised as an incoming resource in the statement of financial activities. Actuarial gains and losses are recognised immediately as other recognised gains and losses in the statement of financial activities.

Pension scheme assets are valued at fair value at the balance sheet date. Fair value is based on market value price information and in the case of quoted securities is the published bid price. Pension scheme liabilities are measured on an actuarial basis using the projected unit method and are discounted to their present value using a rate equivalent to the current rate of return on a high quality corporate bond of equivalent currency and term to the scheme liabilities. The pension scheme surplus or deficit is recognised in full on the balance sheet.

2 VOLUNTARY INCOME

	Unrestricted Funds £	Restricted Funds £	Total Funds 2015 £	Total Funds 2014 £
Donations and legacies				
Appeals and donations	<u>31,945</u>	<u>-</u>	<u>31,945</u>	<u>21,298</u>
Grants				
Trusts and foundations	-	24,310	24,310	22,810
UK Government grants	998,430	440,081	1,438,511	1,052,575
Grants – other agencies	<u>-</u>	<u>27,000</u>	<u>27,000</u>	<u>55,618</u>
	<u>998,430</u>	<u>491,391</u>	<u>1,489,821</u>	<u>1,131,003</u>
	<u>1,030,375</u>	<u>491,391</u>	<u>1,521,766</u>	<u>1,152,301</u>

**DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2015**

3 GRANTS RECEIVABLE

	Unrestricted Funds £	Restricted Funds £	Total Funds 2015 £	Total Funds 2014 £
Towner	-	1,000	1,000	-
Esmee Fairbairn Trust	-	22,810	22,810	22,810
Rother District Council	490,000	47,355	537,355	546,200
East Sussex County Council	-	1,000	1,000	-
Arts Council England	508,430	391,726	900,156	506,375
Foyle	-	25,000	25,000	-
BFI – Lottery	-	-	-	500
Jerwood	-	1,000	1,000	-
Australia Council	-	-	-	35,118
Others	-	1,500	1,500	20,000
	<u>998,430</u>	<u>491,391</u>	<u>1,489,821</u>	<u>1,131,003</u>

4 ACTIVITIES FOR GENERATING FUNDS

	Unrestricted Funds £	Restricted Funds £	Total Funds 2015 £	Total Funds 2014 £
Supporters				
Patrons	2,614	-	2,614	1,523
Friends of the De La Warr Pavilion	-	-	-	7,454
	<u>2,614</u>	<u>-</u>	<u>2,614</u>	<u>8,977</u>
Ancillary trading				
Merchandise income	192,847	-	192,847	120,141
Catering income	699,467	-	699,467	570,205
Hires income	<u>90,161</u>	<u>-</u>	<u>90,161</u>	<u>93,721</u>
	<u>982,475</u>	<u>-</u>	<u>982,475</u>	<u>784,067</u>
	<u>985,089</u>	<u>-</u>	<u>985,089</u>	<u>793,044</u>

**DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2015**

De La Warr Pavilion (Enterprises) Limited

The charity controls this company, which is incorporated in England, by virtue of holding 100% of the equity share capital. The company undertakes the ancillary trading activities at the Pavilion with the aim of gifting its taxable profits to the Trust.

Summary of trading results

	2015	2014
	£	£
Turnover	982,475	784,067
Total expenditure	(805,728)	(620,108)
Net profit for the year	176,747	163,959
Amount gift-aided to the charity	(176,747)	(163,959)
Retained profit	<u><u>-</u></u>	<u><u>-</u></u>

The assets and liabilities of De La Warr Pavilion (Enterprises) Limited were:

Assets	163,815	177,579
Liabilities	(159,752)	(173,516)
Funds	<u><u>4,063</u></u>	<u><u>4,063</u></u>

5 INVESTMENT INCOME

	Unrestricted Funds £	Restricted Funds £	Total Funds 2015 £	Total Funds 2014 £
Net finance income - defined benefit pension scheme	<u>16,000</u>	<u>-</u>	<u>16,000</u>	<u>£6,000</u>

6 INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total Funds 2015 £	Total Funds 2014 £
Exhibition income	3,847	-	3,847	21,089
Live performance income	512,185	13,857	526,042	466,046
Education income	<u>21,998</u>	<u>-</u>	<u>21,998</u>	<u>19,001</u>
	<u>538,030</u>	<u>13,857</u>	<u>551,887</u>	<u>506,136</u>

**DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2015**

7 TOTAL RESOURCES EXPENDED

	Supporters £	Ancillary trading £	Exhibitions £	Live performance £	Education £	Governance £	Total £
Direct costs							
Cost of goods sold	-	355,709	-	-	-	-	355,709
Other direct costs	-	-	119,604	426,579	27,773	-	573,956
Employment costs	-	<u>371,995</u>	<u>112,155</u>	<u>138,090</u>	<u>32,341</u>	-	<u>654,581</u>
	-	<u>727,704</u>	<u>231,759</u>	<u>564,669</u>	<u>60,114</u>	-	<u>1,584,246</u>
Support costs							
Employment costs	-	-	222,853	133,712	89,141	-	445,706
Establishments costs	-	-	58,376	35,026	23,351	-	116,753
Repairs and maintenance	-	18,523	55,524	33,314	22,210	-	129,571
Office expenses	242	9,944	23,174	13,905	9,270	-	56,535
Cleaning	-	21,027	4,399	2,639	1,759	-	29,824
Travel and subsistence	-	612	6,486	3,892	2,595	-	13,585
Advertising and promotion	-	10,191	33,906	20,344	13,562	-	78,003
Auditors' remuneration	-	2,483	-	-	-	8,698	11,181
Legal and professional costs	-	3,573	13,347	8,009	5,339	-	30,268
Bank charges	-	11,671	4,881	2,929	1,952	-	21,433
Interest payable	-	-	1,729	1,038	692	-	3,459
Irrecoverable VAT	-	-	28,727	17,237	11,491	-	57,455
Depreciation of tangible fixed assets	-	-	<u>98,489</u>	<u>59,094</u>	<u>39,396</u>	-	<u>196,979</u>
	<u>242</u>	<u>78,024</u>	<u>551,891</u>	<u>331,139</u>	<u>220,758</u>	<u>8,698</u>	<u>1,190,752</u>
	<u>242</u>	<u>805,728</u>	<u>783,650</u>	<u>895,808</u>	<u>280,872</u>	<u>8,698</u>	<u>2,774,998</u>

**DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2015**

8 TRUSTEES' REMUNERATION AND EXPENSES

No trustees received any remuneration during the year.

9 NET EXPENDITURE

Net expenditure is stated after charging:

	2015 £	2014 £
Auditors' remuneration		
- audit services	11,181	12,000
Depreciation of owned assets	<u>48,420</u>	<u>45,083</u>

10 EMPLOYEES' REMUNERATION

The average number of persons employed by the charity (including trustees) during the year, analysed by category, was as follows:-

	2015	2014
Programming	8	7
Operations	37	28
Administration	<u>4</u>	<u>5</u>
	<u>49</u>	<u>40</u>

The aggregate payroll costs of these persons were as follows:-

	2015 £	2014 £
Wages and salaries	970,812	875,476
Social Security	63,778	60,383
Other pension costs	<u>27,832</u>	<u>17,770</u>
	<u>1,062,422</u>	<u>953,629</u>

One employee received emoluments in the banding £60,001 - £70,000 (2014: 1).

Other pension costs above represents the total operating charge included in resources expended in the statement of financial activities and does not include amounts included in other finance income and other recognised gains and losses.

11 TAXATION

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 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 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.

DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2015

12 TANGIBLE FIXED ASSETS

	Leasehold Property £	Fixtures, fittings and equipment £	Total £
Cost			
As at 1 April 2014	7,225,421	597,021	7,822,442
Additions	357,411	54,900	412,311
Disposals	-	(4,158)	(4,158)
As at 31 March 2015	<u>7,582,832</u>	<u>647,763</u>	<u>8,230,595</u>
Depreciation			
As at 1 April 2014	1,118,016	410,297	1,528,313
Charge for the year	148,559	48,420	196,979
On disposals	-	(4,158)	(4,158)
As at 31 March 2015	<u>1,266,575</u>	<u>454,559</u>	<u>1,721,134</u>
Net book value			
As at 31 March 2015	<u>6,316,257</u>	<u>193,204</u>	<u>6,509,461</u>
As at 31 March 2014	<u>6,107,405</u>	<u>186,724</u>	<u>6,294,129</u>

Hire purchase agreement

Included within the total net book value of tangible fixed assets is £23,288 (2014 - £46,577) in respect of assets under finance leases and similar hire purchase contracts. Depreciation for the year on these assets was £6,351 (2014 - £6,351). The finance lease was repaid in the year.

13 STOCKS AND WORK IN PROGRESS

	Group		Charity	
	2015 £	2014 £	2015 £	2014 £
Stocks	<u>102,940</u>	<u>118,471</u>	<u>-</u>	<u>-</u>

14 DEBTORS

	Group		Charity	
	2015 £	2014 £	2015 £	2014 £
Trade debtors	34,091	28,155	22,925	13,010
Amounts owed by group undertakings	-	-	110,324	111,678
Other debtors	38,161	-	38,161	-
Prepayments and accrued income	<u>67,263</u>	<u>73,240</u>	<u>66,460</u>	<u>73,240</u>
	<u>139,515</u>	<u>101,395</u>	<u>237,870</u>	<u>197,928</u>

**DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2015**

15 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group		Charity	
	2015	2014	2015	2014
	£	£	£	£
Bank loans and overdrafts	112,634	112,690	112,634	112,690
Obligations under finance leases and hire purchase contracts	-	7,982	-	7,982
Trade creditors	176,547	194,935	130,927	148,544
Taxation and social security	15,103	24,649	15,103	25,070
Other creditors	3,605	3,141	3,605	3,141
Accruals and deferred income	<u>212,176</u>	<u>198,466</u>	<u>208,368</u>	<u>183,018</u>
	<u>520,065</u>	<u>541,863</u>	<u>470,637</u>	<u>480,445</u>

Creditors amounts falling due within one year
Includes deferred income:

	Group		Charity	
	2015	2014	2015	2014
	£	£	£	£
As at 1 April 2014	154,399	290,686	154,399	290,686
Amount released to incoming resources	(154,399)	(290,686)	(154,399)	(290,686)
Amount deferred in the year	<u>167,925</u>	<u>154,399</u>	<u>167,925</u>	<u>154,399</u>
As at 31 March 2015	<u>167,925</u>	<u>154,399</u>	<u>167,925</u>	<u>154,399</u>

16 CREDITORS: AMOUNT FALLING DUE AFTER MORE THAN ONE YEAR

	2015	2014
	£	£
Bank loans and overdrafts	<u>27,534</u>	<u>68,101</u>
Creditors includes the following liabilities, on which security has been given by the charity:		
	2015	2014
	£	£
Bank loans and overdraft	<u>140,168</u>	<u>180,791</u>

**DE LA WARR PAVILION CHARITABLE TRUST
(LIMITED BY GUARANTEE)**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2015**

17 MEMBERS' LIABILITY

The charity is a private company limited by guarantee and consequently does not have share capital. Each of the members is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

18 PENSION SCHEME

The charity operates a pension scheme providing benefits based on final pensionable pay in respect of employees who were employed by East Sussex County Council but who transferred to the charity when the charity took over the running of the De La Warr Pavilion. The assets of the scheme are held separately from those of the charity, being part of the East Sussex County Council scheme.

Pension contributions are determined by a qualified actuary on the basis of triennial valuations using the projected unit method. A full actuarial valuation was carried out at 31 March 2013 and updated at 31 March 2014. The scheme was closed to new members on 1 April 2003.

Whilst provided for in full, the pension scheme liability is not expected to crystallise within the foreseeable future.

The main assumptions used for the purposes of FRS17 are:

	2015	2014	2013
Discount rate	3.2%	4.3%	4.5%
Salary increase rate	4.3%	4.6%	5.1%
Pension increase rate	2.4%	2.8%	2.8%
Expected return on assets	3.2%	6.1%	5.3%
Mortality:			

Vita Curves with improvements in line with the CMI2010 model assuming the current rate of improvements has peaked and will converge to a long term rate of 1.25%.

Current pensioners			
Male	22.2	22.2	22.2
Female	24.4	24.4	24.4
Future pensioners			
Male	24.2	24.2	24.2
Female	26.7	26.7	26.7

The sensitivities regarding the principal assumptions used to measure the scheme liabilities are set out below:

Assumption	Change in Assumption	Impact on Scheme Liabilities
Discount rate	Increase/decrease by 0.5% pa	Decrease/increase by 10%
Pension increases	Increase/decrease by 0.5% pa	Increase/decrease by 9%
Salary increases	Increase/decrease by 0.5% pa	Increase/decrease by 1%
Rates of mortality	Members experience mortality of someone 1 year older	Increase by 3%

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18 PENSION SCHEME (Continued)

The assets of the scheme and the long-term expected return on these assets were:

	At 31st March 2015		At 31st March 2014		At 31st March 2013
	Rate of Return	Value £	Rate of Return	Value £	Value £
Equities	3.2%	1,132,000	6.7%	1,006,000	1,106,000
Bonds	3.2%	131,000	3.5%	115,000	125,000
Property	3.2%	145,000	4.8%	115,000	111,000
Cash	3.2%	<u>44,000</u>	3.7%	<u>38,000</u>	<u>42,000</u>
Total Market Value of Assets		<u>1,452,000</u>		<u>1,274,000</u>	<u>1,384,000</u>

Reconciliation of the Present Value of the Scheme Liabilities and Fair Value of the Assets to the recognised liability in the Balance Sheet.

	2015 £	2014 £
Fair value of assets	1,452,000	1,274,000
Value of liabilities (defined benefit obligation)	<u>(1,697,000)</u>	<u>(1,445,000)</u>
Recognised pension liability	<u>(245,000)</u>	<u>(171,000)</u>
Total expense recognised in income and expenditure		
	2015 £	2014 £
Current service cost	21,000	18,000
Interest cost on obligation	62,000	67,000
Expected return on scheme assets	<u>(78,000)</u>	<u>(73,000)</u>
Total income and expenditure charge	<u>5,000</u>	<u>12,000</u>
Changes in the present value of the defined benefit obligation		
	2015 £	2014 £
Opening defined benefit obligation	1,445,000	1,486,000
Interest cost on obligation	62,000	67,000
Current service cost	21,000	18,000
Actuarial losses/(gains) on obligation (assumptions and experience)	192,000	(103,000)
Member contributions	4,000	4,000
Benefits paid	<u>(27,000)</u>	<u>(27,000)</u>
Closing defined benefit obligation	<u>1,697,000</u>	<u>1,445,000</u>

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Actual Return on Scheme Assets

	2015	2014
	£	£
Actual return on scheme assets	<u>185,000</u>	<u>85,000</u>

Changes in the fair value of scheme assets

	2015	2014
	£	£
Opening fair value of Scheme Assets	1,274,000	1,384,000
Expected return	78,000	73,000
Actuarial gain/(loss)	106,000	(174,000)
Employer contributions	17,000	14,000
Member contributions	4,000	4,000
Benefits paid	<u>(27,000)</u>	<u>(27,000)</u>
Closing fair value of scheme assets	<u>1,452,000</u>	<u>1,274,000</u>

Amounts for the current year and previous years:

	2015	2014	2013	2012	2011
	£	£	£	£	£
Fair value of scheme assets	1,384,000	1,224,000	1,384,000	1,224,000	1,195,000
Value of liabilities (funded obligation)	<u>(1,486,000)</u>	<u>(1,294,000)</u>	<u>(1,486,000)</u>	<u>(1,294,000)</u>	<u>(1,214,000)</u>
Deficit	<u>(102,000)</u>	<u>(70,000)</u>	<u>(102,000)</u>	<u>(70,000)</u>	<u>(19,000)</u>
Experience gain/(loss) on liabilities	<u>2,000</u>	<u>(12,000)</u>	<u>2,000</u>	<u>(12,000)</u>	<u>33,000</u>
Experience gain/(loss) on assets	<u>107,000</u>	<u>(44,000)</u>	<u>107,000</u>	<u>(44,000)</u>	<u>-</u>
Total amount recognised in statement of total recognised gains and losses	<u>(86,000)</u>	<u>(71,000)</u>	<u>(41,000)</u>	<u>(63,000)</u>	<u>177,000</u>
Cumulative actuarial gains and losses	<u>(395,000)</u>	<u>(309,000)</u>	<u>(238,000)</u>	<u>(197,000)</u>	<u>(134,000)</u>

19 RELATED PARTIES

The charity is controlled by the trustees who are all directors of the company.

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2015**

20 ANALYSIS OF FUNDS

	At 1 April 2014 £	Incoming Resources £	Resources expended £	Transfers £	Other Recognised Gains/losses £	At 31 March 2015 £
Designated Funds						
Fixed assets fund	<u>68,351</u>	-	<u>(31,570)</u>	<u>108,141</u>	-	<u>144,922</u>
General Funds						
General fund	36,382	1,618,374	(1,581,085)	(108,141)	-	(34,470)
Pension scheme	(171,000)	16,000	(4,000)	-	(86,000)	(245,000)
Subsidiary company reserves	<u>4,062</u>	<u>982,475</u>	<u>(982,475)</u>	-	-	<u>4,062</u>
	<u>(130,556)</u>	<u>2,616,849</u>	<u>(2,567,560)</u>	<u>(108,141)</u>	<u>(86,000)</u>	<u>(275,408)</u>
Restricted Funds						
Capital project	5,867,169	-	(145,580)	-	-	5,721,589
Esmee Fairbairn Trust	-	22,810	(22,810)	-	-	-
Others	-	4,500	(4,500)	-	-	-
Auditorium refurbishment	<u>10,000</u>	<u>430,583</u>	<u>(2,978)</u>	-	-	<u>437,605</u>
	<u>5,877,169</u>	<u>457,893</u>	<u>(175,868)</u>	-	-	<u>6,159,194</u>
	<u>5,814,964</u>	<u>3,074,742</u>	<u>(2,774,998)</u>	-	<u>(86,000)</u>	<u>6,028,708</u>

The fixed assets fund comprises assets which are associated with the long term operation of the auditorium etc and would not be replaced from general funds. The net book value of these assets has been transferred from General fund, and the depreciation on these assets will be financed from the fund.

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Purposes of restricted funds:

The capital project fund consists of grants and donations received to finance the refurbishment and other capital expenditure at the Pavilion. Depreciation on the assets financed from the funds are charged against the fund balance.

RDC major maintenance is an annual grant received from Rother District Council towards the cost of major building maintenance. Periodic reports are submitted to RDC detailing the maintenance works undertaken.

The Auditorium refurbishment fund will contain grants and matched funding for the proposed refurbishment of the auditorium area.

Other funds comprise grants towards the costs of specific exhibitions.

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**NOTES TO THE FINANCIAL STATEMENTS
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21 NET ASSETS BY FUND

	Unrestricted Funds £	Restricted Funds £	Total Funds 2015 £	Total Funds 2014 £
Tangible assets	433,440	6,076,021	6,509,461	6,294,129
Current assets	228,673	83,173	311,846	301,799
Creditors: Amounts falling due within one year	(520,065)	-	(520,065)	(541,863)
Creditors: Amounts falling due after more than one year	(27,534)	-	(27,534)	(68,101)
Pension liabilities	<u>(245,000)</u>	-	<u>(245,000)</u>	<u>(171,000)</u>
Net assets	<u>(130,486)</u>	<u>6,159,194</u>	<u>6,028,708</u>	<u>5,814,964</u>

22 RESULTS OF THE PARENT COMPANY

	2015 £	2014 £
Gross incoming resources for the year attributable to De La Warr Pavilion Charitable Trust	<u>2,253,015</u>	<u>1,837,373</u>
Net incoming/(outgoing) resources for the year attributable to De La Warr Pavilion Charitable Trust	<u>299,745</u>	<u>(196,512)</u>

23 SHARE CAPITAL

The company is limited by guarantee, having no share capital, members having a liability not exceeding £1.