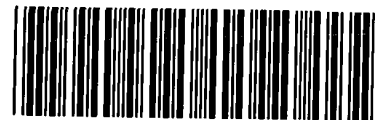


Abandon Normal Devices
(A company limited by guarantee)
Report and Financial Statements
Year ending 31 March 2017
Charity number: 1161585
Company number: 06054549

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Abandon Normal Devices

A company limited by guarantee

Reference and administrative details

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

Our advisers

Independent Examiner	Mitchell Charlesworth LLP	Centurion House, 129 Deansgate, Manchester, M3 3RW
Bankers	Royal Bank of Scotland	38 West Mosley Street, Manchester, M2 3AZ
Solicitors	Brabners LLP	Horton House, Exchange Flags, Liverpool, L2 3YL

Directors and trustees

The directors of the charitable company (the charity) are its trustees for the purpose of charity law.

The trustees and officers serving during the year and since the year end were as follows:

Key management personnel Abandon Normal Devices: Trustees and Directors

Chair:	H Rifkin	
Elected Trustees:	N Collantine	(resigned 12 January 2017)
	A Gilmore	(appointed 27 October 2016)
	D Mathias	(appointed 17 May 2017)
	K Moffat	(appointed 17 May 2017)
	D Moutrey	
	M Stubbs	
Secretary	D Moutrey	

Key management personnel:

Senior managers of Abandon Normal Devices:

Director	G Jenks
Senior Producer	R McCullough
Head of Communications	C Waddington

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2017

Report of the trustees for the year ending 31 March 2017

The trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2017 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

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

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

Chair's report

The 2016/17 year again saw Abandon Normal Devices (AND) live up to its name. As we set out in our trustees' report below, we have broken new artistic ground, engaged new audiences, commissioned new work, much of it presented in unexpected and surprising places and spaces including forests and people's homes!

2016/17 was only our second year as a National Portfolio Organisation (NPO) of Arts Council England (ACE) and through the range, quality, scale and reach of our work, be it live, in virtual reality and online, we are now, rightly, recognised as a leading force in the development of this important area of work, establishing creative and strategic partnerships across the North of England, the UK and internationally.

Although the presentation of work for the public is quite rightly what AND should be recognised and is funded for, also as set out below, we have taken steps to expand and strengthen the Board of Trustees with new members who bring their valuable skills and connections in support of the organisation's work. We will continue to further strengthen and develop the Board in the coming years.

Financially, I am pleased to report that we have ended the year with a satisfactory level of reserves and to have secured four more years of ACE NPO funding from April 2018, plus significant funds from a wide range of sources. All this has been achieved whilst delivering an ambitious, innovative, exciting, wide ranging programme of public work, led by AND's Director, Gabrielle Jenks and her superb team who have consistently exceeded expectations.

Finally, I want to thank Gabrielle and her team, the many artists with whom we have worked, the AND volunteers without whom we could not deliver the scale and amount of work which we do, all our partners and funders and of course all my colleagues on the Board of Trustees.

Howard Rifkin

Chair

Our purposes and activities

The purposes of the charity are:

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

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

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

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

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

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

a) AND Festival

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

b) Live Cinema productions

The Live Cinema events combine performance and technology to create bespoke cinematic experiences collaborating with heritage sites, local authorities and community organisations. These commissions facilitate audience engagement and are complemented by experiments into how content such as film and video can be distributed through pervasive and locative media. These projects celebrate the future models of exhibition and new forms of storytelling.

c) Research projects

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

d) Online projects

These art projects facilitate audience engagement and encourage user-led content, often artist led. These will be complemented by experiments into how content such as film and video can be distributed through pervasive and locative media often thinking about issues such as surveillance and copyright. Partners include, European networks e.g. Masters & Servers Network, Rhizome and the Influencers.

e) Touring productions

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

f) Exhibitions and Public realm works

AND curates exhibitions, which bring together artistic and moving image.

Achievements and performance

Overview

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

In a year when we were not delivering the Festival AND focused more on in-depth engagement rather than increasing audience numbers, this included an emphasis on residencies and the development of artistic practice in creative technology and moving image productions. Our commissions toured to 22 sites, we premiered 2 high profile online projects; *In the Eyes of the Animal*, 1 x large scale audiovisual and live cinema event; *The Invisible City* and an exhibition; *The Art of Bots* (featuring 15 new artworks) alongside a conference, titled Networked Disruption - Bots. AND worked with 53 artists, attracted audiences totalling 215,273, involved 38 volunteers and worked with 25 different partners.

Summary	Active	Ambient
Touring	10,301	92,503
Exhibitions	764	
Online projects	16,726	
Live Cinema	199	
Broadcast	94,780	
Totals	122,770	92,503

Talent development and new work

AND's 2016 programme explored how technology can change behaviours and everyday life and through the central programme explored and raised awareness of the different ways in which human intervention can turn digital technologies into a powerful ally. In doing so we made a meaningful contribution to current discourse within the new media and wider arts world.

One of the ways we did this was through the exhibition *The Art of Bots* (April 2017), a platform for pioneers of the bot making community, many of whom had never featured in an exhibition dedicated to this practice before. Featuring over 15 artists from around the world, their main challenge was to consider their practice (the development of tiny computer programmes) in a tangible and performative form. None of these works had been staged physically before and for many artists and moving image collaborators featured it was their first time working in the UK. This was presented at Somerset House, London.

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2017

In collaboration with Heart of Glass, AND presented *The Invisible City: The Cinema of Surveillance*, an outdoor cinema event inviting audiences to speculate on the act of seeing – and being seen. Taking place on the site of the former Pilkington's Glass HQ, in St Helens, the programme explored sonic and cinematic espionage and featured classic surveillance films, artists moving image and also tours which blurred the famous, forgotten and private spaces of the building.

Using the setting of the historical home of glass, *The Invisible City* programme explored contemporary responses to technology and transparency. The main event on Saturday 12 November featured the world premiere of *Where the City Can't See*, a new short film by artist-architect Liam Young. This was the first film to be made using lasers and LIDAR technology and was supported by the University of Salford. AND also presented the work of female directors, including Deborah Stratman and Andrea Arnold.

In the lead up to the main event on 12 November a series of special Board Room Screenings took place, featuring landmark counter-surveillance films i.e. Frances Ford Coppola's *'The Conversation'*, Andrea Arnold's *'Red Road'* and Johanna Hamilton's *'1971'*.

Festival Touring

2016 included projects touring to 22 sites, *In The Eyes of the Animal* travelled to Toronto, Migrations, Jikji, in Japan, Brighton Digital Festival, Nuit Blanche Paris and Yamaguchi Centre for Arts and Media, in Japan. It also toured to Hamsterley Forest in Durham which was the first arts event hosted there. It acted as a test for how to approach hosting the artwork in sites where there was previously no such engagement. This project revealed some of the challenges of producing digital work in unfamiliar sites. Nationally, *Workshops in Peoples' Homes* toured across Cumbria in peoples' homes and *Love Motel for Insects* also toured to the music festival *Kendal Calling*. Drone School also toured to *Lakes Alive*.

Liam Young's *Where the City Can't See*, premiered in New York and *FDIC Insured*, whilst premiering online also physically manifested in the financial district in New York.

Digital Distribution

AND's programme of talks and debates were also documented and shared by media partners. The *Art of Bots* exhibition provided an insight into an online community, which people could visit physically at Somerset House, but also online too, in their natural habitat through video, twitter stream and a journey through tabs in their browsers.

The *Disruption Lab* debates were supported by the *Masters and Servers* partnership (which was funded by Creative Europe) they supported in sharing and distributing this work which included Evan Roth's *Internet Landscapes*. The *Masters & Servers* Creative Europe partnership came to an end in October 2016 and across the project, a total of 44 events were delivered across 2 continents. In Europe alone 30 events were delivered across 23 different countries, including networked events associated with the *6pm Your Local Time* project, which reached and engaged active audiences across 23 European countries.

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2017

Alongside this, AND has also built on the success of releasing trailers for events, and the video trailer for the moving image commission *Where the City Can't See* was seen over 34,100 times. We also invested organisational time researching the online distribution of the successful VR production, *In The Eyes of the Animal*, this was adapted for the browser, You Tube and mobile, and has taken a year to develop with support of The Space.

Public Engagement

In 2016, as mentioned AND's events took place, in forests, peoples' homes, disused glass warehouses, music festivals, institutions such as Somerset House and museums like the V&A. Work manifested in London, Hull, Penrith, Whitehaven, St Helens as well as Singapore, Barcelona, Paris, and Toronto. AND's work was truly localised and global.

There are a variety ways audiences, artists and participants engage with AND's programme alongside artists and audiences, it is possible to get involved via work placements, volunteering and interning with the organisations. These opportunities are widely distributed via volunteering sites, universities and programme partners. Furthermore, to ensure that opportunities were open to everyone, we recruited participants and artists by Open Call for *Masters & Servers* which attracted over 70 submissions from artists across Europe & beyond, from a diverse range of creative fields and from across different career stages.

When AND asked at the start of the process what drivers and barriers artists and organisations faced when working with digital arts in a rural context, the distance between locations was a particular challenge. We addressed this by uncovering and realising latent talent across rural communities with the *Workshops in People's Homes* project. This involved developing projects so that more people could participate and access the work.

Despite being a small organisation, AND has brought and developed artworks to sites which go beyond the major cities. This has not only allowed more audiences to experience our work, but evidence has also shown that audiences spoke more about how the experience had given them different perspectives in terms of the 'different ways to engage with art' and when asked whether the events had made them think differently about the toured sites and locations the significant majority of audiences (90%) said that they had. Amongst these, the majority referred to acquiring a different or new perspective because of the event and many referred to feeling more positive about the sites/locations.

For *The Invisible City*, AND also programmed board room screenings in the lead up to the major event providing audiences with the opportunity to talk in more depth about the themes of the programme. From crunching the audience data it is clear that for Heart of Glass and AND these were new audiences e.g. below 5% of those audiences who filled in feedback forms had ever attended an event run by the producing partners before.

Beyond the obvious benefits of extending reach and engagement and increasing profile and presence, it is clear from the feedback from the artists and partners involved, that this onward touring of work has delivered a wide range of outcomes. The artists refer to appropriating a wide range of creative learnings and it is clear from the partners and participants that it has also contributed to an increased confidence and raised ambitions to create, commission and deliver digital visual arts.

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2017

Press and recognition

In 2016 AND received coverage in The Guardian for *Art of Bots*, The One Show with *In the Eyes of the Animal* and received the 'Best Immersive Experience Award' from Wired. *Art of Bots* received editorial coverage in Alprh, Ars Technica, AV Magazine, Dazed, The Guardian, Nesta Long&Short, Stuff & Vice Creators Project.

Popular descriptors from audiences to AND events included "trippy, sensory, magical, intense, mindful, thought-provoking, strange and calming" collectively these help demonstrate how deep and memorable audiences experiences were for the programme. Furthermore, the frequency with which audiences used words such as "wonderful, excellent, special, fab and ace" gives an indicator of the quality of delivery of events by AND.

AND's success in delivering high quality, engaging experiences is also evident in our research findings which indicated that the significant majority of audiences were either quite or very likely to attend a similar type of event and/or AND in future. ACE's assessor for *In the Eyes of the Animal* at Hamsterly was also positive, commenting that, "It was of high quality. The presentation standards were excellent, the woodland setting was more than a venue but an integral part of the experience".

Further reinforcement of the standard of the projects AND is commissioning includes nominations for awards by the industry, two of the online commissions, FDIC Insured Michael Mandiberg and Internet Landscapes, Evan Roth were nominated for HEK's net based award. Alongside this Marshmallow Laser Feast's, *In the Eyes of the Animal* won the Wired Experience Award.

Sector Leadership

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

Self Evaluation

The importance of self-evaluation is increasingly important for an organisation which is commissioning new work. In 2016, this involved developing programme frameworks for partners who want to test new approaches to productions. Our self-evaluation sessions include internal feedback from the board, the team and audiences and is measured from the communications to the development of the programme.

To formalise this further AND has adopted two evaluation methodologies to measure the impact of the different strands of the programme. This includes an evaluation based on the annual programme (Live Cinema, Exhibitions and Events) and for 2016/17 it meant evaluating events like the exhibition, *The Art of Bots* and the live cinema event *The Invisible City*.

The second evaluation focused on the touring programme of works, which extended online, the UK and internationally. These evaluations include and engage partners so that there can be shared learning and insights from a production. For many, the programme has been unique in that, as one partner explained "the difference with AND is that we have been involved in the commissioning".

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2017

Increased resilience

This was the first year since the festival began in 2009 that AND has been able to retain a Marketing Manager and Co-ordinator. This has allowed us to build capacity within the organisation around the delivery of the annual programme. We have also been able to establish a more sustainable financial model by contracting Contact Theatre to provide financial management services from March 2017.

Alongside this, our Director, Gabrielle Jenks has carried out research and development into how the operations of the organisation could become more sustainable through a 12 week Accelerator Programme, supported by the Digital R&D Programme (Nesta and Arts Council England). This allowed time for Gabrielle to model a new strand of the company, which draws on the talent and our IP and entails developing an organisation which can distribute and represent the artists previously commissioned by AND. Temporarily titled, Studio Normal, the plans for this are on hold until the after the delivery of our 2017 Festival.

Feedback from partners also demonstrates AND's success in extending and strengthening our working networks, establishing common ground and creating the conditions for future partnerships to be forged. Examples include developing and strengthening relationships with other cultural institutions, e.g. diversifying funding and securing this from new organisations like The Space and The University of Salford.

Financial review

AND ended 2016-17 with a surplus of £111,093. The principal sources of income were grants, contracts and earned income from box office sales, speaker fees, workshops and performances.

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

Creative Europe continued its funding for a variety of online activities in collaboration with European parties. Income was received from Salford University for a co-commission of *"Where the City Can't See"* and The Space CIC who commissioned digital artwork *"In the Eyes of the Animal"*.

Grant income was received from Nesta to allow participation in the Accelerator Programme and from BFI. Earned income has increased in the year as AND was successful in selling workshops and performances and gaining income from speaker fees.

Total reserves as at 31 March 2017 have increased by £111,093 to £226,156. £27,000 has been designated as a separate reserve to be used for the Festival due to take place in September 2017.

Cash reserves have increased by £132,970 to £224,158; this is mainly due to the payment of the ACE Strategic Touring money at the end of the financial year which will be used for the 2017 Festival.

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

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2017

Reserves policy and going concern

In the long term, the trustees believe that significantly excessive levels of general funds are unjustified; however, AND should build and maintain a general reserve to bridge the gap between the spending and receiving of income to cover unplanned emergencies. The trustees have recommended an ideal level of reserves at £100,000 and the policy is to achieve this via a contribution from successful grants moving forwards. The current free reserves (unrestricted funds not invested in fixed assets or otherwise designated) stand at £44,006, sufficient to cover 3 months ordinary running costs for the organisation (staff and non-project costs).

2016/17 was the second year in the three year ACE NPO funding cycle (April 2015 – March 2018). In June 2017, Arts Council England confirmed that AND would continue as part of the National Portfolio for 2018 – 2022 (NPO funding has been extended by ACE to a four year term from April 2018) as a Band 1 organisation with the same level of funding. We continue to seek new funding partners and in August 2017 entered into a two year funding agreement with Creative Europe.

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

Plans for future periods

In the Spring and Summer of 2016, AND worked on major funding bids to Creative Europe and to ACE for Strategic Touring funds. Both applications were successful and will support the development of AND Festival and the touring of projects nationally in 2017 and 2018. The Creative Europe grant supports a programme of work (exhibitions and online projects) called the New Networked Normal project (NNN) a collaboration with major partners Transmediale (Berlin), CCCB in Barcelona, The Influencers festival and Strp festival in Eindhoven.

In the Summer of 2017, through partnership work with the University of Manchester, Japanese Foundations and Cheshire East, AND launched an international residency - COSMOS which allows artists and moving image creators to develop an audiovisual work for the Lovell Telescope at Jodrell Bank, the third largest radiotelescope in the world.

However, the main focus of fundraising and artistic delivery will be for the AND Festival 2017, our most ambitious to date and which takes place, in the Peak District between the 21-24 September. This is in partnership with the National Trust and Peak District National Park. Money has been raised from the University of Salford, Peak District National Park and the British Council Indonesia and Mexico.

Structure, Governance and Management

Governing Document

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

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2017

Members of the Company

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

Appointment of trustees

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

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

Trustee induction and training

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

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

Organisation

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

Nancy Collantine resigned from the Board in January 2017 and we would like to thank her for her contribution. We welcomed David Mathias and Katie Moffat to the board in May 2017. Katie is Head of Digital at the Audience Agency and is an expert in digital marketing, digital analytics and social media engagement and David is a solicitor at Weightmans, and brings legal expertise to the Board. We aim to appoint one more member with expertise in finance by the end of 2017.

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2017

Related parties and co-operation with other organisations

The company directors are also the charity's trustees. None of AND's directors / trustees received remuneration or other benefit from their work with AND. All company directors give of their time freely. Details of directors' expenses and related party transactions are disclosed in note 13 to the accounts. Any connection between a trustee or senior manager of the charity with a production company, performer or exhibitor is disclosed to the full Board of trustees in the same way as any other contractual relationship with a related party.

Pay policy for senior staff

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

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

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

Volunteers

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

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2017

Risk management

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

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

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

Abandon Normal Devices

Trustees' Annual Report

Year Ended 31 March 2017

Trustees' responsibilities in relation to the financial statements

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

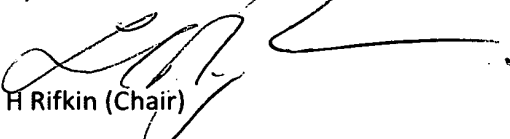
Company law requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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

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

By order of the board of trustees



H Rifkin (Chair)

11 December 2017

Registered office address:

HOME

2 Tony Wilson Place

Manchester

M15 4FN

Mitchell Charlesworth LLP

Chartered Accountants

Centurion House, 129 Deansgate, Manchester, M3 3WR

ABANDON NORMAL DEVICES

Independent Examiner's Report to the Trustees of Abandon Normal Devices

I report on the accounts of the company for the year ended 31 March 2017 which are set out on pages 18 to 29.

Respective responsibilities of trustees and examiner

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

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

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

Basis of independent examiner's report

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

Independent examiner's statement

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

1 which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

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



Mr Paul Booth FCA

Mitchell Charlesworth LLP

Centurion House

129 Deansgate

Manchester

M3 3WR

Dated: 20/12/2017

Abandon Normal Devices

Statement of Financial Activities (including Income and Expenditure Account)

for year ending 31 March 2017

	Note	Unrestricted Funds £	Restricted Funds £	Total Funds 2017 £	Total Funds 2016 £
Income					
<i>Income from charitable activities:</i>					
Core funding	3	135,000	-	135,000	184,750
Annual Programme	4	3,422	11,662	15,084	14,550
Festival	5	-	152,950	152,950	210,000
Touring Programme	6	75,738	-	75,738	-
Live Cinema, Film & Video	7	-	10,000	10,000	35,099
Research & Residencies	8	4,000	22,200	26,200	99,492
Box office		770		770	2,522
Income from other trading activities	9	8,989		8,989	20,699
Total income		227,919	196,812	424,731	567,112
Expenditure					
Expenditure on charitable activities	10	221,647	91,991	313,638	496,794
Total expenditure		221,647	91,991	313,638	496,794
Net income/(expenditure) and net movement in funds for the year		6,272	104,821	111,093	70,318
Reconciliation of funds					
Total Funds brought forward		64,734	50,329	115,063	44,745
Total funds carried forward		71,006	155,150	226,156	115,063

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

All income and expenditure derive from continuing activities.

Abandon Normal Devices

Balance Sheet

as at 31 March 2017

	Note	2017 £	2016 £
Current assets			
Debtors	16	15,200	43,473
Cash at bank and in hand		224,158	91,188
Total Current Assets		239,358	134,661
Liabilities			
Creditors falling due within one year	17	13,202	19,598
Net Current assets		226,156	115,063
Net assets		226,156	115,063
The funds of the charity:	18		
Unrestricted income funds		44,006	64,734
Designated income funds		27,000	-
Restricted income funds		155,150	50,329
Total charity funds		226,156	115,063

The charity is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2017. No member of the charity has deposited a notice, pursuant to section 476, requiring an audit of these accounts.

The Trustees' responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The notes at pages 21 to 29 form part of these accounts


Howard Rifkin

Chair of trustees on behalf of the trustees

Approved by the board of trustees on 11 December 2017

Company registration number : 06054549

Abandon Normal Devices
Statement of Cash Flows
for year ending 31 March 2017

	Note	2017 £	2016 £
Cash used in operating activities	20	132,970	19,859
Cash flows from investing activities			
Interest income			
Purchase of tangible fixed assets			
Cash provided by (used in) investing activities		-	-
Cash flows from financing activities			
Repayment of borrowing			
Cash used in financing activities		-	-
Increase (decrease) in cash and cash equivalents in the year		132,970	19,859
Cash and cash equivalents at the beginning of the year		91,188	71,329
Total cash and cash equivalents at the end of the year		224,158	91,188

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2017

Notes on the accounts

1. Accounting Policies

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

a) Basis of preparation

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

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

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

b) Preparation of the accounts on a going concern basis

Abandon Normal Devices is in the third year of a three year funding cycle (April 2015 – March 2018) with Arts Council England as a National Portfolio Organisation. In June 2017 Arts Council England confirmed that Abandon Normal Devices would continue as part of the National Portfolio for 2018 – 2022 as a Band 1 organisation with the same level of funding. We continue to seek new funding partners and in August 2017 entered into a two year funding agreement with Creative Europe.

The general reserve stands at £44,006, equivalent to 3 months operating costs, sufficient to cover any unplanned emergencies.

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

c) Income

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

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

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2017

d) Fund accounting

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

e) Expenditure and irrecoverable VAT

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

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

f) Allocation of support costs

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

g) Debtors

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

h) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

i) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2017

j) Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2. Legal status of the Charity

AND is a private company limited by guarantee incorporated in England and Wales and has no share capital. The registered office is HOME, 2 Tony Wilson Place, Manchester, M15 4FN. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

3. Unrestricted Grant Income from Core Funders

	Total Funds 2017 £	Total Funds 2016 £
Arts Council England (North West) – NPO funding	135,000	135,000
Arts Council England (North West) – Grants for the Arts	-	49,750
	135,000	184,750

4. Annual Programme Income

	Unrestricted Funds 2017 £	Restricted Funds 2017 £	Total Funds 2017 £	Total Funds 2016 £
Creative Europe	-	11,662	11,662	10,600
Art of Bots partnership project income	3,422	-	3,422	-
Other grants	-	-	-	2,550
Co-commissions	-	-	-	1,400
	3,422	11,662	15,084	14,550

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2017

5. Festival Income

	Unrestricted Funds 2017 £	Restricted Funds 2017 £	Total Funds 2017 £	Total Funds 2016 £
Arts Council England (North West) – strategic touring	-	140,000	140,000	200,000
Co-commissions	-	12,950	12,950	10,000
	-	152,950	152,950	210,000

6. Touring Programme Income

	Unrestricted Funds 2017 £	Total Funds 2017 £	Total Funds 2016 £
Salford University	10,000	10,000	-
Kendal Calling	1,000	1,000	-
The Space	64,738	64,738	-
	75,738	75,738	-

7. Live Cinema, Film & Video Income

	Restricted Funds 2017 £	Total Funds 2017 £	Total Funds 2016 £
BFI	10,000	10,000	35,099
	10,000	10,000	35,099

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2017

8. Research & Residencies Income

	Unrestricted Funds 2017 £	Restricted Funds 2017 £	Total Funds 2017 £	Total Funds 2016 £
NESTA	-	20,000	20,000	99,492
British Council	-	2,200	2,200	-
Tyne & Wear: North Networks Digital Cultures	4,000	-	4,000	-
	4,000	22,200	26,200	99,492

9. Earned Income

	Unrestricted Funds 2017 £	Total Funds 2017 £	Total Funds 2016 £
Workshops & performances	8,000	8,000	20,699
Speaker fees	489	489	-
Rental income	500	500	-
	8,989	8,989	20,699

10. Analysis of expenditure on charitable activities

	Total expenditure 2017 £	Total expenditure 2016
Direct project costs	152,881	215,281
Marketing	16,069	45,463
Staff costs	75,664	58,556
Freelancers	31,023	138,073
Storage	2,396	2,730
Travel & accommodation	4,724	2,170
Finance costs	1,205	683
Governance costs (see note 11)	4,845	8,697
Support costs (see note 11)	24,831	25,141
Total	313,638	496,794

Expenditure on charitable activities was £313,638 (2016: £496,794) of which £221,647 was unrestricted (2016: £138,334) and £91,991 was restricted (2016: £358,460).

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2017

11. Analysis of governance and support costs

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

Analysis of support and governance costs				
	General support	Governance function	Total	Basis of apportionment
	£	£	£	
Catering and venue hire for board meetings	-	219	219	Invoices
Salaries, wages and related costs	5,659	2,070	7,729	Allocated on time
General office	13,748	-	13,748	Invoices
Management accounting & payroll	5,424	-	5,424	Invoices
Independent examiners fees	-	2,556	2,556	Governance
Total	24,831	4,845	29,676	

12. Net income/(expenditure) for the year

	2017 £	2016 £
This is stated after charging:		
Management accounting & payroll fees	5,424	2,947
Independent examiners fees	2,556	-
Total	7,980	2,947

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

	2017 £	2016 £
Salaries and wages	77,631	67,154
Social security costs	7,355	4,375
	84,986	71,529

No employees had employee benefits in excess of £60,000 (2016: nil).

The charity trustees were not paid or received any other benefits from employment with the Charity in the year (2016: £nil) neither were they reimbursed expenses during the year (2016: £nil). No charity trustee received payment for professional or other services supplied to the charity (2016: £nil).

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2017

The key management personnel of the Charity comprise the trustees, the Director and the Senior Producer. The total employee benefits of the key management personnel of the Charity were £59,628 (2016: £56,840).

14. Staff Numbers

The average monthly head count was 3 staff (2016: 2.6 staff) and the average monthly number of full-time equivalent employees (including casual and part-time staff) during the year were as follows:

	2017 Number	2016 Number
Permanent staff including part time staff on permanent basis	3	2.6

15. Corporation Taxation

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

16. Debtors

	2017 £	2016 £
Trade debtors	15,200	42,700
Prepayments	-	773
	15,200	43,473

17. Creditors: amounts falling due within one year

	2017 £	2016 £
Trade creditors	6,810	14,427
Accruals	4,314	3,278
Taxation and social security costs	2,078	1,893
	13,202	19,598

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2017

18. Analysis of charitable funds

Analysis of movements in unrestricted funds

	Balance 1 April 2016 £	Incoming resources £	Resources expended £	Transfers £	Funds 31 March 2017 £
General fund	64,734	227,919	(221,647)	(27,000)	44,006
Designated fund	-	-	-	27,000	27,000
Total	64,734	227,919	(221,647)	-	71,006

Name of unrestricted fund	Description, nature and purposes of the fund
General fund	The 'free reserves' after allowing for all designated funds.
Designated fund	Designated fund for 2017 Festival.

Analysis of movements in restricted funds

	Balance 1 April 2016 £	Incoming resources £	Resources expended £	Funds 31 March 2017 £
Arts Council England – strategic touring	50,329	140,000	50,329	140,000
Creative Europe	-	11,662	11,662	-
BFI	-	10,000	10,000	-
NESTA	-	20,000	20,000	-
Somerset House Studios	-	3,000	-	3,000
British Council	-	12,150	-	12,150
Total	50,329	196,812	91,991	155,150

Name of restricted fund	Description, nature and purposes of the fund
Arts Council England – strategic touring	This fund is to support the 2017 Festival.
Creative Europe	This fund supported The Art of Bots exhibition, as part of the Masters & Servers project.
BFI	This fund supported the outdoor cinema event The Invisible City: The Cinema of Surveillance.
NESTA	This fund supported participation in the Nesta Accelerator Programme for Digital R&D Funded Projects.
Somerset House Studios	This fund is to support the 2017 Festival.
British Council	This fund is to support the 2017 Festival - £9,950 towards Listening in the Dark and £2,200 towards The Hive

Abandon Normal Devices

Notes to the Financial Statement

Year Ended 31 March 2017

19. Analysis of net assets between funds

	Unrestricted Funds £	Designated Funds £	Restricted Funds £	Total £
Cash at bank and in hand	42,008	27,000	155,150	224,158
Other net current assets/(liabilities)	1,998	-	-	1,998
Total	44,006	27,000	155,150	226,156

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

	2017 £	2016 £
Net movement in funds	111,093	70,318
Decrease (increase) in debtors	28,273	(26,793)
Increase (decrease) in creditors	(6,396)	(23,666)
Net cash used in operating activities	132,970	19,859