



ArtHouse Jersey

**Jersey Arts Trust operating as
ArtHouse Jersey**

**Annual Report and Financial Statements
For the Year Ended 31 December 2017**




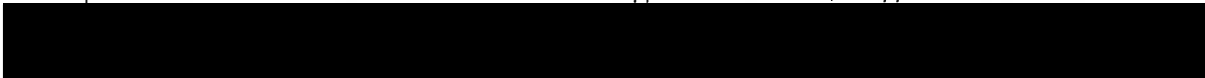
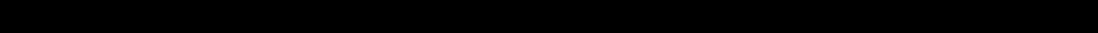
ArtHouse Jersey

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The Jersey Arts Trust operating as Arthouse Jersey

Reference and Administrative Details

Board of the Jersey Arts Trust:

		
Mr Philip Hewat Jaboor	Chair	<i>Appointed February 2017</i>
Mr Philip Thomas	Treasurer	<i>Appointed June 2014; Reappointed June 2017</i>
		
Mr Mike Sunier		<i>Appointed September 2012; Reappointed September 2015</i>
Mr Giles Adu		<i>Appointed June 2014; Reappointed June 2017</i>
Mrs Jacqueline Rutter		<i>Appointed February 2017; Reappointed February 2018</i>
Ms Charlotte Compton		<i>Appointed February 2017; Reappointed February 2018</i>
		
Ms Gailina Liew		<i>Appointed February 2018</i>

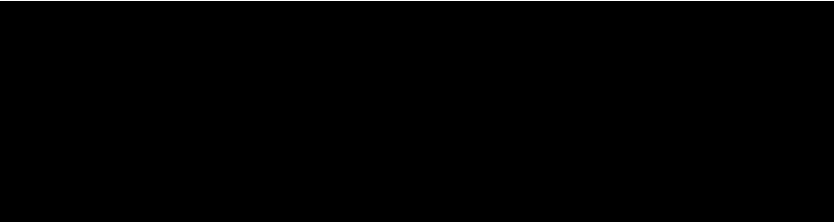
Director

Thomas Dingle

Principal Office

Chateau Vermont
Le Mont Sohier
St Saviour
Jersey
JE2 7HA

Bankers



Independent Auditors

Bracken Rothwell Limited
Chartered Accountants
2nd Floor
The Le Gallais Building
54 Bath Street
St Helier
Jersey
JE1 1FW

**Report of the Trustees
For the year ended 31 December 2017**

Trustees¹

The Trustees of the Jersey Arts Trust ("JAT") present their report in respect of the year ended 31 December 2017.

The JAT is an independent organisation funded largely by the States of Jersey Department of Economic Development, Tourism, Sport and Culture ("EDTSC") with the main aim to develop and facilitate the arts in Jersey.

The JAT operates with a Board of at least six Trustees (the Board), all of whom have significant interest in the arts and experience that will benefit the operation of the JAT.

Employees

The overall running and management of the JAT's on-going activities is delivered by its professional staff led by the Director.

Structure, Governance and Management

The JAT is an incorporated Trust and was formed in 1993. It has been a registered charity for income tax purposes since November 1995, number EJ2065. On 7th July 2016, the amended JAT constitution was approved in the Royal Court before the Judicial Greffier, which specifies:

The JAT is a Jersey based charitable association that contributes to the development of the arts in Jersey and the nurturing of Jersey as a home for creativity. To achieve this, the specific objectives of the Trust shall be to:

- 1) Support the production of new artistic work that inspires and connects artists, audiences and communities.
- 2) Support the professional development of committed artists of all disciplines.
- 3) Connect with companies and artists globally and provide a place for artists to grow locally and internationally.
- 4) Deliver a programme of projects and services that support the aims of the Trust, providing opportunities for artist professional development, product development and cultural exchange.
- 5) Connect with a range of partners (local and international) to realise the artistic aims of the Trust and find avenues to showcase the work produced.
- 6) Connect with other jurisdictions and offer exchanges and development with the artists and organisations in those jurisdictions.
- 7) Market the activities of the Trust to reach a broad and engaged audience.
- 8) Provide support including the provision of grants, investment or bursaries to artists, (potentially through organisations or bodies) according to the aims and objectives of the Trust.
- 9) Raise funds by way of private sponsorship, earned income or public funding to support the objectives of the Trust.

The business and property of the JAT is controlled and managed by a board of Trustees consisting of the following members:

The Chair – The role of the Chair shall be to provide leadership and direction to the Trust in accordance with its responsibilities and in pursuance of its objectives. The Chair shall chair meetings of the Committee and in the event of equality of votes the Chair shall have a casting vote in addition to his/her original vote in all matters save a proposal to alter the Constitution. The Chair shall be appointed by the Committee following a recruitment procedure consistent with the guidelines of the Jersey Appointments Commission. The appointment of the Chair shall be for a period of three years; which may be renewed for a further period of three. The Chair's period of continuous tenure of office shall not exceed six years.

¹ It should be noted that the 'Trustees' are in fact members of a committee who work under a fidei commis, so are therefore members of the Trust and not Trustees. However, for ease they are often referred to in this and other documents as 'Trustees'. For the remainder of this document it should be assumed that 'members of "the Board"' and 'Trustees' are the same.

Report of the Trustees (continued)
For the year ended 31 December 2017

Structure, Governance and Management (continued)

The Treasurer - The role of the Treasurer shall be to control and monitor the finances of the Trust and to keep and maintain adequate records of the financial affairs of the Trust. The Treasurer shall be appointed by the Committee following a recruitment procedure consistent with the guidelines of the Jersey Appointments Commission. The Treasurer shall be appointed as such for a period not exceeding three years; which may be renewed for a further period not exceeding three years; the Treasurer's period of continuous tenure of office as such shall not exceed six years save in exceptional circumstances where no replacement may be found, in which event the Treasurer shall remain in office on a pro-tem basis until such time as a suitable replacement can be found.

Elected Members – Between five and eight Board members are appointed by the members of the JAT. From these members a Vice-Chair may be appointed by the board who assumes the role of the Chair in his absence. The role of all other members of the JAT is to act in support and furtherance of the objectives of the JAT. The Vice-Chair and other members are appointed for a period of three years and may have their appointment renewed for a further three years, but their continuous tenure of office must not exceed six years.

At the Trustees' meetings, following advice from the Director, the Trustees agree the broad strategy and areas of activity for the JAT, including consideration of grant making, reserves and risk management policies, and the general performance of the JAT. The day-to-day administration of grants and the processing and handling of applications prior to consideration by the board is delegated to the Director and his staff. The Director also manages the activities and important development work of the JAT.

The individual Board members are appointed for their interest in the arts as well as relevant work experience either within a specific field or within the finance, legal, business, fundraising or education sectors bringing valuable knowledge to the table. The JAT keeps the skill requirements under review and, in the event that a member permanently retires or additional new board members are required, the JAT advertises the position across various media, before setting up an interview panel with the Chairman, and up to two existing members of the board. The process is reviewed and approved by the Jersey Appointments Commission.

The induction process for a newly appointed Board member comprises an initial meeting with the Chairman and the Board followed by a meeting with the Director about the work of the JAT, the grant making process and the powers and responsibilities of the Board.

A welcome pack is given to the newly appointed Board member, which includes a welcome note from the Chairman and Director, the minutes from the last three meetings, a copy of the annual report from the previous year and the current year's annual plan, a code of conduct governance document for Board members and a copy of the JAT's Constitution.

No member of the Board at any time may benefit from the JAT's funds, though reasonable expenses may be reimbursed.

Risk Management

The Board members have considered the major risks to which the JAT is exposed and reviewed those risks and established systems and procedures to manage those risks. The JAT focuses on the development and nurturing of artists making new work, so adequate reserves are kept to underwrite these activities where necessary. The JAT's funds are kept between reserve deposit and current accounts, which present very little risk. The JAT is, however, dependent on funding from the States of Jersey in order to repay the capital and interest on the loan from Barclays Bank PLC. This loan is formally underwritten by the States of Jersey, which negates any personal liability to the Trustees.

Going Concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the JAT has adequate resources to continue in operational existence for the foreseeable future. For this reason they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

**Report of the Trustees (continued)
For the year ended 31 December 2017**

Objectives and Activities

Vision: An Island playground producing new work that inspires and connects artists, audiences and communities.

Mission: We provide a supportive home for the creative process.

Aims for 2017

The board agreed six key aims for the period 2017-18:

- 1) To continue to shape JAT into the most effective model for delivering its aims. This includes key Board appointments and a review of its governance codes and systems.
- 2) To fully launch the residency programme, Artist Lock-In and the wider international aims of JAT, sharing our vision with partners, sponsors and future supporters.
- 3) To build its artistic partnership base both in and outside of the Island
- 4) To build new funding partnerships with individuals, companies, Trusts, foundations and bodies.
- 5) To rebrand and re-name JAT so that its look and feel matches and supports its outlook.
- 6) To produce a balanced programme of work as outlined below and contribute to the wider strategic thinking for the arts in Jersey.

In this report we refer to the contemporary definition of the 'arts' which includes:

- Combined Arts
- Performing Arts, including dance and drama
- Visual Arts and Crafts
- Music
- Literature
- Film

We recognise that each art form has its own distinct practice and specialist industry, and aim to facilitate development and nurture every one. To achieve this we build on current projects and devise new schemes that will directly benefit each area. In developing each area we aim to provide a climate in which the entire arts community can flourish.

**Report of the Trustees (continued)
For the year ended 31 December 2017**

Achievements and Performance

Skipton Arts Series

JAT split the sponsorship received from Skipton International to support two key strands of work:

1) Paper Talks, as outlined below

2) A central commissioning pot that supported the creation of new artistic work whilst engaging the wider community, which were all united through showcasing some element of the work (progress or end results) at the Link Gallery at Jersey Museum.

Commissioned Projects:

The Link Gallery's Summer Takeover proved to be a huge success for the Skipton Art Series, with a high number of visitors pouring into Jersey Museum. The exhibition space, which was sponsored by Skipton International, was loaned to JAT during the summer months to showcase local artwork and host community projects and workshops. During the Takeover, the Museum welcomed 11,000 visitors through its doors, 3,000 more than recorded during this period in 2016.

'Drawing from Experience' saw local illustrator Sam Carney run a 'sketch walk' for members of the public in May 2017. With materials provided for their use, the public were invited to participate in the workshop which involved a group walk from St Brelades' Churchyard across the bay, stopping at regular intervals to make quick and spontaneous sketches along the way. A selection of the hundreds of sketches created were shown at the Link Gallery, as part of an exhibition documenting the project, with film and photography. The project was hugely popular with participants. As a result Sam was commissioned by Jersey Heritage to offer sketch walks at Heritage sites, including Elizabeth Castle.

The 'DIY Terrarium Project' was run by local mixed media artist Will Bertram. The aim of the project was to instruct participants on how to create a slice of nature to decorate their homes in a fun and relaxed environment. Once the terrariums were finished they were displayed alongside artwork with a floral, plant life theme to turn the Link Gallery into an oasis of nature and creativity. The workshops sold out, leading Will to offer drop-in sessions outside of the regular workshop slots for the public to come by and participate.

Fine-artist Amber Hahn used the Link Gallery as a site to explore and devise new site-specific choreographies with a group of performers from Goldsmiths College of Art. It was an exciting opportunity to see the Link Gallery, a space traditionally associated with visual art, being reimagined by a young up-and-coming artist as a site for performance.

'The Mural Project' was run by local graffiti artist Ben Robertson, in collaboration with Abi Overland and Will Bertram. The mural sites – the West-facing façade of 23 Colomberie Street and the side of the Randalls owned building between Seville St and Canon St – were specifically selected by the artists in order to give them new life. Inspired by the island as well as local people within it, the 4 murals created communicate a sense of community and inspire conversations among those that walk past them. To capture the project, an exhibition took place at the Link Gallery with design process, initial sketches, photography, and information around the project.

**Report of the Trustees (continued)
For the year ended 31 December 2017**

Achievements and Performance (continued)

Paper Talks

As a continuation from the hugely successful exhibition 'Paper Dialogues – the Dragon and our Stories' at St. Helier Town Hall in 2016, we kept the dialogue of 'paper cutting' alive in 2017 through the Skipton Art Series with our island-wide initiative 'Paper Talks'.

To kick-start the community project, 2 International Artists Professor Qiao and Karen Bit Vejle ran master-classes to train 7 local artists in the art of paper cutting. Consequently, thanks to the on-going support of Skipton International through the Skipton Art Series, the One Foundation, the Association of Jersey Charities and the Art Society Jersey, the selected artists created their own pieces of paper-cut art, and ran well over 50 workshops with 22 schools, community groups and the wider public.

As a legacy to the 'Paper Dialogues' exhibition, the 5,000 paper cuts created by over 1,500 students and community members contributed to the dialogue in the form of our very own paper-cut dragon. The Jersey 'Paper Dragon', a 3-D sculptural installation, suspended in the atrium of the Jersey Library, was part of a celebratory showcase entitled 'Paper Talks' across different venues.

The showcase also included an exhibition documenting the project, with information, photography, film and examples of work, at the Jersey Museum Link Gallery, and an exhibition of response works created by each of the local artists involved at the Jersey Arts Centre's Berni Gallery, which told the story of the process and relations that have formed as well as what had been discovered through the work. All three exhibitions were free to attend and saw thousands of visitors.

As part of a celebration of the community achievement, JAT held private views of the showcases at the Berni Gallery and Jersey Library respectively, as well as a special schools visit day in May, which saw over 600 of the students who contributed paper scales to the Dragon come to the Library to see their work and hear a specially commissioned poem about dragons performed by actor and comedian The Story Beast (John-Henry Falle).

To capture the local engagement with the dragon sculpture the public were invited to post drawings, poems and messages about the 'Jersey Dragon' in a dragon egg post-box. We received hundreds of submissions, which were then displayed alongside the dragon in July for visitors to enjoy. We also ran a naming-competition for the Dragon with prizes, sponsored by Skipton, awarded for the two winning names in the children's and adult categories.

In 2018 we are continuing to explore and respond to the great interest from our international partners to host the work of our Jersey artists and mark the paper talks project and legacy outside of the island.

Artist Lock In

We offered our fourth Artist Lock In residency project between Sunday 1st October – Tuesday 11th October 2017. The residency took place for the third time at Elizabeth Castle and was facilitated by Sue Hill, Associate Director of WildWorks Theatre Company, and her Assistant Connie Crosby. After a wide call-out campaign for participants we received over 60 applications from international artists to participate, and from that 12 were selected, from 6 different jurisdictions, including 3 with links to Jersey. The group was deliberately composed of a diverse range of artistic mediums, ages, and levels of experience. A crew from Jersey was formed to help deliver the project, which included a Photographer and Filmmaker in residence.

The structure of the residency followed a similar pattern to previous years with initial days designated to exploratory exercises designed to facilitate creative collaboration across mediums and engagement with the site and its' resources. The artists created a wide variety of scratch work as part of their tasks working across mediums, including sculptures, dance pieces, films, theatre performances, sound and visual installations and original music. The artists were encouraged to not only play to their strengths whilst creating, but to also consider new and unfamiliar ways of working. Towards the end of the residency groups were able to dedicate more time to creating longer, more developed pieces of work. The final day of the residency was used as an opportunity to recap over the 10 days and evaluate what had taken place. A special banquet for 25 invited guests was also held during the residency, taking place in the Governor's House at Elizabeth Castle, curated by the artists in residence. 55 students and 20 adults took part in 'Taster' outreach workshops during the residency led by the facilitators and artists in residence.

**Report of the Trustees (continued)
For the year ended 31 December 2017**

Achievements and Performance (continued)

Arts and Archaeology

To complete this cycle of the project, the work created during the residencies in 2015 and shown at CCA Galleries in Jersey in 2016 was displayed in Caen through our partners Les Ateliers Intermédiaires. This involved the work being shown for one month at l'église du Sépulcre in central Caen, with the artists also delivering talks and workshops in the local community. The private view was attended by Deputy Rod Bryans, who spoke at the event. A meeting between the key partners took place to look at the future of the project. It was agreed that there is scope to explore the interaction between art and archaeology both collectively and also separately in each region.

Morning Boat Project

Morning Boat is curated and project managed by Kaspar Wimberley and Suzanne Kudielka and produced under the auspices of ArtHouse Jersey. It was an eventful first year for the project. The Future Farmers brought the Seed Journey to Jersey, which resulted in the planting of historic brewing barley at Hamptonne Country Life Museum and community events with school children, bakers, artists, brewers, farmers, radio enthusiasts and pigeon fanciers exploring the potential for a more resilient, diverse and sustainable local food chain. Cooking Sections introduced the notion of the Climavore diet and conservation cooking to the island, working with aquaculture farmers, chefs and local conservation groups, while providing Highlands College students an opportunity to work with two of the islands most celebrated chefs. Alicja Rogalska gave a voice to a valuable and disenfranchised part of our community, working with Polish farm workers to create a prize for the best employer in the agricultural sector and the Jersey Migrant Worker Archive, while hosting potato pottery sessions and presenting a masterclass in socially engaged art practices for A-Level art students. The project became catalysts for long term collaborations and infrastructures that will have a sustained impact on people's lives, from food cooperatives, to educational initiatives, conservation projects, industry awards, heritage projects and business ventures.

Morning Boat engaged over 275 school children from six different schools and over 150 experts and volunteers, who have worked with artists to develop meaningful new work and presented an exciting programme of events. Events have been attended by 100s of audience members, and now, 1000s of customers at restaurants, cafes and food trailers across the island. Meanwhile, the project has developed a following, both locally and internationally, recently listed as one of the top 10 pioneering art initiatives in the United Kingdom, a model for how art can engage communities and constructively respond to some of the challenges of our times.

Residencies

During the year, JAT offered residencies to 67 artists and 8 companies, from 14 jurisdictions, as well as hosting a delegation of 15 teachers and students from the Kinhu Islands. This enabled the development of 23 pieces of new work/projects, 21 workshops and outreach opportunities in the community and the engagement of over 30 local partners. Three of the residencies resulted in formal public performances with a combined audience of over 1,600 people.

Olive Brown Bursary

JAT was delighted to be able to offer the bursary again in 2017. In total eleven performing arts students were interviewed, with Serena Ruth being awarded the bursary for a 3 year course at Bird College [REDACTED]

La Follie Studio Space

The JAT continued to operate the Art House Studio space accommodating 8 artists through the course of the year. The space is offered rent free to the JAT from Harbours, although it is required to pay for the on-going costs of the space.

Each of the artists using the site pays the JAT a monthly rental fee, with any surplus being invested in the JAT programme. There is no formal lease in place and the space can be withdrawn from the JAT at three months notice as the space is earmarked for future development, but it is a fantastic facility in the meantime.

Performing Arts Development Group

This is a small group independently chaired, but supported and facilitated by the JAT, which meets every 2-3 months to establish an anti-clash diary and discuss mutual issues. A representative from each of the major clubs and venues is present as are a few individual members.

Report of the Trustees (continued)
For the year ended 31 December 2017

Achievements and Performance (continued)

Council for Culture

The JAT continued to participate in meetings with EDTSC and its partner cultural organisations about the development of arts policy and the furtherance of the arts in Jersey.

Partners

The JAT would like to extend its sincere thanks to its community and project partners:

Local Partners:

Department of Economic Development Tourism Sport and Culture
One Foundation
Skipton International
Bailliff's Chambers
Association of Jersey Charities
Parish of St. Helier
The Arts Society Jersey
Societe Jersiais
Jersey Heritage
National Trust of Jersey
Signtech
Little River Pictures
Marcom
Jersey Arts Centre
Jersey Opera House
Gallery Magazine
Direct Input
Bailwick Express
Visit Jersey
Digital Jersey
Jersey Policy Forum
Chamber of Commerce
Government of Jersey London Office

International Partners:

Money+Art
IDE
Les Ateliers Intermédiaires
Région Normandie
Forum des Arts
Paines Plough
WildWorks
Vieux la Romaine
LAC Ltd
Norwegian Chinese Chamber of Commerce

**Report of the Trustees (continued)
For the year ended 31 December 2017**

Financial Review

The Organisation (Sustainability)

Trustees

In February, Philip Hewat Jaboor began his tenure as Chair following a recruitment process overseen by the Jersey Appointments Commission. Philip has extensive experience in the international art market with his own consultancy business and is Chairman of Masterpiece art fair.

[REDACTED] At that point it was decided to co-opt Amanda Holmes onto the Board as Trustee until further board recruitment could take place. With her experience in accounts and administration and her knowledge of JAT through her involvement to date made Amanda an ideal person to temporarily step in to the role. In November the Board advertised for new Trustees and appointed Gailina Liew in February 2018.

Staff

[REDACTED]

The Board and Director agreed that for the aspirations for the establishment and future of ArtHouse Jersey to be achieved, JAT would need to recruit officers with skillsets in business development, fundraising, communications, marketing, strategy and commercial operations. A recruitment drive began in November 2017, which resulted in [REDACTED] Matt Fiott as Executive Producer in June 2018.

These new posts were only possible due to a one-off donation by a private trust closing its operations in Jersey (overseen by Royal Bank of Canada). [REDACTED] This will need to be addressed with a bid for increased funding to the States of Jersey in 2018. It is agreed that without a broader staff base, the position of JAT delivering the 'ArtHouse vision' will be untenable.

Marketing the Arts

JAT started work in earnest with local design agency 'The Observatory' on new branding and marketing tools (including website) to reflect its evolved vision and identity as 'ArtHouse Jersey'.

It was identified that the new branding would play a key role in the following areas of the Jersey Arts Trust's work:

- Delivering a programme of projects and services that support the aims of JAT, providing opportunities for artist professional development, product development and cultural exchange.
- Connecting with a wide range of partners (local and international) to realise the artistic aims of the programme and find avenues to showcase the work produced.
- Raising additional income through developing relationships with a range of partners to deliver the JAT programme and wider aspirations.
- Connecting with other jurisdictions and offer exchanges and development with the artists and organisations in those areas.
- Providing a grant scheme that supports the aims of the JAT.
- Marketing the activities of the JAT to reach a broad and engaged audience.

The branding was completed by May and the website delivered in November. The JAT formally adopted 'ArtHouse Jersey' as its operating name from September, with an organic soft launch. The decision not to do a wider launch was taken as it was felt that further work was needed to evolve the JAT's operations and artistic pipeline before making public proclamations and commitments about the future output of AHJ. This would only be possible with an increase in staff numbers and a wider skillset within the organisation. It was agreed that the first year would be a tickle effect of recognition through work and projects, before a wider launch towards the end of 2018.

Throughout the year, JAT continued to use online and printed media to promote its projects, grants and support service to artists and the general public. Marketing campaigns for Skipton Open Studios, Art'Chaeology, the Puppetry Folklore Project and Paper Dialogues were also rolled out.

Report of the Trustees (continued)
For the year ended 31 December 2017

Financial Review (continued)

Income

Economic Development, Tourism Sport and Culture Revenue Grant

The JAT received an increase in its revenue grant from EDTSC in lieu of free office accommodation, which it had always previously enjoyed. The revenue funding of £198,400 broadly covered the cost of two core members of staff, the rental and running costs of JAT's operation at Chateau Vermont, a small grants pot of £25,000 and general administrative expenses. The JAT also received £572,000 to service the Jersey Opera House Loan, which the JAT is currently responsible for as shareholder of the Jersey Opera House Limited.

This revenue funding is not sufficient to meet the needs of JAT going forward. Specifically, JAT needs to secure a broader skillset and resource base in terms of its staffing and a suitable facility to attract international artists and companies, as well as to nurture local skillsets and provide a unique visitor experience.

Sponsorship and project funding

Whilst the revenue grant from EDTSC pays for some core costs along with a grant allocation, the JAT requires significant amounts of self-generated income to be able to deliver the exciting programme of initiatives in its business plan. The JAT would like to extend its gratitude to its sponsors in 2017 because the work would not have been possible without their support. The combined sponsorship of Skipton International, The One Foundation, Association of Jersey Charities and Fresh Fish Company came to a total of £48,000.

In addition to this the JAT was awarded project funding from various States Departments including the Bailiff's Chambers, EDTSC and Jersey Heritage. These were for specific projects and research surrounding cultural diplomacy and anniversary events. The total project funding awarded was £29,200.

Earned Income

On top of sponsorship, the JAT also relies on earned income from its events, projects and assets (including bank interest). The total earned income for the JAT (excluding sponsorship) was £9,325.

Fundraising Income

JAT began to engage with potential donors and patrons through specially curated (and privately sponsored) events, along with social interaction mainly through the Director and Chair. In 2017, JAT hosted three bespoke events:

- Dinner at No.16 New Street
- Dinner in Jason Butler's studio
- A banquet at Elizabeth Castle as part of the Artist Lock In

The catering, food and drinks were all kindly supplied by Fresh Fish Company and in total 38 guests were engaged in these formal events, which mixed artists (not included in the numbers) with those who may be in the position to support our activities.

Like with the launch, at this stage it was agreed that a soft approach, with the opportunity to engage people with the vision and selected projects was the aim at this point, however JAT received one commitment of funding for £1,500 per annum for a period of three years, along with a one-off disbursement from a private trust closing its operations in the Island for the sum of £95,000. These monies will be put in a designated fund to underwrite the current shortfall in funding and grow the operations of JAT whilst a funding bid can be presented to EDTSC and a plan put in place to diversify and grow our income.

All revenue streams (corporate, earned and fundraising) can be increased once a realistic base level of funding is secured from EDTSC. Without the skills, manpower or facilities to build our corporate and social offering, through an enticing artistic pipeline, it will be virtually impossible to maintain the existing level of service and a suitably enticing offer to grow these income streams. The opportunities are out there; we just need the resources to secure them!

**Report of the Trustees (continued)
For the year ended 31 December 2017**

Financial Review (continued)

One Foundation Grants

The JAT was delighted to continue its partnership with the One Foundation acting as its registered entity for all of its individual and community arts grants. It is a fantastic way of increasing the amount of funding that is available to the arts, whilst ensuring that both organisations run to the same policy for funding and make joined up decisions. In 2017 the total amount awarded through the JAT was £13,700. The JAT will look forward to continuing this partnership into future years.

West End Experience Fund

In 2014 the JAT was approached by the organisers of the Jersey West End Experience holiday schools to propose that the income from the ticket sales of their showcase concerts be administered by JAT to support talented performing arts students meet their professional aims. A very basic terms of reference were agreed, but the organisers were keen that the use of the funds could remain flexible, providing that it meets the core aim of supporting students. No additional funds were awarded to or from the fund during the year.

Reserves Policy

In the past the Trustees have aimed to maintain free reserves in unrestricted funds at a level, which equates to at least 3 months of running costs and unrestricted charitable expenditure. The Trustees consider that this level will provide sufficient funds to respond to applications for grants and ensure that there are adequate funds available to cover support and running costs.

It is important to distinguish between restricted and unrestricted funds. In April 2008 the JAT received £40,000 from a private will trust to further the JAT's work, which the JAT has put into a restricted fund and to be used as 'The Olive Brown Bursary', and a second sum of £700 which carried forward from a Victor Hugo celebration still remains in a restricted fund. The £50,000 received from ESC in January 2010 is now a restricted reserve to be used for the purpose of underwriting, but the JAT is able to apply to use it in other circumstances if it receives written permission from ESC in advance. To date the Olive Brown Bursary has awarded £25,000 in grants leaving a remaining balance available for the bursary in 2017 of £15,000.

In anticipation of a change of name, website and branding to accompany the revised JAT vision and constitution the Trustees established a designated fund of £10,000 to assist with these tasks. With the bulk of this work completed in 2017, the JAT drew down on this fund and closed it. It also approved another designated fund of £20,000 to underwrite the Artist Lock-In project, which it sees as a key component of the programme but for which there is currently no sponsor identified. This was used and replenished during the course of the year.

Grants for the Arts

We support the development and creation of new works of art in all disciplines (music, visual art, film, theatre, dance etc.) to inspire, entertain and engage with audiences and the wider community.

ArtHouse Jersey recognises that there are two key ways that the widest possible number of people engage and benefit from artistic activity:

- 1) Through it being completely accessible (i.e. anyone can have a go)
- 2) Through it being high quality and inspiring (think block buster movies, the music industry, stunning exhibitions, ballet etc.) and the public become active consumers of the work.

These activities generally require different types of support and stimulation to flourish but then become intricately linked in a virtuous circle (if people are inspired, they are more likely to want to have a go, and the more people having a go the more material will eventually be made that inspires).

The role of the ArtHouse Jersey seed funding is to support Jersey artists in their pursuit of either and both of these aims.

We are interested in hearing from artists about initiatives that will support them to become better artists and create work that will entertain and inspire audiences (locally and internationally) AND/OR proposals for taking the arts into the community in an exciting and professional way.

**Report of the Trustees (continued)
For the year ended 31 December 2017**

Financial Review (continued)

The four assessment criteria

We will assess the information in an application by taking account of:

- The artistic quality of the activity and its on-going effect on artistic practice and development;
- How the activity will be managed and its on-going effect on the applicant;
- How feasible the activity is and its future effect(s);
- How the public will benefit from the activity, immediately or in the long term.

The factors we consider when assessing artistic quality:

- Is the activity clearly described?
- Does the activity show or lead artistic developments? Or both.
- Is the activity appropriate for its context and all involved?
- Does the activity demonstrate good practice?
- Does the activity have clear artistic vision?
- What is the 'track record' of those involved?
- Has the appropriate advice been sought prior to application?
- Does the individual or group have appropriate relationships with the partners being used (if applicable)?

The factors we consider when assessing how the activity will be managed:

- Is the activity realistic and well planned?
- Does the applicant have the capacity to complete the activity successfully?
- Does the application provide evidence of commitment from relevant associations or partners?
- Does the applicant have a record of managing similar endeavours?
- Have the long-term implications of the activity been considered?

The factors we consider when assessing how feasible the activity is:

- Is the budget appropriate for the activity planned?
- Has any other funding been approved from similar organisations?
- What other sources of income has the applicant approached?
- Is the income for the activity in place or is it achievable?
- Is the applicant financially sound?
- Are the appropriate financial controls in place?
- Are any overheads apportioned appropriately?
- What are the contingency plans if the applicant is unable to deliver the final project?

The factors we consider when assessing the benefit of the activity to the community:

- What is the immediate or future benefit to the applicant and the wider community?
- Will the resulting work likely be of a quality that will inspire, entertain and engage an audience?
- Does the activity involve a broad range of people (if applicable)?
- Is any evaluation planned?
- Does the activity demonstrate value for money?
- Does the activity increase public engagement with the arts (if applicable)?
- Is the activity the best route to deliver the final outcome?

**Report of the Trustees (continued)
For the year ended 31 December 2017**

Financial Review (continued)

Risk and the assessment process

Risk is important in many artistic activities. By taking artistic risks, artists often find ways to break new ground, reach new audiences or extend their own practice.

The JAT considers risk in a wider sense, and takes it into account when assessing applications. In practice, risk is the possibility that the activity will not achieve one or more of its aims. The financial risks of all projects are taken into account and managed accordingly. The funding decision and the reasons behind them are communicated to the applicant.

Monitoring achievements

Each individual, group or organisation that receives a grant is contractually obliged to complete an evaluation form and provide us with any publicity material produced for the project. The aim of the form is to give an overview of how successful the project was, where it might have been improved, and, how and where the JAT's grant helped. This information assists the JAT with making informed decisions when giving grants and helps provide evidence when reporting to sponsors.

Recipients

A full list of recipients is included in the accounts. These span from supporting new writing, to music and digital art. JAT would like to better analyse the impact of this funding in the future, with more focus on gaining useful data to demonstrate the huge reach that this supported activity encompasses.

During the year JAT also supported Jason Butler through introductions to key advisors in the arts industry to develop the most effective strategy for promoting Jason's work internationally.

Jersey Opera House Limited

The JAT continues to be the sole shareholder of Jersey Opera House Limited (JOH Ltd.), the operating company that administers the Jersey Opera House. Whilst the company has its own Board of Directors and professional staff, the share capital still resides with the JAT, as does the servicing of the loan, which was raised with Barclays Bank for the property improvements of the building in 2000.

Chateau Vermont

From September 2016 JAT entered into a one-year renewable agreement with the Board of the Jersey Academy of Music to occupy and have exclusive use of the two front rooms of the property as well as constant (but shared) use of the Chapel, conservatory, kitchen, grounds and facilities. The agreement also enabled 15 weeks of exclusive use of the 6 en-suite bedrooms with additional weeks able to be booked if available. The aim is to establish this as a base for artists both from Jersey and from elsewhere in the world to create new work through residencies, networking, workshops and working space. In lieu of providing office accommodation and in support of the 'ArtHouse' vision, JAT was awarded an additional £40,000 per annum to its revenue grant commencing from January 2017.

Report of the Trustees (continued)
For the year ended 31 December 2017

Financial Review (continued)

Cultural Strategies and States Funding

In 2017 the States of Jersey continued with their austerity programme to achieve a balanced budget by 2019. This means that it is extremely difficult to secure additional funding for revenue or capital projects. We have been fortunate to have excellent support from the department, particularly through the Assistant Minister with responsibility for culture and the Cultural Development Officer, though little action by way of solid assurances of increased funding.

In 2017 JAT assisted EDTSC with a cultural strategy review, conducted by Burns Owen partnership, through supplying information and the Director attending three meetings. JAT understands that work on this strategy was concluded in January 2018, but to date (June 2018), the full report has not been published. JAT has been informed that a key finding in the report is that Jersey Government grossly underinvests in the cultural sector compared to other jurisdictions. It recommends that this is urgently addressed. JAT is concerned that these findings and recommendations are acted upon, particularly given the disappointing lack of action from the 2014 review conducted by the same organisation.

JAT is clear that more government funding is required to provide a sustainable platform from which JAT can grow its artistic pipeline and develop new lines of income to support its programme. In 2018 it will work with key government stakeholders, along with cultural partners, to formulate a robust business case for increased funding, outlining the short and long terms benefits the ArtHouse Jersey vision will bring to the Island, if properly supported and implemented.

Report of the Trustees (continued)
For the year ended 31 December 2017

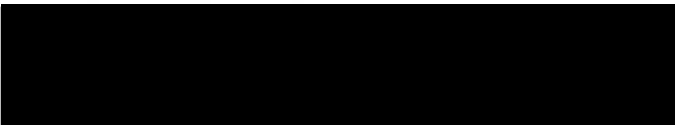
Board's responsibilities for the financial statements

The States of Jersey require the Board to prepare financial statements for each financial year, which give a true and fair view of the JAT's financial activities during the year and of its financial position at the end of the year. In preparing these statements, the Board members should follow best practice and:

- Select suitable accounting policies and then apply them consistently;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any 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 JAT will continue in operation.

The Board members are responsible for keeping accounting records which disclose with reasonable accuracy the financial position of the JAT and which enable them to ascertain the financial position of the charity and which enable them to ensure that the financial statements comply with local law. The Board members are responsible for safeguarding the assets of the JAT and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. They are also aware that material may be subject to requests for disclosure under the terms of the forthcoming Freedom of Information legislation.

This report was approved by the Board on 6 June 2018 and signed on their behalf by:



Philip Hewat Jaboor
Chair of the Board



BRACKEN | ROTHWELL

CHARTERED ACCOUNTANTS

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE JERSEY ARTS TRUST OPERATING AS ARTHOUSE JERSEY

Opinion

We have audited the financial statements of the Jersey Arts Trust operating As ArtHouse Jersey (the "Trust") for the year ended 31 December 2017, which comprise the Statement of Financial Activities, Statement of Financial Position and the related notes 1 to 18 to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements:

- present a true and fair view of the financial position of the Trust as at 31 December 2017, and of its financial performance for the year then ended;
- have been properly 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) (SORP 2015); and
- have been prepared in accordance with the Trust's Constitution.

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing applicable in the United Kingdom (ISAs (UK)). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Trust in accordance with the Ethical Standards as issued by the Financial Reporting Council ("FRC") in the United Kingdom and other guidance and ethical requirements that are relevant to our audit of the financial statements in Jersey, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Key Audit Matters

Key audit matters are those matters that, in our professional judgment, were of most significance in our audit of the financial statements of the current period. These matters were addressed in the context of our audit of the financial statements as a whole, and in forming our opinion thereon, and we do not provide a separate opinion on these matters:

- Revenue recognition and cut off;
- Completeness and cut-off of creditors including grants payable and deferred income.
- Reconciliation of cash and bank balances.
- Going concern.

Material Factors Related to Going Concern

We draw your attention to the financial statements which indicate that there is no material uncertainty that may cast significant doubt on the Company's ability to continue as a going concern. The Company is able to settle its current liabilities through the receipt of the revenue grant from the States of Jersey, sponsorship from corporate sponsors and through other fundraising activities.

Our opinion is not modified in respect of this matter.



BRACKEN | ROTHWELL

CHARTERED ACCOUNTANTS

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE JERSEY ARTS TRUST (OPERATING AS ARTHOUSE JERSEY) (CONTINUED)

Information Other than the Financial Statements

Management is responsible for the other information which comprises the Trustee's Report on pages 2 to 14. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon. As part of the audit of the financial statements we read the other information and consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

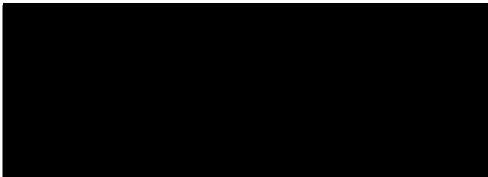
Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with SORP 2015 and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, management is responsible for assessing the Trust's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Trust or to cease operations, or has no realistic alternative but to do so. Those charged with governance are responsible for overseeing the Trust's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

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

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



For and behalf of

Bracken Rothwell Limited

2nd Floor, The Le Gallais Building

54 Bath Street, St Helier

Jersey, JE1 1FW

Date: *6th July 2018*

The Jersey Arts Trust operating as ArtHouse Jersey

**Statement of Financial Activities
For the Year Ended 31 December 2017**

	Note	Restricted 2017 £	Unrestricted 2017 £	Total funds 2017 £	Total funds 2016 £
Incoming Resources					
Incoming resources from generated funds:					
Voluntary income	4	-	954,080	954,080	888,084
Investment income	5	-	108	108	264
Total incoming resources		-	954,188	954,188	888,348
Resources expended					
Costs of generating funds:					
Costs of generating voluntary income	6	-	12,077	12,077	8,844
Charitable activities	7	-	505,119	505,119	598,750
Governance costs	8	-	4,790	4,790	4,500
Total Resources Expended		-	521,986	521,986	612,094
Net income before transfers		-	432,202	432,202	276,254
Transfers out of restricted funds	16	(4,000)	-	(4,000)	(3,000)
Net movement in funds		(4,000)	432,202	428,202	273,254
Total funds at 1 January		69,700	3,116,040	3,185,740	2,912,486
Total funds at 31 December		<u>65,700</u>	<u>3,548,242</u>	<u>3,613,942</u>	<u>3,185,740</u>

There were no recognised gains or losses for year other than those included in the Statement of Financial Activities.

The profit for the year is derived from continuing operations.

There was no other comprehensive income for the year.

The notes on pages 22 to 32 form part of these financial statements.

The Jersey Arts Trust operating as ArtHouse Jersey

Statement of Financial Position
As at 31 December 2017

	Note	2017 £	2016 £
Fixed assets			
Tangible fixed assets	11	-	817
Other fixed assets	12	4,802,950	4,953,082
Investments	13	1,000	1,000
		<u>4,803,950</u>	<u>4,954,899</u>
Current assets			
Debtors and prepayments		6,635	1,653
Cash and cash equivalents		<u>425,636</u>	<u>348,931</u>
		432,271	350,584
Creditors: amounts falling due within one year			
Creditors and accruals	14	<u>(682,362)</u>	<u>(653,041)</u>
		(682,362)	(653,041)
Net current liabilities			
		<u>(250,091)</u>	<u>(302,457)</u>
Total Assets Less Current Liabilities			
		4,553,859	4,652,442
Creditors falling due in over one year			
	15	(939,917)	(1,466,702)
Total assets			
		<u><u>3,613,942</u></u>	<u><u>3,185,740</u></u>
Trust funds			
Unrestricted funds	16	3,548,242	3,116,040
Restricted funds	16	65,700	69,700
		<u><u>3,613,942</u></u>	<u><u>3,185,740</u></u>

The Trust's financial statements have been prepared in accordance with the provisions under FRS 102 and Statement of Recommended Practice 2015 (SORP 2015).

The financial statements were approved by the Trust's board on 4th July 2018 and were signed on its behalf by:

Philip Hewat-Jaboor
Chairman

Philip Thomas
Treasurer

The notes on pages 22 to 32 form part of these financial statements.

**Notes to the Financial Statements
For the Year Ended 31 December 2017**

1. General information

The Jersey Arts Trust (the "Trust") is a registered Charity incorporated and domiciled in Jersey. Its Principal office is Chateau Vermont, Le Mont Sohier, St Saviour, Jersey, JE2 7HA.

2. Summary of significant accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared under the historical cost convention and 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) and applicable Law in Jersey.

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgment in applying the Trust's accounting policies (see note 3).

The following principal accounting policies have been applied:

2.2 Going concern

These financial statements have been prepared on a going concern basis as the Trust receives funding from the States of Jersey. As the Trust is dependent on funding from the States of Jersey, should this funding not be received, the going concern basis of preparation would no longer be applicable and adjustments to the Trust's incoming resources and application of resources, including income and expenditure and the balance sheet, would be required to record additional liabilities and write down the assets to their recoverable amounts.

2.3 Fund accounting

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the Trust and have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Trust for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

**Notes to the Financial Statements
For the Year Ended 31 December 2017**

2. Summary of significant accounting policies (continued)

2.4 Incoming resources

All incoming resources are included in the Statement of Financial Activities ("SoFA") when the Trust has entitlement to the funds, certainty of receipt and the amount can be measured with sufficient reliability.

Gifts in kind donated for distribution are included at valuation and recognised as income when they are distributed to the projects. Gifts donated for resale are included as income when they are sold. Donated facilities are included at the value to the Association where this can be quantified and a third party is bearing the cost. No amounts are included in the financial statements for services donated by volunteers.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

Investment income is included in the SoFA when receivable.

2.5 Resources expended

Expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities. Support costs are those costs incurred directly in support of expenditure on the objects of the Trust and include project management carried out at headquarters. Governance costs are those incurred in connection with administration of the Trust and compliance with constitutional and statutory requirements.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

2.6 Statement of Cash Flows

The financial statements do not include a Cash Flow Statement because the Trust, which qualifies as a small reporting entity, is exempt from the requirement to prepare such a statement under FRS 102 Section 1A.

Notes to the Financial Statements
For the Year Ended 31 December 2017

2. Summary of significant accounting policies (continued)

2.7 Tangible and other fixed assets

All assets costing more than £3,000 are capitalised.

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Jersey Opera House Improvements	- 2% straight line
Office, furniture and equipment	- 20% straight line

2.8 Investments

Investments are stated at cost value at the balance sheet date. The Statement of Financial Activities includes the net gains and losses arising on revaluations and disposals throughout the year.

2.9 Group consolidation

No group consolidated financial statements have been prepared. In the opinion of the Trustees, whilst the Trust owns 100% of the shares in The Jersey Opera House Limited, it has divested control over the operations and management decisions taken that affect that Company to an independent board of directors. Accordingly, the Trustees have chosen to exclude this subsidiary from consolidation, on the basis of the lack of control.

3. Judgments in applying accounting policies and key sources of estimation uncertainty

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Key accounting estimates and assumptions:

(a) Impairment of accounts receivable

The Trust makes an estimate of the recoverable value of trade and other debtors. When assessing impairment of trade and other debtors, management considers factors including the current credit rating of the debtor, the ageing profile of debtors and historical experience.

(b) Useful economic lives of tangible assets

The annual depreciation charge for tangible assets is sensitive to changes in the estimated useful economic lives and residual values of the assets. The useful economic lives and residual values are re-assessed annually. They are amended when necessary to reflect current estimates, based on technical advancement, future investments, economic utilisation and the physical condition of the assets.

**Notes to the Financial Statements
For the Year Ended 31 December 2017**

4. Voluntary income

	2017	2016
	£	£
EDTSC funding for loan	572,000	572,000
EDTSC Revenue Grant	198,400	158,694
Fundraising Income	96,500	-
Residency Income	378	-
Skipton	30,060	9,130
Grants Income	500	-
Paper Talks	18,807	72,128
One Foundation Grants	13,700	20,509
Great War Grants	10,000	6,500
La Folie	7,710	-
Morning Boat	5,600	-
Artist Lock-In	350	-
Skipton Open Studio	75	35,748
Puppetry Theatre	-	8,500
Research Grant	-	4,875
	<u>954,080</u>	<u>888,084</u>

5. Investment Income

	2017	2016
	£	£
Bank interest	<u>108</u>	<u>264</u>

6. Cost of Generating Voluntary Income

	2017	2016
	£	£
Telephone charges	2,719	2,838
Travel and entertaining	3,601	3,238
Advertising and publicity	752	1,414
Professional fees	1,490	292
Postage and carriage	102	362
Premises and expenses	1,775	700
Casual staff	1,322	-
Sundries	316	-
	<u>12,077</u>	<u>8,844</u>

The Jersey Arts Trust operating as ArtHouse Jersey

Notes to the Financial Statements
For the Year Ended 31 December 2017

7. Charitable Activities

	2017	2016
	£	£
Activity Costs: Arthouse		
Arthouse Grants (see analysis below)	21,784	47,962
One Foundation Grants (see analysis below)	13,700	14,500
Paper Talks	19,239	64,316
Skipton Open Studios	-	26,461
Project research costs	3,244	9,122
Great War Grant	9,000	6,500
Puppetry Theatre Project	-	4,875
Art-Chaeology	3,429	3,802
La Folie	1,831	3,333
Skipton Arts Series	6,636	470
Artist Lock-In	17,378	311
Morning Boat Project	5,107	-
Residency costs	4,285	-
	<u>105,633</u>	<u>181,652</u>
Support costs		
Staff wages and costs (note 9)	106,654	105,249
Rent	25,525	8,433
Depreciation (Note 11)	817	818
Training and recruitment	3,295	3,647
Sundry and cleaning expenses	562	1,405
Advertising and marketing	1,635	1,408
Stationery and printing	1,650	2,242
Heat, light and water	-	249
Insurance	858	840
Bank interest and charges	286	1,138
IT expenses	760	676
Website and brand development	9,340	-
Subscriptions and memberships	536	703
Relocation expenses	-	841
Parking	1,806	1,809
	<u>153,724</u>	<u>129,458</u>
Other costs		
Loan interest - in support of The Jersey Opera House improvements	109,596	137,508
Overaccrual of interest in prior years	(13,966)	-
Depreciation - The Jersey Opera House (Note 10)	150,132	150,132
Total charitable activities	<u>505,119</u>	<u>598,750</u>

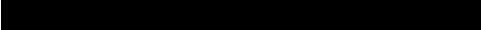
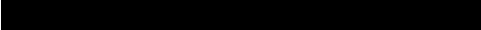
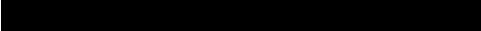
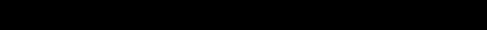
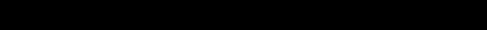
Notes to the Financial Statements
For the Year Ended 31 December 2017

7. Charitable Activities (continued)

ArtHouse Grants	2017	2016
	£	£
[REDACTED]	1,600	2,200
[REDACTED]	1,500	2,000
[REDACTED] (refunded part of grant from 2016)	(500)	2,000
[REDACTED]	1,309	-
[REDACTED]	600	-
[REDACTED]	401	-
[REDACTED]	458	-
[REDACTED]	1,491	-
[REDACTED]	2,000	-
[REDACTED]	930	-
[REDACTED]	1,000	-
[REDACTED]	700	-
[REDACTED]	1,500	-
[REDACTED]	185	-
[REDACTED]	250	-
[REDACTED]	1,240	-
[REDACTED]	500	-
[REDACTED]	950	840
[REDACTED]	3,050	5,000
[REDACTED]	120	-
[REDACTED]	1,500	-
[REDACTED]	1,000	-
[REDACTED]	-	3,300
[REDACTED]	-	1,500
[REDACTED]	-	1,500
[REDACTED]	-	1,500
[REDACTED]	-	1,500
[REDACTED]	-	1,500
[REDACTED]	-	1,122
[REDACTED]	-	895
[REDACTED]	-	800
[REDACTED]	-	800
[REDACTED]	-	800
[REDACTED]	-	750
[REDACTED]	-	750
[REDACTED]	-	700
[REDACTED]	-	600
[REDACTED]	-	400
[REDACTED]	-	300
[REDACTED]	-	290
[REDACTED]	-	200

Notes to the Financial Statements
For the Year Ended 31 December 2017

7. Charitable Activities (continued)
ArtHouse Grants

	2017	2016
	£	£
	-	5,000
	-	3,000
	-	2,410
	-	2,000
	-	500
	-	1,555
	-	1,500
	-	750
Total ArtHouse Grants	<u>21,784</u>	<u>47,962</u>
One Foundation Grants		
	6,200	-
	7,500	-
	-	5,500
	-	3,000
	-	3,000
	-	3,000
	<u>13,700</u>	<u>14,500</u>

The Trust has only one charitable activity which is to support artists making new work. As a fundamental part of this support, the Trust gives grants to support the work of artists on the island. These grants are awarded to both individuals and institutions.

The Jersey Arts Trust operating as ArtHouse Jersey

Notes to the Financial Statements
For the Year Ended 31 December 2017

8. Governance Costs	2017	2016
	£	£
Audit fees	4,000	4,000
Accountancy fees	790	840
Underprovision in previous year	-	(340)
	<u>4,790</u>	<u>4,500</u>

9. Staff Costs

The average monthly number of full time employees during the year was:

2017	2016
£	£
<u>3</u>	<u>3</u>

No employees received remuneration amounting to more than £60,000 in either year.

	2017	2016
	£	£
Wages and staff costs	99,205	99,840
Employer's Social security	7,449	5,409
	<u>106,654</u>	<u>105,249</u>

10. Taxation

No charge to taxation is included within these financial statements as the Trust has been granted exemption under the provisions of Article 115(a) of the Income Tax (Jersey) Law 1961.

11. Tangible Fixed Assets

Office furniture and equipment

Cost	£
At 1 January 2017	61,620
Additions	<u>-</u>
At 31 December 2017	<u>61,620</u>
Depreciation	
At 1 January 2017	60,803
Charge for year	<u>817</u>
At 31 December 2017	<u>61,620</u>
Net book value	
At 31 December 2017	<u>-</u>
At 31 December 2016	<u>817</u>

**Notes to the Financial Statements
For the Year Ended 31 December 2017**

12. Other Fixed Assets

Jersey Opera House Improvements	£
Cost	
At 1 January 2017 and 31 December 2017	<u>7,506,618</u>
Depreciation	
At 1 January 2017	2,553,536
Charge for year	<u>150,132</u>
At 31 December 2017	<u>2,703,668</u>
Net book value	
At 31 December 2017	<u>4,802,950</u>
At 31 December 2016	<u>4,953,082</u>

The Trust's other fixed assets comprise the property improvements made to The Jersey Opera House which have been funded by a long-term bank loan (see note 14 and 15). The Trust expended these amounts for the benefit of the Jersey Opera House Limited, a wholly owned subsidiary which is separately managed and controlled.

The Jersey Opera House is owned by the States of Jersey. At present, the property is occupied by agreement with the States of Jersey Property Holding Department ("Property Holdings") in the absence of a formal lease.

To discharge the obligations of a repairing lease, it is recognised that The Jersey Arts Trust needs to be fully aware of their ongoing liabilities in relation to the property and to be assured that they could meet these obligations. To this end, the property has been the subject of a survey conducted by Property Holdings to determine the extent of the ongoing maintenance costs.

The States of Jersey Department of Education, Sport and Culture is working with Property Holdings on the matter of funding to allow cultural organisations to formalise their position with regard to these buildings. It is hoped this will be resolved in 2018.

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13. Investments

The Jersey Opera House Limited	Unlisted securities £
At 1 January 2017 and 31 December 2017	<u>1,000</u>

The Jersey Opera House Limited's share capital is wholly owned by the Trust. However, in the opinion of the Trustees, the control of the assets, operations and management of that Company vest with an independent board of directors. Consequently, the Trust does not consider that The Jersey Opera House Limited is a subsidiary undertaken for consolidation purposes.

A summary of the financial position of The Jersey Opera House Limited at 31 December 2017 is given below. The figures reported at 31 December 2017 are taken from the December audited financial statements.

Total income	2017	2016
	£	£
Total income	1,490,248	1,467,154
Total expenditure	<u>(1,547,372)</u>	<u>(1,415,207)</u>
Result for the year	<u>(57,124)</u>	<u>51,947</u>
Aggregate amount of assets, liabilities and funds	<u>258,474</u>	<u>315,599</u>

14. Creditors: Amounts falling due within one year

	2017	2016
	£	£
Barclays Bank loan account - principal	492,316	434,299
Barclays Bank loan account - interest	22,960	30,369
Trade and other creditors (further analysis below)	24,086	45,373
Deferred income (further analysis below)	<u>143,000</u>	<u>143,000</u>
	<u>682,362</u>	<u>653,041</u>
Trade and other creditors	£	£
Trade and other creditors	8,858	22,650
Grants payable	7,670	16,400
Accountancy and audit fee	4,790	4,200
Social security	<u>2,768</u>	<u>2,123</u>
Accruals at 31 December 2017	24,086	45,373
Deferred income		
At 1 January 2017		143,000
Resources deferred during the year		143,000
Amounts released from previous year		<u>(143,000)</u>
As at 31 December 2017		<u>143,000</u>

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15. Creditors: Amounts falling due after more than one year

	2017	2016
	£	£
Bank loans	<u>939,917</u>	<u>1,466,702</u>

On 5 July 1999 the Trust entered into a loan agreement with Barclays Bank plc to borrow £5.5 million over 20 years at [REDACTED]. The loan has been guaranteed by the States of Jersey who have agreed to fund the Trust at an adequate level to meet capital and interest payments. The first capital repayment instalment was made in October 2005.

16. Statement of Funds

	Brought Forward	Incoming Resources	Resources Expended	Transfers In/Out	Carried Forward
	£	£	£	£	£
Restricted funds					
ESC Grant	50,000	-	-	-	50,000
Victor Hugo Celebrations	700	-	-	-	700
Olive Brown Bursary	19,000	-	-	(4,000)	15,000
	<u>69,700</u>	<u>-</u>	<u>-</u>	<u>(4,000)</u>	<u>65,700</u>
Unrestricted funds					
General funds	3,086,040	954,188	(521,986)	(30,000)	3,488,242
Designated funds	30,000	-	-	30,000	60,000
Total unrestricted funds	<u>3,116,040</u>	<u>954,188</u>	<u>(521,986)</u>	<u>-</u>	<u>3,548,242</u>
Total funds	<u><u>3,185,740</u></u>	<u><u>954,188</u></u>	<u><u>(521,986)</u></u>	<u><u>(4,000)</u></u>	<u><u>3,613,942</u></u>

17. Trustees remuneration

During the year none of the Trustees or connected persons were remunerated in any way for work carried out on behalf of the Trust (2016: £Nil).

18. Provisions, contingencies and commitments

As at 31 December 2017, the Trust was committed to a lease on the premises at Chateau Vermont [REDACTED]