



darts, Doncaster Community Arts  
**Annual Report & Financial Statements**  
Year Ending 31st March 2025

Registered Charity (1056799) &  
Company Ltd by Guarantee (England 3166208)

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## Trustees Report

The Trustees are pleased to present their Trustees Report (incorporating those matters required under Company Law in the Directors' Report) together with the financial statements of the Charity for the year ended 31 March 2025

## Trustees & Professional Advisors

Registered charity name	darts, Doncaster Community Arts
Charity number	1056799
Company registration	3166208
Registered office	The Point, 16 South Parade, Doncaster, DN1 2DR
Directors & Trustees	Imogen Bond James Carley Beverly Carr (Treasurer) Gina Fletcher Michael Hart Clare Henry Lynn Mathers Victoria Ryves Ruth Taylor (to 27 <sup>th</sup> January 2025)
Secretary	Duncan Robertshaw
Auditors	Crozier Jones LLP 9/13 Thorne Road Doncaster, South Yorkshire DN1 2HJ
Bankers	National Westminster Bank PLC 250 Bishopsgate, London
Management Team	Duncan Robertshaw, Chief Executive Sophy Sylvester, Deputy CEO, Director (Fundraising & Development) Sarah Eastaff, Director (Creative Learning) Lucy Robertshaw, Director (Creative Health)

## Objectives & Activities

arts is Doncaster's Centre of Excellence for Creative Health and Learning. We are an award-winning participatory arts charity. We create art with people in Doncaster to improve life, learning and health. We make high-quality, inclusive, creative experiences across the borough of Doncaster. Our programmes are open to everyone, particularly those who have the least access to the arts. Our purpose is for anyone in Doncaster to learn and connect by taking part in the arts. Our mission is for everyone to feel an accepted and valued part of the community, creating a healthier and more connected society.

The objects of the charitable company as stated in our governing document are to advance education and training in the arts, particularly amongst those who are, or who are at risk of becoming, excluded from society.

### Our values

- Create: Making art allows us to see ourselves and the world differently
- Connect: Coming together to make art builds a sense of community
- Respond: We listen, adapt and act
- Include: Everyone has a place and a voice
- Evolve: Learning informs practice, improving the experience for all

## Delivering our Strategic Plan 2023 – 2026

Our Strategic Plan 2023 – 2026 is dynamic, with clear ambitions and metrics. We are building skills, capacity, and diversity, and sharing learning with the cultural sector to support growth in economic impact.

## Our Programmes

Programme/Project	Focus
Creative Learning	
<b>Tuneful Chatter</b>	<p>Responds to the ongoing impacts of lockdown and the cost-of-living crisis on very young children and their families. A third of Doncaster's children are living in poverty.</p> <p><b>Tuneful Chatter</b> uses approaches drawn from our 30+ years of experience in creative engagement for 0–5-year-olds. Current programme in 14 settings over 3 years. Consortium-led project with Cast and Doncaster Council's Early Years Intervention and Prevention Service (EYIPS) improves communication and language, personal, social &amp; emotional development.</p>
<b>Creative Classrooms</b>	<p>Responds to the fact that one in six children aged 5–16 are likely to have a mental health problem (this figure has gone up by 50% in the last three years), and an identified need from Doncaster teachers around their pupils' inability to focus, communicate and regulate emotions.</p> <p><b>Creative Classrooms</b> is a classroom-based programme focused on mental health: improving emotional literacy to reflect on behaviour and language, improve wellbeing and progress positively long term.</p>
<b>Inspiring Leaders, Creative Learners</b>	<p>Doncaster is 3<sup>rd</sup> most deprived out of 151 Upper-tier local authorities for Education, Skills and Training. In the 2020–21 academic year, Doncaster had the highest fixed period exclusion rate in the country.</p>

Programme/Project	Focus
	<b>Inspiring Leaders, Creative Learners</b> is a classroom-based approach supporting teacher development and pupils' learning through developing teachers' creative practice. Teachers work closely with a team of artists to build their arts-based practice, using drama and storytelling to improve core student skills such as focus, empathy and vocabulary.
<b>All Aboard</b>	<p>13% of secondary pupils and 12% of primary pupils in Doncaster have a long-standing illness and 13% have a disability. Of these young people, 35% report being bullied. Doncaster's Disabled children and young people have fewer opportunities to access opportunities than their mainstream peers.</p> <p><b>All Aboard</b> provides creative opportunities for children and young people who are Disabled or have additional needs to access high quality creative delivery. This year the focus is All Aboard: Music – a music and Makaton project in all six Doncaster SEND schools.</p>
<b>Art Club</b>	<p>38% of Doncaster SEND pupils are worried about their mental health and 25% report that they don't currently feel happy with their life.</p> <p><b>Art Club</b> is a weekly open access visual arts club for 5–11-year-olds, providing essential life skills so young people can reach their full potential. Sessions are targeted at those with additional needs or barriers e.g. low-income households, young carers, children with SEND or long-term health condition, those who face discrimination or have experienced racism.</p>
<b>Doncaster Music Hub</b>	Lead partners with Doncaster Music Service. Access to high quality music-making opportunities for all Doncaster children and Young People. darts' programme includes Swag Choir / Swaglets, First Verse Introduction to Songwriting, Teacher CPD and massed singing projects: Sing + Sign and Sing Out.
<b>Creative Health</b>	
<b>Singing for Memory</b>	<p>It's estimated that over 4,500 people of all ages are living with Dementia in Doncaster. Of these people in Doncaster, 65% have a diagnosis of Dementia with 35% being undiagnosed. The number of Doncaster residents living with Dementia is estimated to increase 30% by 2030. Dementia rates in Doncaster are higher than the national average</p> <p><b>Singing for Memory</b> provides joyful weekly music sessions at The Point for adults with dementia and their carers. A focus on group and solo singing, singing with and without words and singing with movement improves mental health and wellbeing and decreases feelings of loneliness.</p>
<b>Creative Directions</b>	<p>Doncaster has 20.4% of people living with a disability or long term health condition compared to 17.8% nationally. Levels of satisfaction (7%), happiness (9%) and feelings of worthwhile (5%) in Doncaster adults are worse than the national average.</p> <p><b>Creative Directions</b> provides weekly creative sessions at The Point and in Edlington for adults who have experienced mental ill health to develop and maintain good mental health, make connections and build confidence. Participants co-design the programme and develop</p>

Programme/Project	Focus
	skills in a broad range of artforms e.g. songwriting, movement, stonecarving, textiles etc.
<b>Dance On</b>	<p>Only 59% of Doncaster residents are physically active – 7% below national average. 71% adults in Doncaster are overweight or obese – 8% higher than the national average. Doncaster now reports some of the worst Healthy Life expectancy data in the country: Healthy life expectancy has worsened for females (from 61 to 56.1 yrs) and men (59.7 to 57.4 yrs) – worse than national averages.</p> <p><b>Dance On</b> provides regular fun, social dance sessions for inactive Doncaster residents aged 50+ at The Point and in communities across the borough. Academic research evidences that engagement in these sessions increases physical activity levels long term, improves strength and mobility and decreases feelings of loneliness and isolation. We deliver focused groups for Parkinson's and Strength &amp; Balance (falls prevention) and train Activity Leads in care homes.</p>
<b>Breathe &amp; Connect</b>	<p>Under 75 year olds in Doncaster are more likely to die from a cardiovascular disease than national average. 19% of Doncaster adults are smokers (significantly worse than national average.). Cancer mortality rates in Doncaster are significantly worse than the national average</p> <p><b>Breathe and Connect</b> is our gentle music and movement programme supporting and sustaining lung health and wellbeing in those with breathing pattern disorder.</p>
<b>Quirky Choir</b>	<b>Quirky Choir</b> is our longstanding social choir for anyone to join. No audition process and based on a passion for singing to improve health and wellbeing
<b>Creative Health Boards – Mobilising Community Assets</b>	<p>Three year collaborative programme funded by <b>UKRI (AHRC) Collaborative Community Research to Tackle Health Inequalities</b> as one of 12 projects selected to address the UKRI programme objectives:</p> <ul style="list-style-type: none"> <li>• To develop testable and replicable collaborative models for integrating community assets within the changing structures of health and social care in the UK, by understanding the complexities, barriers and enablers of integration.</li> <li>• To explain the links between these community assets and place-based health inequalities with a view to creating healthier, and more resilient, communities and environments, particularly for people living in the most deprived areas.</li> <li>• To converge data and learning from a range of local and regional models to inform the spread and adoption of collaborative models across the UK.</li> </ul>

## Achievements, Performance & Future Plans

From 1<sup>st</sup> April 2024 to 31<sup>st</sup> March 2025, our team of experienced creative practitioners delivered 2,966 drama, dance, music, word, and visual artists sessions. Doncaster residents aged 0-100 from all 21 Wards have participated in our creative activities 48,278 times!

It has been a busy year for our building, The Point, as we secured £600k from Arts Council England, the VCSE Energy Efficiency Scheme (Central Government) and City of Doncaster Council for capital works to begin decarbonising our building.

Our reputation as a Centre of Excellence for Creative Health and Learning continues to grow, as we strengthen our regional and national partnerships and share best practice around creative approaches that respond to place-based inequalities.

Using local data and collaborating with sector specific partners, we have impacted positively on the health and personal potential of families, pupils in schools and early years settings, teachers and educators, those living with dementia and their family carers, those with breathing pattern disorder, people with experience of mental health issues, over 50s with poor health & mobility and social isolation, adults with health inequalities, and key health and culture professionals and stakeholders.

The challenges around fundraising have increased and the high demand for services from residents means that competition for funds is intense. Whilst we are exploring other income streams such as corporate partnerships and legacy giving, it will take years for this to bear fruit, and we know that funding the continuation of our programmes will be tough. This year we exceeded an already ambitious target for fundraising toward our programme, securing almost £1.1m in grants and donations.

Looking forward, we have ambitious plans to relaunch The Point in November 2025, with a multi-faceted campaign to raise the profile of our refreshed spaces to hire, café menu, catering offer and conferencing opportunities. We anticipate that increased revenue from hires and catering will reduce the pressure on core funds and ensure we continue to develop our programmes, our learning, and our ability to share good practice with others.



## Goal 1: Create a centre of excellence, delivering at scale in Doncaster and developing practice nationally

### Creative Learning

Our ambition is that every child in Doncaster takes part in great art and cultural experiences, supporting them to learn, build confidence and develop communication. Educators are supported to embed creativity across the curriculum through Continuous Professional Development and Learning (CPDL) and supported development. Our Creative Learning programme embeds a quality creative offer for Doncaster young people in and out of school. We work closely with our local authority and are founding members of our Cultural Education Partnership. As joint lead partner for South Yorkshire Music Hub, we collaborate to provide music-making opportunities for all Doncaster children, while offering robust CPD for teachers.

darts' Creative Learning team has been invited to be part of a number of regionally and nationally significant initiatives this year including co-leading the Rewilding the Curriculum Conference with Chol Theatre, Leeds Beckett University and Storymakers, co-leading a new Doncaster Leadership Network focused on creative practice in education, leading the new Family Arts Network for Doncaster, and presenting as one of only two stand-out projects selected to present at the South Yorkshire Innovation Showcase (NHS) in relation to the Bold Ambition to *'Focus on development in early years so that every child in South Yorkshire is school ready'*.

2024/5 has seen us further embedding programmes of work to create sustainable models for delivery at scale:

**Tuneful Chatter**, led by darts and consortium partners, City of Doncaster Council's Early Years Intervention and Prevention Service (EYIPS) and Cast theatre, responds to identified developmental delay in 0–5-year olds' communication, language, personal, social and emotional development. The programme builds on proven approaches from all three partners and uses dance, drama, music and storytelling to support very young children to grow and thrive, enabling them to catch up and become school ready. 776 weekly sessions took place in 14 settings across the borough this year, and we are seeing a particular impact in Family Hubs, where parents and guardians are supported to play an active role in their child's development, gaining the confidence, skills and resources to replicate activity at home.

"Edward (who'd initially struggled with language difficulties) engaged FULLY with the session today. He was following during the warm up and journey, he did a brilliant 'shocked' face and he engaged with me, answering 'yes' and 'no' when I was asking him questions. It was such a revelation to see him like this." – Artist

"He seems to be growing in more ways than one – he's interacting more, his speech... he's not quite verbal yet but his speech is coming on. He's just a joy to be around."  
– Guardian

### Building an evidence base

A sample of 80 children was identified to explore the impact of Tuneful Chatter. We mapped these children's progress against key learning outcomes for PSED and Communication, Language and Literacy (CLL) as outlined in the Birth to 5 Matters Framework, reviewing this every term. At the start, only 35% of sampled children were meeting age related expectations (ARE) for CLL and 40% for PSED. As of December 2024, these figures had improved to 68% achieving ARE for CLL and 64% for PSED. Anecdotal feedback tells us that this is significantly higher than the results for children in settings not engaging in Tuneful Chatter.

**"I have learnt to use creativity to engage children, offer them opportunities to be their own creative self, use their ideas incorporated with thoughts and themes. To be silly and have fun!"**  
- Early Years Practitioner

**"I have learnt to use a variety of items to create a happy place to play and build on knowledge, vocabulary, empathy and confidence."** -  
Early Years Practitioner

Part of the legacy of Tuneful Chatter is the Continuing Professional Development and Learning (CPDL) that is woven throughout. Our evaluation with Early Years practitioners shows:

- 90% now use a wider range of creative activities in their work
- 80% say participation has increased their confidence using the arts and stories
- 80% say Tuneful Chatter has increased their confidence using the arts
- 80% feel they are better at telling stories
- 100% learnt from observing artists delivering sessions
- 70% mentioned the development days with artists as key to their development



**Inspiring Leaders, Creative Learners** is a classroom-based approach supporting teacher development and pupils' learning through developing teachers' creative practice. Teachers work closely with a team of artists to build their arts-based practice, using drama and storytelling to improve core student skills such as focus, empathy and vocabulary. Led by Town Field School and delivered in partnership with the Rose Learning Trust, a team of five artists has been working collaboratively with Year one and Year three teachers from nine primary schools across Doncaster. The Paul Hamlyn Foundation funded programme has had significant impact, both on the ability of pupils to learn, and on the teachers' practice – using creativity across curriculum subjects to embed learning, improve emotional resilience and support personal, social and emotional development. 609 sessions have been delivered this year.

**"This programme is really promoting confidence and oracy skills. The children are very keen to share their ideas, and each lesson concludes with all pupils feeling a sense of achievement and success." – Teacher**

**"I am so grateful to be on this 'journey' with you. It has improved my confidence immensely and changed the way I look at lessons when planning. Where possible I incorporate the techniques I have learnt from you... I could not have done it without both of you, Emma for making me step out of my comfort zone in front of adults, and Beth for enhancing my teaching and confidence within the classroom in front of both children and staff." – Teacher**

**"I cannot express the difference in this group. They look and act like a professional drama group now. They come in hungry to create and have really bonded as a team. I have been able to work on technicalities with this group because they are intent on pushing themselves as much as possible. They have great focus and have developed greatly in their professionalism." – Artist**

### **Building an evidence base**

Thematic evidence from two years of tracking 106 pupils shows:

- 78% of tracked students showed greater retention
- 84% collaborating better with their peers
- 90% presenting as more confident

Teacher evaluation shows:

- 100% are more confident using creativity in the classroom
- 100% see improvements in student retention of topics when using creativity

Additional funding has been secured from the Charles Hayward Foundation this year to build on our previous **Creative Classrooms** programme, with learning from Inspiring Leaders, Creative Learners. Drama, music and storytelling with a small group of pupils with a wide range of complex needs at Levett School is having a significant impact on children's confidence, resilience and emotional literacy.

**All Aboard Music** is a joyful music programme based in all six Doncaster special schools, aiming to make music accessible to those with the biggest barriers to engagement in the arts and celebrate what our disabled pupils can do. 253 weekly workshops with professional musicians skilled in inclusive practice were delivered this year, alongside opportunities for the children to share and perform their work. Sing and Sign is our annual massed singing event where pupils from across the programme come together to perform to a VIP audience in a professional setting.

"Music is, without doubt, an enabler for many of our pupils with additional needs. In the first instance, the majority of our cohort are children and young people who are unable to communicate in the traditional sense. However, music, its sounds and vibrations often 'awaken' a hidden sense...and it is wonderful to watch their eyes track and focus on 'what' has made the sound. Similarly, their gestures and vocalisations are 'unlocked' during the All Aboard sessions, and we see true engagement..."  
- Headteacher

"This is absolutely magical - it should be on the curriculum every day. It's supporting teamwork, giving them social skills, listening skills... It really has enriched the curriculum. Our staff have really learnt and developed as well." - Deputy Head

Our skilled artists led six All Aboard Music Network events to increase awareness and understanding of disability, while upskilling musicians and educators in inclusive music practice. This year, we raised the profile of All Aboard, creating a film and an in-depth resource called Removing Barriers that supports Music Service instructors to understand the barriers faced by our pupils.



We also partnered with the Royal Ballet and Opera, Sounds of Intent, Trinity College and Live Music Now to create bespoke resources for and with teachers to deconstruct opera for pupils with Profound and Multiple Learning Disabilities (PMLD) and make Mozart's The Magic Flute accessible for all learners.

### **Building an evidence base**

All Aboard celebrates what young people with Special Educational Needs and Disabilities (SEND) can do rather than what they can't do. Our musicians use Makaton as a vehicle to aid communication and understanding – this enables children to have choice, voice and independence, leading content of the sessions. They share ideas for songwriting and make decisions about musical structure or performance directions e.g. where to get louder or which musical ideas to use next. Pupils know that their ideas are seen and valued, and that it is safe to share them, resulting in increased confidence, improved musicianship and better social skills. This year, we have run 253 All Aboard Music workshops in the 6 special schools, that led to a total of 1856 pupil attendances. We also delivered 6 All Aboard Music Network events for musicians and educators as well as in-school family sharing events and an end of school year celebration event. We created a film (and an in-depth resource called Removing Barriers that supports Music Service instructors to understand the barriers faced by our pupils.

**Art Club** and our **Swag/Swaglets** groups provide weekly opportunities for young people to access creative opportunities that they would not ordinarily have access to. Open to all, the groups attract a diverse mix of children and young people with a broad range of lived experience. The groups meet within the Gallery space and this year have been inspired by exhibitions including local photographer, Les Monaghan's Aspirations 10, Sculptor, Dan Jones' The River Don is Amazing, Bethan Maddox - The Pollinators, and Sarah Jane Palmer's Periphery.

**South Yorkshire Music Hub** - Sing Out, our massed sing for primary school children, engaged 862 Doncaster school children from 31 schools. The two nights at The Dome enabled approximately 2007 parents and carers to see their children performing original compositions and familiar songs. Doncaster Music Hub is now part of the South Yorkshire Music Hub, overseen by the South Yorkshire Mayoral Combined Authority, working with partners in Rotherham, Barnsley and Sheffield. darts is the Inclusion Lead for this region and delivered inclusive practice sessions at the regional conference in September to over 200 attendees.

### **Creative Health**

Our ambition is that everyone in Doncaster can access participatory creative activities, resulting in them feeling happier, healthier and more resilient. We want our creative health programmes to be widely used and valued by both residents and health and social care professionals. Our Creative Health programme generates new ways of thinking, and we collaborate with commissioners to invest in creative models that improve health and wellbeing.

**Creative Health Boards – Mobilising Community Assets** is in its first year – a collaborative programme delivered in partnership with Cast, Heritage Doncaster, University of Sheffield, Sheffield Hallam University and City of Doncaster Council's Health Determinants Research Collaborative and funded by UK Research and Innovation (UKRI) and the Arts & Humanities Research Council. The programme supports our ambition to establish funding and referral models for Creative Health interventions in South Yorkshire and is both strengthening our existing relationships with health partners in South Yorkshire and raising the profile of our long history of pioneering creative health work to

a national audience. Our Director (Creative Health) is non-academic lead for the programme and co-chairs Doncaster's Arts and Health Board. We were fundamental in setting up the South Yorkshire Creative Health Board, represent South Yorkshire in the Creative Health Metro Mayors national network and share our learning with national agencies: National Academy for Social Prescribing, Culture Health and Wellbeing Alliance, Arts Council England's Creative Health Lead, and the National Centre for Creative Health.

"N said that in the last two years he had found a job he enjoys, a home, a partner and life: 'I couldn't have done this without the help and care from Creative Directions'." – Artist

"Creative Directions has given me confidence, helped me introduce myself, meet and talk to other people. Without Creative Directions I would not be working." – Participant

### Building an evidence base

Our Creative Health Connector and Embedded researchers are building evidence focusing on addressing health inequalities and demonstrating value of creative participation on physical and mental health and wellbeing. This is being shared regularly as we develop the South Yorkshire Creative Health Board, sharing learning with regional and national partners. The Doncaster Creative Health Board continues to go from strength to strength and now has a medium-term strategic plan that also supports the ambition to explore, share and embed sustainable models of investment for proven creative health opportunities within health and social care pathways.



**Creative Directions** has scaled up significantly this year, expanding into new opportunities that include Creative Directions Sounds and Creative Directions Moves in Edlington, collaboration with partner voluntary organisations on the Stronger Links initiative and Creative Directions Mensdays funded by the Baring Foundation in response to the low numbers of male-identifying participants engaging in creative activity for their mental health.

**Singing for Memory** has grown in size as increasing numbers of adults with a dementia diagnosis and their carers are referred through the Keep in Mind dementia service commission led by AgeUK Doncaster and funded by Public Health. Skilled musicians lead a range of activity to access parts of the brain not used every day (warm ups, singing by ear, singing with movement, solos, singing in harmony etc.). Participants and their carers report that they feel more present, active, connected to their community, happy, and able to remember positive experiences.

"A loves coming here. He feels better afterwards and finds himself again." – Carer

"I felt so low this morning, what with the weather. I'm now so happy- it was so uplifting and I'm glad I came." – Participant

**Breathe & Connect** is in its second year of being funded directly by the NHS through the Doncaster Royal Infirmary Breathing Pattern Disorder team. Staff refer patients into activity using gentle breathing, movement and singing exercises to improve and sustain lung health. Impacts to date include a reduction in waiting times from 12 months to 4-6 weeks. Results demonstrate that 94% of participants rated their care as very good, and 100% reported that they would recommend the group to friends or family. 81% of participants reported a better understanding of their condition, 69% reported better symptom control and 75% reported improved confidence to manage their symptoms. Three Breathe & Connect participants have gone on to attend our open access weekly Quirky Choir or joined the Dance On programme.

"All my medical readings were up after the last sessions. I was really pleased." – Participant

"From a collaboration perspective, working with the darts team has proven invaluable in creating stronger links with non-healthcare organisations who also share the same vision of improving health outcomes and addressing inequalities." – Laura Lomas, Clinical Lead Physiotherapist at Doncaster Royal Infirmary

**Dance On** has also scaled up significantly this year and new groups have built on learning and widened access in response to specific health needs. Alongside our six regular place-based community groups, the team of skilled and experienced dance artists have developed two new groups – Dance On Strength and Balance to reduce falls, and Dance On Parkinson's for those living with the condition. We also support Activity Leads in four Care Homes to deliver Dance On sessions in their own settings – in some they are delivering Dance On twice a week. Our collaborative working relationship with City of Doncaster Council's Get Doncaster Moving team continues to develop, as well as the partnership with University of Leeds whose research team has undertaken additional studies to evidence the positive impacts in participants' strength, balance, fitness levels, confidence, and social connection. In the preliminary report undertaken by the University of Leeds on our Parkinson's group, one of the participants' Time Up and Go time went from slower than average 70-79 year old to quicker than average 60-69 year old. In the preliminary report undertaken by the University of Leeds on our Strength and Balance group, there was a high attendance rate and 'the balance of all participants improved.'

"The progression is incredible, from that first week when most people chose to stay seated and now. Everyone stood up and dancing around to Thriller....this session must continue, we need a petition!"  
- Participant, Dance On Parkinson's

"The Dance On sessions have been amazing for all our residents and staff, the sessions continue weekly as part of our activity schedule and we have around 20 to 30 residents who partake either practically or observing. Hopefully we will see you again very soon, the sessions you do are invaluable and we appreciate so much."  
- Care Home Staff

### Strengthening our workforce

darts is committed to investing in our core staff team's development, as well as in strengthening the region's participatory artist workforce to respond to inequalities in the population's health and learning. This year we have built a CPDL programme, investing in a range of staff training to improve our understanding around specific areas of diversity and inclusion, as well as to develop our presentation skills to better communicate our key messages and raise our profile.

"It has been one year since I started on my darts path. As a young person from a background where opportunities like this are rare, my traineeship will always be a big, red, heart shaped pinpoint on my career map."

"The Tuneful Chatter Traineeship is not just useful, but essential. The opportunity to develop my skills, knowledge and attitudes working directly with early years is unique in South Yorkshire and paramount to doing this work. Working with artists of multiple genres has led to reflections that have improved my whole practice, not just in working with 0-5s. It has also led to further professional work which I now feel very equipped to take on."

We have improved internal systems to boost efficiency and improve the experience for all participants, freelance artists and visitors including a simplified risk assessment process, an Artist Quality Framework, improved terms and conditions for freelance artists and a new Freelance Artist Handbook. Our regular Creative Labs and Company Labs have been instrumental in bringing the company together to share learning and best practice, review data and evidence, and plan and find solutions together.

We secured funding from The Foyle Foundation for a second phase of **Expanding Horizons**, our Artist Trainee Programme aimed at early career and emerging participatory artists. Two cohorts of trainees have been paid to engage in training, mentoring, co-delivery and lead delivery within a range of creative health and learning programmes. Expanding Horizons has met its ambition to diversify the freelance artist team, bringing in a broader range of lived experience to better represent Doncaster residents. Recruitment for this phase has been much more challenging than the previous one, and we will reflect on the learning once the second cohort has completed their traineeships at the end of June 2025.

Artist and practitioner training continues to be woven into each programme. Six Trainee Artists have been supported to develop their practice in early years settings this year through Tuneful Chatter. This Traineeship programme is for a specific area. 100% of this year's trainees have gone on to deliver as a Lead Artist in arts sessions.



## Goal 2: Improve participant and partner voice in our decision-making

Our ambition for 2024/5 was to review best practice across the company, doing a deep dive into the different ways that we consult, engage, co-design and co-create. Staff came together to review a wide range of approaches, sharing those that work best and setting targets to test and learn one specific action in the year ahead. Review of these actions will take place in 2025 and will inform a more structured approach going forward, with proven mechanisms that add to our existing person-focused approaches that ensure every programme is co-designed with participants.

The Creative Health Boards programme has provided the opportunity to test new models of improving participant voice with the Story Circles initiative. This builds on the ambition of 'Embedding Lived Experiences in Creative Health Boards' and invites those who have participated in creative health programmes to take part in four Story Circles sessions over 12 months. The aim of this study is to explore and collate peoples lived experience in the creative health field as well as allowing opportunity for anxieties, attitudes and values around the idea of lived experience informing governance to be explored more fully as they may arise in the first year of people with Lived Experience joining board meetings.

## Goal 3: Ensure our team and our participants reflect Doncaster's diversity.

Our Voice and Diversity group highlighted the areas that staff identified as needing more awareness or training in. Skills Bank funding from South Yorkshire Mayoral Combined Authority (SYMCA) funded 57% of our training and focused on Trans Awareness, Unconscious Bias and Handling Difficult Conversations, as well as two more members of our team training in Makaton up to Level 4.

We surveyed staff following the training. Between 50% and 63.6% of participants reported that they feel more confident in taking the learning forward in their day to day practice as a result. Staff highlighted further areas of training and awareness raising to be included in the 2025/6 programme e.g. Working with intersectionality, Working with Refugees and Asylum Seekers, Supporting those with neurodivergence, more on Disability and Access, Cultural awareness and appropriation, Other LGBTQIA+ training and Conscious Inclusion and allyship.

No recruitment processes for Trustees have been undertaken this year, but a skills audit will be completed in Q2 of 2025/6 and this will inform recruitment for new Trustees.

Whilst we often ask for participants' age, ethnicity etc in specific groups, we wanted to expand that to understand the demographics of people taking part in our whole programme. This year we ran a 'Demographic Sampling Week' in March across every adult group across the city. We're still processing the findings which will inform our programming in the future, but some headlines are already emerging:

- We're reaching adults in Doncaster right across the spectrum of ages. On this week our youngest adult was 26 and our oldest was 91.
- Our participants mostly identify as women, 87% in our sample week. This reflects wider changes to attendance we've seen since the pandemic and is behind our new partnership in 2025 with The Baring Foundation to focus on participation by men.
- As we'd expect given our focus on Creative Health, many of our participants report having a disability or a long term health condition: 52% against a local average of 20%.

- Four out of five participants were regular attenders at our groups, coming three or more times in the previous month.

We will use this data to inform programming and communications and will embed Demographic Sampling as an annual event to track changes in participation.

#### **Goal 4: Achieve Net Zero Carbon by 2030**

Our ambition is to be Net Zero by 2030 and to begin retrofitting rooms in The Point in 2024/5, monitoring performance and impact to improve future phases.

Our first step this year has been to install air source heat pumps and solar panels, replace and renew windows, add insulation and underfloor heating. Work continues in 2025 to install new heating and ventilation to control the temperature efficiently in our largest spaces. We continue to work with industry experts Leeds Environmental Development Agency (LEDA) and will share our learning, modelling environmentally positive activity and facilitating inclusive and accessible conversations about the environment to empower participants to adopt sustainable initiatives where they can.

Our capital programme has been an excellent opportunity to futureproof our beautiful building: renewing furniture, decoration and fittings to ensure our spaces are fit for purpose to meet the needs of Doncaster residents for years to come. We are making our 18<sup>th</sup> Century building suitable for the 21<sup>st</sup> Century and beyond – preserving and enhancing the original features while creating a public facility that is resilient for the long term.

This future-proofing includes a transition plan for our Gallery space, responding to the needs of our participants by transforming the exhibition space into a new, fit for purpose participatory space for participants and partners. The relaunched Gallery space will be a brilliant, multi artform workshop space buzzing with creative activity, learning, sharing, and joy. Work will take place in summer 2025 and is expected to open in October 2025.

We included travel data in our sampling surveys for the first time, finding that 67% of participants travel to sessions by car, motorbike or taxi. Bus travel and walking were the next most popular answer, each representing 14% of responses. This is a useful baseline and we will design awareness raising and communications that promote active travel to our sessions.

## Structure, Governance & Management

### Governing Document

The organisation is a charitable company limited by guarantee, incorporated on the 29 February 1996 and registered as a charity on 15 July 1996. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association (as amended 3 August 2011). In the event of the company being wound up the members are required to contribute an amount not exceeding £1. Reference and administrative details are shown in the schedule of members of the board and professional advisers above.

### Public Benefit

The charity is a public benefit entity. The Trustees have considered the Charity Commission guidance on public benefit when approving the charity's aims, objectives and future plans. The Trustees also confirm that they have complied with the duty in Section 4 of the Charities Act 2011. The activities and future plans described in detail above deliver positive change for a large number of individuals and communities across the local area. Furthermore, our role as an advocate for the role of the arts in challenging social circumstances conveys a wider benefit to arts and public service professionals and organisations across the country.

### Trustee Recruitment

The Trustees, who are also directors of the company, as the Board of Trustees manage the company. The Trustees regularly review membership in the light of skills and experience required and available. This review forms the basis of on-going recruitment through local networks and regional agencies.

### Risk Management

The Trustees have examined the major strategies, business and operational risks, which the charity faces and confirm that systems have been established to mitigate the significant risks. The principal risks arise from reliance on grants and other external funds. The charity's general insurance policy includes indemnity provision for the Trustees.

### Trustee Induction & Training

New Trustees undertake an induction process briefing them on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the board and decision making processes, the business plan, current activity and recent financial performance of the charity. Where appropriate, Trustees attend training to assist them with the role. Trustees are also encouraged to visit projects to gain a better understanding of the work.

### Management & Remuneration

The day to day management of the organisation is delegated to the Chief Executive, Duncan Robertshaw. The remuneration of the Chief Executive and key management personnel is determined by the Board of Trustees. An annual salary review is conducted for the company taking into account inflation and individual reviews are conducted periodically as a result of changes in responsibility.

### Fundraising

darts is a registered charity and adheres to The Code of Fundraising Practice.

This year 88% (2024 82%) of the funds for our programmes came from fundraising. Our main fundraising income comes from institutional funders such as the National Lottery

Community Fund and Arts Council England. We also receive donations from Trusts and Foundations whose priorities match our own. A smaller income stream is through generous donations from individuals or businesses, many of them local.

We have a small fundraising team and have not engaged any professional fundraisers to deliver fundraising initiatives. If we do decide to engage external fundraisers in the future, we will require them to confirm that they comply with the Code of Fundraising Practice and that the correct safeguards are in place to ensure that donors and members of the public are protected, as well as our own organisational reputation.

The Trustees recognise the risk in having a small team whose expertise needs to cover a broad portfolio of fundraising sources. Trustees have an experienced Finance & Fundraising Sub Committee that meets quarterly prior to full board meetings. This group supports the fundraisers by forward planning, identifying and addressing potential risks and challenges and collaboratively finding potential solutions or appropriate sources of funding.

We do not currently fundraise via direct mail or by telephone but make it clear to those consenting to receive our regular e-newsletter that fundraising opportunities will be included alongside information about our creative activity, events and projects, and that we occasionally send fundraising asks via direct email. We make it consistently clear that individuals can unsubscribe or opt out of receiving e-newsletters or emails at any time. Our fundraisers are familiar with the fundraising code of conduct to ensure that it is applied properly and protects the public, including vulnerable people, from unreasonably intrusive or persistent fundraising approaches, and undue pressure to donate.

Our websites outline our privacy policy and complaints policy for the public and clearly explains how an individual can complain – including fundraising complaints. We did not receive any complaints in this financial year. Should a complaint be made in the future, this would be responded to within 10 working days and dealt with by our Director (Fundraising and Development). Any serious complaint would be escalated to our Senior Team and Trustees so they can consider lessons learnt.

All donors are thanked for their donation, whatever the size.

### **Good Governance**

darts has adopted the principles of the Charity Governance Code, a practical tool developed to help Trustees achieve exemplary leadership and governance through continuing self-assessment and improvement.

### **Indemnity Insurance**

The charity's general insurance policy includes indemnity provision for the trustees.

## Financial Review

During the year income increased to £1,755,351 (2024: £997,829), the rise principally due to £600,000 of capital funding secured for our Decarbonisation Programme at The Point. Costs in the year rose to £1,085,576 (2024: £978,861), giving a surplus of £669,775 (2024: £18,968).

As described above, the charity relies on our ability to fundraise to sustain our programmes and build the models and evidence base that underpin our long term aims. Fundraising from trusts, foundations, institutions and (more limitedly) individual donations, are key to our ability to support our beneficiaries. Each of these income sources are under pressure with funders reporting increasing demand and diminishing funds. In response we continue to diversify our income streams, improving trading at The Point, improving our approach to corporate giving and legacies, and building the case for public sector investment in Creative Health and Learning.

### Reserves Policy

At 31 March 2025 total funds amounted to £1,450,394 (2024: £780,618) of which £632,158 were restricted (2024: £9,275) and £818,236 were unrestricted (2024: £771,343). Unrestricted funds include £361,902 of designated funds (2024: £340,148). The major part of the designated funds relates to a fixed asset which will reduce in line with depreciation over 40 years. The funds include £526,292 (2024: £301,861) which can only be realised by disposing of fixed assets.

The Trustees have reviewed the charity's needs for reserves and have identified three key risk factors:

- Exceptional repairs and long-term maintenance items for The Point.
- Working capital to develop new activity and sustain activity funded in arrears.
- Continuing short term nature of contracts and funding agreements and high level of risk and uncertainty in all areas of activity.

At forecast levels of activity, the policy places the reserves requirement at £457,176 for the year ahead (2024: £436,554). Current levels of unrestricted general funds held as net current assets are £447,092 (2024: £418,961), 98% of the target. Trustees continue to monitor reserves levels and set budgets so as to build the reserves to meet the requirements of the policy.

## Statement of Trustees' Responsibilities

The Trustees (who are also directors of darts, Doncaster Community Arts for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company 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 charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The report has been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

This report was approved by the board on 21<sup>st</sup> August 2025 and signed on its behalf.

Gina Fletcher, Chair of Trustees

## Independent Auditors Report

### to the Trustees of darts, Doncaster Community Arts

#### Opinion

We have audited the financial statements of darts, Doncaster Community Arts (the 'charitable company') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cashflows and Notes to the Financial Statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2025 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

#### Basis for opinion

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

#### Other Matter

The financial statements of the charitable company for the year ended 31 March 2024 were not audited as the charity qualified for audit exemption in respect of that year. Corresponding information in these financial statements is derived from the charitable company's prior period unaudited financial statements. Our audit opinion does not include an opinion on the corresponding figures.

#### Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

## Other information

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

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. 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.

## Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion:

- the information given in the trustees' report is inconsistent in any material aspect with the financial statements; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

## Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 22, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

## Auditor responsibilities for the audit of the financial statements

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

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

aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

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

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

### **The extent to which the audit was considered capable of detecting irregularities including fraud**

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:-

- The engagement partner ensured that the audit team collectively had the appropriate competence, capability and skills to identify or recognise non-compliance with applicable laws and regulations;

- We identified the laws and regulations applicable to the charitable company through discussions with trustees and management, and from our knowledge and experience of the sector;
- We focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the charity, including the Companies Act 2006, the Charities Act 2011, employment legislation, food safety and hygiene regulations, and laws and regulations concerning safeguarding children and vulnerable adults;
- We assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and trustees; and
- The audit team remained alert to the possibility of non-compliance with laws and regulations throughout the audit.

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- Making enquiries of trustees and management as to where they considered there was susceptibility to fraud, and their knowledge of actual, suspected and alleged fraud;
- Considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations; and
- Evaluating management's incentives and opportunities for fraud and fraudulent manipulation of the financial statements (including the risk of override of controls).

To address the risk of fraud through management bias and override of controls, we:

- Performed analytical procedures to identify any unusual or unexpected relationships;
- Reviewed journal entries to identify unusual transactions, vouching to supporting documentation where appropriate;
- Reviewed the charitable company's nominal ledger for any significant or unusual transactions, vouching to supporting documentation where appropriate;
- Reviewed grant documentation, ensuring that restricted funds were appropriately identified, and performed procedures to verify that the charity was properly allocating income and expenditure to funds, and the carry forward fund balances were accurate.
- Carried out detailed testing of income, including vouching of deferred and accrued income to supporting documentation, and ensuring income is recognised when it meets the entitlement, probability and measurement criteria of the Charities SORP;
- Assessed whether the judgements and assumptions made in determining accounting estimates used in preparing the accounts were indicative of bias; and
- Maintained an approach of professional scepticism throughout the audit; recognising the possibility of a material misstatement due to facts or behaviour indicating irregularities (including fraud) or error, notwithstanding our past experience of the honesty and integrity of the charity's management.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- Agreeing financial statement disclosures to underlying supporting documentation;
- Enquiry of trustees and management as to actual and potential litigation and claims, and non-compliance with laws and regulations;
- Reviewing legal and professional expenses during the year and since the year-end for any items indicative of ongoing litigation or potential claims;
- Reviewing minutes of Trustees meetings and Finance & Fundraising committee meetings;
- Reviewing correspondence with, and reports from regulatory authorities (including food hygiene inspections); and
- Verifying compliance with safeguarding procedures requiring valid Disclosure and Barring Service (DBS) certificates for relevant staff.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

### **Use of our report**

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

.....

Crozier Jones LLP, Statutory Auditor

9/13 Thorne Road  
Doncaster  
South Yorkshire  
DN1 2HJ

Date:

Crozier Jones LLP is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under section 1212 of the Companies Act 2006.

## Statement of Financial Activities

Incorporating the income and expenditure account for the year ending 31<sup>st</sup> March 2025

	Notes	Unrestricted Funds	Restricted Funds	Total Funds 2025	Total Funds 2024
Donations & Legacies	3	5,517	600,563	<b>606,080</b>	8,972
Income from Trading activities	4	89,658	-	<b>89,658</b>	89,350
Income from Investments	5	25,810	-	<b>25,810</b>	29,657
Income from Charitable activities	6	275,238	758,565	<b>1,033,803</b>	869,850
<b>TOTAL INCOME</b>		<b>396,223</b>	<b>1,359,128</b>	<b>1,755,351</b>	<b>997,829</b>
Expenditure on Charitable activities	8	(263,722)	(736,245)	<b>(999,967)</b>	(896,513)
Expenditure on Raising Funds	9	(85,608)	-	<b>(85,608)</b>	(82,348)
<b>TOTAL EXPENDITURE</b>		<b>(349,330)</b>	<b>(736,245)</b>	<b>(1,085,575)</b>	<b>(978,861)</b>
<b>NET INCOME/(EXPENDITURE)</b>	<b>11</b>	<b>46,893</b>	<b>622,883</b>	<b>669,776</b>	<b>18,968</b>
Transfers between Funds	12	-	-	-	-
<b>NET MOVEMENT IN FUNDS</b>		<b>46,893</b>	<b>622,883</b>	<b>669,776</b>	<b>18,968</b>
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		771,343	9,275	<b>780,618</b>	761,650
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>818,236</b>	<b>632,158</b>	<b>1,450,394</b>	<b>780,618</b>

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared. All of the above amounts relate to continuing activities. The notes below form part of these financial statements.

## Balance Sheet

As at 31<sup>st</sup> March 2025

	Note	2025	2024
FIXED ASSETS			
Tangible assets	15	<b>892,031</b>	707,038
CURRENT ASSETS			
Debtors	16	<b>375,213</b>	93,320
Cash at bank and in hand		<b>946,188</b>	681,616
		<b>1,321,401</b>	774,936
CREDITORS: Amounts falling due within one year	17	<b>(437,906)</b>	(335,615)
NET CURRENT ASSETS		<b>883,495</b>	439,321
TOTAL ASSETS LESS CURRENT LIABILITIES		<b>1,775,526</b>	1,146,359
CREDITORS: Amounts falling due after more than one year	19	<b>(325,132)</b>	(365,741)
NET ASSETS		<b>1,450,394</b>	780,618
FUNDS			
Restricted income funds	20	<b>632,158</b>	9,275
Unrestricted income funds	21	<b>818,236</b>	771,343
TOTAL FUNDS		<b>1,450,394</b>	780,618

For the year ending 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies but as this company is a charity, it is subject to audit under the Charities Act 2011.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime. The financial statements were approved by the Board of Trustees and authorised for issue on 21<sup>st</sup> August 2025 and were signed on its behalf by:

Gina Fletcher, Trustee

Company Registration Number: 3166208

## Statement of Cashflows

As at 31<sup>st</sup> March 2025

	2025	2024		
<b>Cash flows from operating activities:</b>				
Net cash provided (used in) operating activities	<b>454,368</b>	(169,939)		
Cash flows from investing activities:				
Dividends, interest and rents from investments	<b>30,810</b>	29,286		
Purchase of property, plant and equipment	<b>(169,606)</b>	-		
Net cash provided by (used in) investing activities	<b>(138,796)</b>	29,286		
Bank loan repayments	<b>(51,000)</b>	(51,000)		
Net cash provided by (used in) financing activities	<b>(51,000)</b>	(51,000)		
Change in cash and cash equivalents in the reporting period	<b>264,572</b>	(191,653)		
Cash and cash equivalents at the beginning of the reporting period	<b>681,616</b>	873,269		
Cash and cash equivalents at the end of the reporting period	<b>946,188</b>	681,616		
Reconciliation of net income/(expenditure) to net cash flow from operating activities				
Net income/(expenditure) for the reporting period (as statement of financial activities)	<b>669,776</b>	18,968		
Adjustments for:				
Depreciation charge	<b>26,181</b>	26,492		
Interest from investments received	<b>(25,810)</b>	(29,657)		
Interest Paid	<b>11,564</b>	12,684		
(Increase)/decrease in debtors	<b>(286,893)</b>	(57,375)		
Increase/(decrease) in creditors	<b>59,550</b>	(141,051)		
Net cash provided (used in) operating activities	<b>454,368</b>	(169,939)		
<b>Analysis of changes in net debt</b>	At 1 April 2024	Cash flows	Other non- cash changes	<b>At 31 March 2025</b>
Cash and cash equivalents				
Cash	681,616	264,572		<b>946,188</b>
Borrowings				
Debt due within one year	39,436	(51,000)	52,172	<b>40,608</b>
Debt due after one year	365,741		(40,609)	<b>325,132</b>
	405,177	(51,000)	11,563	<b>365,740</b>

## Notes to the Financial Statements

### 1. ACCOUNTING POLICIES

#### **Basis of accounting**

The financial statements have been prepared under the historical cost convention and in accordance with the Financial Reporting Standard 102, the financial reporting standard applicable in the UK and the Republic of Ireland, and the Statement of Recommended Practice – “Accounting and Reporting by Charities: revised 2019” (SORP 2019) and the Companies Act 2006. The following principal accounting policies have been applied. Presentation is in pounds sterling.

The Trustees confirm that the charity is a public benefit entity.

#### **Preparation of the accounts on a going concern basis**

The Trustees are of the opinion that no material uncertainties exist and the reserves will support the charity for the foreseeable future and hence the charity is a going concern.

#### **Incoming resources**

Incoming resources all arise from grants, fees and fund-raising within the United Kingdom. Income from donations and grants, including capital grants, is included in incoming resources when these are receivable, except as follows:

- When donors specify that donations and grants given to the charity must be used in future accounting periods, the income is deferred until those periods.
- When donors impose conditions, which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the pre-conditions for use have been met.
- When donors specify that donations and grants, including capital grants are for particular restricted purposes which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

#### **Fund accounting**

Funds held by the charity are:

- *Unrestricted general funds* - these are funds, which can be used in accordance with the charitable objects at the discretion of the Trustees.
- *Designated funds* - these are funds set aside by the Trustees out of unrestricted general funds for specific future purposes or projects.
- *Restricted funds* - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the accounts.

#### **Resources expended**

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes VAT where applicable and is reported as part of the expenditure to which it relates. The charity is unable to recover input VAT on goods and services.

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

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

Governance costs include those associated with meeting the constitutional and statutory requirements of the charity and include the independent examination fees and costs linked to the strategic management of the charity.

All costs are allocated between the expenditure categories of the SOFA on a basis to reflect the use of the resource. Costs relating to a particular activity are allocated directly; central functions are apportioned pro rata on the basis of turnover; premises costs are apportioned on the basis of floor area.

In 2024/5 the apportionment policy for premises costs was adjusted to reflect the relative impact of staffing costs to different activities. Staffing represent a significant proportion of costs overall but is heavily weighted toward the needs of workshop delivery and hires, as opposed to the café and our own office spaces. Reflecting this change on prior years was deemed impracticable on the basis of the high number of individual transactions involved.

### **Redundancy**

Redundancy payments are accounted for as soon as there is a legal or constructive obligation.

### **Fixed assets**

The cost of fixed assets is their purchase price, together with any incidental costs of acquisition. The minimum value for capitalisation is £1 500. Depreciation is charged so as to write off the cost over the estimated life of the asset on a straight line basis and the principal rates are as follows:

- Freehold property – 2.5% straight line
- Furniture and equipment – 10 to 33.3% straight line

Tangible fixed assets are reviewed for impairment by the Trustees at the end of each reporting period.

### **Debtors**

Short term debtors are measured at transaction price, less any impairment. Loans receivable are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method, less any impairment.

### **Cash & cash equivalents**

Cash is represented by cash in hand and deposits with financial institutions repayable without penalty on notice of up to 365 days. Cash equivalents are liquid investments that mature in no more than three months from the date of acquisition and that are readily convertible to known amounts of cash with insignificant risk of change in value.

### **Creditors**

Short term creditors are measured at the transaction price. Other financial liabilities, including bank loans, are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method.

### **Pension Contributions**

The charity operates a money purchase defined contribution pension scheme. The contributions made for the accounting period are treated as an expense.

## Financial instruments

The charity only holds basic financial instruments as defined in FRS102. The financial assets and liabilities of the charity and their measurement basis are as follows:

- Financial assets – trade and other debtors are basic financial instruments and are debt instruments measured at amortised cost as detailed in note 17. Prepayments and accrued income are not financial instruments. Cash at bank is classified as a basic financial instrument and is measured at face value.
- Financial liabilities – trade creditors, accruals, bank loans and other creditors are financial instruments, and are measured at amortised cost as detailed in notes 18 and 20. Taxation and social security are not included in the financial instruments disclosure definition. Deferred income is not deemed to be a financial liability, as the cash settlement has already taken place and there is an obligation to deliver services rather than cash or another financial instrument.

## Critical accounting estimates and areas of judgement

The charity makes estimates and assumptions concerning the future and makes judgements based on information available at the time. The resulting accounting estimates and assumptions will, by definition, seldom equal the related results, and judgements which are subjective, may result different conclusions or estimates if more information becomes available.

The estimates and judgements which have a significant risk of causing a material adjustment to the carrying value of assets and liabilities within the next financial period are discussed below.

- The Charities SORP requires income from donations or grants to be recognised in the Statement of Financial Activities (SOFA) when there is evidence of entitlement, receipt is probable, and the amount can be measured reliably. Some grants contain terms or performance related conditions which must be met before the charity is entitled to the resources, including requirements to have matched funding, or for multi-year grants, where income and expenditure has time-related conditions. This means that in some circumstances the charity is required to provide for deferred or accrued income based on judgements of whether the grants meet the criteria for entitlement. This judgement affects deferred and accrued income on the balance sheet and incoming resources in the SOFA.
- The Charities SORP requires the charity to carry out regular impairment reviews if there is any indication of impairment and impair assets to their recoverable amount if that is the case. In an earlier year, the property was impaired following one such review. Building improvements have been carried out during the year and will continue into the latter part of 2025/26 and have been added to the carrying value of the property. The charity has made a judgement that the carrying value is still appropriate, but will carry obtain a professional valuation of the building following completion of the building work, and will carry out an impairment review at that point if required. The judgement affects the carrying value of the property on the balance sheet, and impairment losses in the SOFA.

## 2. INCOME BY ACTIVITY

	Unrestricted Funds	Restricted Funds	<b>Total Funds 2025</b>	Total Funds 2024
Creative Learning	10,554	443,304	<b>453,858</b>	386,722
Creative Health	75,765	272,857	<b>348,622</b>	290,777
Training	4,631	20,000	<b>24,631</b>	-
Development	220,967	11,849	<b>232,816</b>	243,653
The Point	58,313	11,118	<b>69,431</b>	66,183
Capital	-	600,000	<b>600,000</b>	-
Café	25,993	-	<b>25,993</b>	10,494
	<b>396,223</b>	<b>1,359,128</b>	<b>1,755,351</b>	<b>997,829</b>

## 3. DONATIONS & LEGACIES

	Unrestricted Funds	Restricted Funds	<b>Total Funds 2025</b>	Total Funds 2024
Donations	5,517	563	<b>6,080</b>	8,972
Capital grants	-	600,000	<b>600,000</b>	-
	<b>5,517</b>	<b>600,563</b>	<b>606,080</b>	<b>8,972</b>

The charity is grateful to and benefits from the support of its volunteers. The economic contribution of volunteers is not recognised in the accounts.

## 4. INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted Funds	<b>Total Funds 2025</b>	Total Funds 2024
Café Income	25,993	<b>25,993</b>	10,494
Rents (Room Hire Etc)	58,313	<b>58,313</b>	66,183
Miscellaneous	5,352	<b>5,352</b>	12,673
	<b>89,658</b>	<b>89,658</b>	<b>89,350</b>

## 5. INCOME FROM INVESTMENTS

	Unrestricted Funds	<b>Total Funds 2025</b>	Total Funds 2024
Bank interest receivable	25,810	<b>25,810</b>	29,657

## 6. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds	Restricted Funds	<b>Total Funds 2025</b>	Total Funds 2024
Grants	184,289	758,565	<b>942,854</b>	803,721
Project Fees & ticket sales	90,949	-	<b>90,949</b>	66,129
	<b>275,238</b>	<b>758,565</b>	<b>1,033,803</b>	<b>869,850</b>

## 7. GRANTS RECEIVED

	Unrestricted Funds	Restricted Funds	<b>Total Funds 2025</b>	Total Funds 2024
<b>Government Grants</b>				
Arts Council England (NPO)	133,289	-	<b>133,289</b>	133,289
Arts Council England (Place Partnerships)	-	182,614	<b>182,614</b>	98,220
Arts Council England (Culture Strategy)	-	11,850	<b>11,850</b>	1,650
Arts Council England (Capital)	-	400,000	<b>400,000</b>	-
City of Doncaster Council	43,500	182,543	<b>226,043</b>	218,284
City of Doncaster Council (Capital)	-	50,000	<b>50,000</b>	-
NHS Doncaster	-	-	-	44,578
South Yorkshire Mayoral Combined Authority	-	29,179	<b>29,179</b>	-
Social Isolation Alliance	-	1,134	<b>1,134</b>	-
The National Lottery Community Fund	-	86,398	<b>86,398</b>	108,950
VCSE Energy Efficiency Scheme (Capital)	-	150,000	<b>150,000</b>	-
	176,789	1,093,718	<b>1,270,507</b>	604,971
<b>Non Government Grants</b>				
29th May 1961 Charitable Trust	-	-	-	2,000
Baily Thomas Charitable Fund	-	11,991	<b>11,991</b>	-
Barnardo's	-	6,662	<b>6,662</b>	-
Boshier Hinton	-	2,000	<b>2,000</b>	-
Blakemore Foundation	-	-	-	100
D'oyly Carte	-	4,000	<b>4,000</b>	-
Donmentia	-	-	-	3,000
Frenchgate Shopping	-	-	-	600
Garfield Weston Foundation	7,500	-	<b>7,500</b>	15,000
Global Make Some Noise	-	33,000	<b>33,000</b>	-
Home Instead Charities	-	-	-	1,500
One Dance UK	-	-	-	9,922
Paul Hamlyn Foundation	-	-	-	50,464
Postcode Neighbourhood Lottery	-	-	-	13,279
Savoy Doncaster	-	-	-	6,395
Sheffield Hallam University	-	48,900	<b>48,900</b>	-
The Arts Society	-	-	-	3,000
The Asda Foundation	-	-	-	400
The Charles Hayward foundation	-	19,500	<b>19,500</b>	-
The Evan Cornish Foundation	-	-	-	9,140
The Radcliffe Trust	-	5,000	<b>5,000</b>	-
The Foyle Foundation	-	20,000	<b>20,000</b>	-
The Freshgate Trust Foundation	-	1,000	<b>1,000</b>	2,000
The Hugh Neil charity	-	1,000	<b>1,000</b>	-
The Baring Foundation	-	3,462	<b>3,462</b>	-
The National Foundation for Youth Music	-	37,396	<b>37,396</b>	34,102
The Sylvia and Colin Shephard Charitable Trust	-	-	-	500

The Utley Foundation	-	250	<b>250</b>	1,050
Town Field	-	70,686	<b>70,686</b>	41,918
Westfield Health Trust	-	-	-	2,000
York Museum Trust	-	-	-	2,380
	7,500	264,847	<b>272,347</b>	198,750
	184,289	1,358,565	<b>1,542,854</b>	803,721

In the year the charitable company received rates relief to the value of £33,300 (2023: £28,928)

## 8. COSTS OF CHARITABLE ACTIVITIES

	Unrestricted Funds	Restricted Funds	<b>Total Funds 2025</b>	Total Funds 2024
Creative Learning	-	393,232	<b>393,232</b>	338,476
Creative Health	54,830	233,484	<b>288,314</b>	235,643
Training	8,361	8,010	<b>16,371</b>	-
Gallery	3,616	-	<b>3,616</b>	8,299
Development	71,858	4,650	<b>76,508</b>	118,664
The Point	118,465	11,118	<b>129,583</b>	93,059
Support Costs	6,592	75,866	<b>82,458</b>	95,943
Governance	-	9,885	<b>9,885</b>	6,429
	263,722	736,245	<b>999,967</b>	896,513

	Activities undertaken directly	Support Costs	<b>Total Funds 2025</b>	Total Funds 2024
Creative Learning	393,232	41,288	<b>434,520</b>	382,302
Creative Health	288,314	35,243	<b>323,557</b>	278,244
Training	16,371	5,790	<b>22,161</b>	-
Gallery	3,616	-	<b>3,616</b>	8,299
Development	76,508	136	<b>76,644</b>	122,870
The Point	129,583	-	<b>129,583</b>	98,369
Governance	9,885	-	<b>9,885</b>	6,429
	917,509	82,458	<b>999,967</b>	896,513

Analysis of material items / categories of expenditure included in Support Costs:

	<b>Total Funds 2025</b>	Total Funds 2024
Premises Salaries	<b>13,434</b>	17,327
Central Functions Salaries	<b>37,307</b>	34,260
Premises Costs	<b>13,003</b>	31,224
Central Functions	<b>18,714</b>	13,132
	<b>82,458</b>	95,943

## 9. COSTS OF RAISING FUNDS

	Unrestricted Funds	<b>Total Funds 2025</b>	Total Funds 2024
Cafe Costs	45,371	<b>45,371</b>	27,175
Café Support Costs	4,417	<b>4,417</b>	17,884
Fundraising staff	35,820	<b>35,820</b>	37,289
	<b>85,608</b>	<b>85,608</b>	82,348

## 10. AUDIT/EXAMINATION FEE

	Unrestricted Funds	<b>Total Funds 2025</b>	Total Funds 2024
Independent Examiner fees	-	-	2,280
Audit Fees	6,600	<b>6,600</b>	-
	<b>6,600</b>	<b>6,600</b>	2,280
Other fees paid to auditor/examiner	288	<b>288</b>	60

## 11. NET INCOMING/(OUTGOING) RESOURCES FOR THE YEAR

	<b>2025</b>	2024
<b>This is stated after charging:</b>		
Depreciation	<b>26,181</b>	26,492
Loan Interest paid	<b>11,564</b>	12,684
Auditor/Independent examiners' fee	<b>6,600</b>	2,280

## 12. FUND TRANSFERS

There have been no transfers during the year (2024: £nil).

## 13. STAFF COSTS AND EMOLUMENTS

	<b>2025</b>	2024
<b>Total staff costs were as follows:</b>		
Wages and salaries	<b>572,992</b>	517,298
Social security costs	<b>52,087</b>	42,975
Pension Costs	<b>12,383</b>	10,558
	<b>637,461</b>	570,831

**Particulars of employees:**

*The average number of employees during the year, calculated on the basis of full-time equivalents, was:*

Arts delivery	<b>11</b>	13
Support staff	<b>6</b>	6
	<b>17</b>	19

*The average number of employees during the year, calculated on the basis of head-count, was:*

Arts delivery	<b>14</b>	15
Support staff	<b>7</b>	5
	<b>21</b>	20

<b>Total paid to key management personnel</b>	<b>197,302</b>	182,325
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One employee received remuneration of more than £60,000 during the year (2024 – Nil).  
No Trustees were remunerated during the year.

**14. INCOME AND EXPENDITURE BY FUND FOR THE PRIOR YEAR**

	Unrestricted Funds	Restricted Funds	<b>Total Funds 2024</b>	Total Funds 2023
Donations & Legacies	7,886	1,086	<b>8,972</b>	1,210
Income from Trading activities	89,350	-	<b>89,350</b>	56,937
Income from Investments	29,657	-	<b>29,657</b>	13,864
Income from Charitable activities	257,918	611,932	<b>869,850</b>	731,900
<b>TOTAL INCOME</b>	<b>384,811</b>	<b>613,018</b>	<b>997,829</b>	803,911
Expenditure on Charitable activities	(291,813)	(604,700)	<b>(896,513)</b>	(800,043)
Expenditure on Raising Funds	(82,348)	-	<b>(82,348)</b>	(55,244)
<b>TOTAL EXPENDITURE</b>	<b>(374,161)</b>	<b>(604,700)</b>	<b>(978,861)</b>	(855,287)
<b>NET (EXPENDITURE)/INCOME</b>	<b>10,650</b>	<b>8,318</b>	<b>18,968</b>	(51,376)
Transfers between Funds	-	-	-	-
<b>NET MOVEMENT IN FUNDS</b>	<b>10,650</b>	<b>8,318</b>	<b>18,968</b>	(51,376)
RECONCILIATION OF FUNDS				
Total funds brought forward	760,693	957	<b>761,650</b>	813,026
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b>771,343</b>	<b>9,275</b>	<b>780,618</b>	761,650

## 15. TANGIBLE FIXED ASSETS

	Building	Furniture & Equipment	Total
<b>Cost</b>			
At 1 April 2024	927,567	239,938	<b>1,167,505</b>
Additions	211,174	-	<b>211,174</b>
Disposals	-	(5,672)	<b>(5,672)</b>
At 31 March 2025	1,138,741	234,266	<b>1,373,007</b>
<b>Depreciation</b>			
At 1 April 2024	232,763	227,704	<b>460,467</b>
Charge for year	23,189	2,992	<b>26,181</b>
Eliminated on disposal	-	(5,672)	<b>(5,672)</b>
At 31 March 2025	255,952	225,024	<b>480,976</b>
<b>Net Book Value</b>			
At 31 March 2025	882,789	9,242	<b>892,031</b>
At 31 March 2024	694,804	12,234	<b>707,038</b>

The building has been pledged as security for the loan. The value of building was impaired in the financial statements for the year ending 31 March 2011 and the cumulative impairment loss of £1,632,051 was brought forward at 1 April 2024 and carried forward at 31 March 2025. Had the building not been impaired, it would be included at a historical net book value of £1,300,300 (2024: £1,153,116), made up of historical cost of £2,770,792 (2024: £2,559,618) less accumulated depreciation of £1,470,492 (2024: £1,406,502).

## 16. DEBTORS

	2025	2024
Trade debtors	<b>27,968</b>	80,886
Prepayments & accrued Income	<b>347,245</b>	12,434
	<b>375,213</b>	93,320

## 17. CREDITORS: Amounts falling due within one year

	2025	2024
Secured Loans	<b>40,608</b>	39,436
Trade creditors	<b>96,665</b>	33,643
Taxation & Social Security	<b>13,158</b>	11,059
Deferred Income	<b>278,503</b>	242,884
Accruals	<b>8,972</b>	8,593
	<b>437,906</b>	335,615

## 18. DEFERRED INCOME

	Balance at 31 March 2024	Income Released	Income Received	Balance at 31 March 2025
Deferred Income	242,884	587,996	623,615	<b>278,503</b>

Deferred income represents grants received which in the Trustees opinion are not yet due.

## 19. CREDITORS: Amounts falling due after more than one year

	2025	2024
Other Loans	<b>325,132</b>	365,741

Other loans comprise the commercial mortgage secured by the way of a legal charge dated 22 January 2007 on the freehold property known as 17 South Parade, Doncaster, DN1 2DR. The term of the loan is 317 months from 22 December 2007 at a rate of 3% per annum.

The secured long term loan is repayable by instalments:

Due between 1 & 2 years	<b>41,844</b>	40,609
Due between 2 & 5 years	<b>133,321</b>	129,387
Due after 5 years	<b>149,967</b>	195,745
	<b>325,132</b>	365,741

## 20. RESTRICTED INCOME FUNDS

	Balance at 31 March 2024	Incoming resources	Outgoing resources	Balance at 31 March 2025
Creative Learning	5,235	443,304	(436,959)	<b>11,580</b>
Creative Health	4,040	272,857	(269,717)	<b>7,180</b>
Training	-	20,000	(13,800)	<b>6,200</b>
Development	-	11,849	(4,651)	<b>7,198</b>
The Point	-	11,118	(11,118)	-
Capital	-	600,000	-	<b>600,000</b>
	9,275	1,359,128	(736,245)	<b>632,158</b>

Our Creative Learning Fund supports our programme of in school and out of school activity for children and young people

Our Creative Health Fund supports our programmes working with adults living with long term mental health problems and adults living with dementia.

The Training Fund supports our programme of artist traineeships and professional development for our staff and freelance team.

The Point Fund represents funds for new furniture and equipment for workshop spaces.

The Capital Fund is supporting our decarbonisation programme for The Point.

The Development fund supports a programme of capacity building for Doncaster's Arts & Culture sector developing the Culture Strategy.

<b>Prior Year</b>	Balance at 31 March 2023	Incoming resources	Outgoing resources	Transfers (to) from General Funds	<b>Balance at 31 March 2024</b>
Creative Learning	957	365,870	(361,592)	-	<b>5,235</b>
Creative Health	-	245,498	(241,458)	-	<b>4,040</b>
Culture Strategy Fund	-	1,650	(1,650)	-	-
	957	613,018	(604,700)	-	<b>9,275</b>

## 21. UNRESTRICTED INCOME FUNDS

	Balance at 31 March 2024	Incoming resources	Outgoing resources	Transfers	<b>Balance at 31 March 2025</b>
Creative Learning	142	10,554	(2,504)	(8,192)	-
Creative Health	1,572	75,765	(58,782)	(11,336)	<b>7,219</b>
Training	-	4,631	(8,361)	3,730	-
Development	48,807	-	-	-	<b>48,807</b>
The Point	289,627	-	-	16,249	<b>305,876</b>
General Funds	431,195	305,273	(279,683)	(451)	<b>456,334</b>
	771,343	396,223	(349,330)	-	<b>818,236</b>

Funds represent funding for specific programmes of work resulting either from proposals put forward by darts or direct approaches from partner organisations. In each case the funds are held over in respect of incomplete work for which darts has the resources to complete.

The Programme Development fund was designated by the Trustees in previous years for research and development to support new programmes of activity.

The Point fund is the undepreciated fixed asset value of the unrestricted element of the building, less the outstanding mortgage balance.

<b>Prior Year</b>	Balance at 31 March 2023	Incoming resources	Outgoing resources	Transfers	<b>Balance at 31 March 2024</b>
Arts & Education	-	142	-	-	<b>142</b>
Arts & Health	-	14,527	(12,955)	-	<b>1,572</b>
Programme Development	51,149	-	(2,342)	-	<b>48,807</b>
The Point	274,500	-	-	15,127	<b>289,627</b>
General Funds	435,044	370,142	(358,864)	(15,127)	<b>431,195</b>
	760,693	384,811	(374,161)	-	<b>771,343</b>

## 22. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible fixed assets	Net current assets	Long term liabilities	Total
<b>Restricted Income Funds:</b>				
Creative Learning	-	11,580	-	<b>11,580</b>
Creative Health	-	7,180	-	<b>7,180</b>
Training	-	6,200	-	<b>6,200</b>
Capital	211,174	388,826	-	<b>600,000</b>
Culture Strategy Fund	-	7,198	-	<b>7,198</b>
	<b>211,174</b>	<b>420,984</b>	<b>-</b>	<b>632,158</b>
<b>Unrestricted Income Funds:</b>				
Designated Funds				
The Point	671,615	(40,607)	(325,132)	<b>305,876</b>
Other Designated Funds	-	56,026	-	<b>56,026</b>
General Funds	9,242	447,092	-	<b>456,334</b>
	<b>680,857</b>	<b>462,511</b>	<b>(325,132)</b>	<b>818,236</b>
<b>Total Funds:</b>	<b>892,031</b>	<b>883,495</b>	<b>(325,132)</b>	<b>1,450,394</b>

<b>Prior Year</b>	Tangible fixed assets	Net current assets	Long term liabilities	Total
<b>Restricted Income Funds:</b>				
Creative Learning	-	5,235	-	<b>5,235</b>
Creative Health	-	4,040	-	<b>4,040</b>
Culture Strategy Fund	-	-	-	<b>-</b>
	<b>-</b>	<b>9,275</b>	<b>-</b>	<b>9,275</b>
<b>Unrestricted Income Funds:</b>				
Designated Funds				
The Point	694,804	(39,436)	(365,741)	<b>289,627</b>
Other Designated Funds	-	50,521	-	<b>50,521</b>
General Funds	12,234	418,961	-	<b>431,195</b>
	<b>707,038</b>	<b>430,046</b>	<b>(365,741)</b>	<b>771,343</b>
<b>Total Funds:</b>	<b>707,038</b>	<b>439,321</b>	<b>(365,741)</b>	<b>780,618</b>

## 23. COMPANY LIMITED BY GUARANTEE

The company is limited by guarantee and as such does not have share capital. In the event of winding up, each of the members and those ceasing to be members within twelve months, have undertaken to contribute towards the assets of the company for payment of debts and liabilities, such amounts as required, not exceeding £1. The number of members in the year amounted to 44 (2024: 45).

## 24. TRUSTEE REMUNERATION & RELATED PARTIES

There were no Related Party transactions or Trustee Remuneration payments in the year (2024: £nil). In the year donations were received from five trustees totalling £160 (2024: £252 from five trustees).

## 25. TAXATION

The company is a charity within the meaning of Para 1 Schedule 6 Finance Act 2010. Accordingly, the company is potentially exempt from taxation in respect of income or capital gains within categories covered by Chapter 3 of Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes. No tax charge arose in the period.

## 26. CAPITAL COMMITMENTS

The capital programme begun in 2024 continues with an expected completion date of October 2025. The total cost of the programme is £600,000 with £211,174 having been spent in the year to 31<sup>st</sup> March 2025. In order to complete the project a further £388,826 is expected of which £116,005 was contracted at the year end.

## 27. GENERAL INFORMATION

darts, Doncaster Community Arts, is a company limited by guarantee and a registered charity which complies with the Charities Act 2011. The company is incorporated in England & Wales under the Companies Act. The address of the registered company is The Point, 16 South Parade, Doncaster, DN1 2DR.