

**DARK HORSE THEATRE
TRUSTEES' REPORT AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

Dark Horse Theatre
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Dark Horse Theatre
Reference and Administrative Details
For The Year Ended 31 March 2025

Trustees	Diane Cuthbertson
	Suzanne Wynne
	David Calvert - Chair
	Renny Krupinski (appointed 08/08/2024)
	Valerie Javin (resigned 22/10/2025)
	Chloe Norton-Lamb (appointed 29/10/2025)
	Linda-Ray Ndlovu (appointed 29/10/2025)
Charity Number	Claire Eden (appointed 29/10/2025)
	1082267
Company Number	04015695
Registered Office	Lawrence Batley Theatre
	Queen Street
	Huddersfield
	West Yorkshire
	HD1 2SP
Independent Examiner	Fran Haigh ACCA FMAAT ATT(fellow)
	Birdsall & Armstrong
	Chartered Certified Accountants
	First Floor Offices
	8 Cherry Tree Centre
	Huddersfield
	HD1 2ET

Dark Horse Theatre
Company No. 04015695
Chair's Report For The Year Ended 31 March 2025

2024-25 was a year in which Dark Horse built bold and strong foundations for the future. The IGNITE workshops in Huddersfield and Dewsbury welcomed the next generation of learning disabled and neurodiverse talent, the students continued training and performing to the very highest standards, the actors developed groundbreaking approaches to both theatre-making and strategic leadership and the company established exciting new partnerships.

The management of Dark Horse was also strengthened with Amy Cunningham moving up to the role of Artistic Director and joining Executive Director Iain Bloomfield on the senior team. They have worked together with the whole company to shape ambitious plans, innovative projects and truly progressive working methods. This year saw the beginning of POV, an organisational development project to introduce more inclusive decision-making structures at all levels so that Dark Horse is genuinely led by learning disabled and neurodiverse people.

For the acting ensemble, 2024-25 was mostly spent thinking about love. They delivered *When There Is Always Love*, a new commission for Huddersfield Literature Festival, before starting research and development work on a new production, *We're In Love (Actually)*, scheduled for touring in 2026-27. The acting students were also busy with new work, presenting their end-of-year show *The Rift: the Outcasts of Ashenmore* to tremendous feedback, while their film *I Belong* continued to garner acclaim and awards at various film festivals.

The company also announced a new partnership with Leeds Conservatoire, building on the masterclasses that the ensemble has previously delivered there. This inspiring partnership, along with Dark Horse's continuing relationship with the Collective Acting Studio and the ongoing masterclass program in Higher Education, allows Dark Horse to encourage and embed inclusive thinking and practice in the future of mainstream theatre and performance.

This is my final report as Chair of Dark Horse, and I would like to thank the trustees, staff, actors, students, freelancers, participants, and audiences that have shaped the company throughout my tenure. I wish the company, and my successor, the very best for the future: Dark Horse has never looked stronger, and I greatly look forward to seeing what it will achieve next.

David Calvert
15 December 2025

The trustees present their report and the financial statements for the year ended 31 March 2025.

Objectives and Activities

Introduction

Dark Horse Theatre inspires people through the creation and dissemination of innovative theatre and theatre related activities, demonstrating through its work that learning disabled and neurodivergent people can make brilliant and life changing art.

Through this the company promotes inclusion amongst people who have little or no access to the arts, often working with people in areas of high economic and social deprivation. The company encourages rather than cajoles, provides opportunities for life-long learning, training and employment and seeks, through making theatre and digital work in collaboration with a wide range of artists, to change the way that people both learning disabled and non-learning disabled perceive the world.

We were joined in January 2025 by Katie Huil on a one year internship, funded by The Rank Foundation, as a digital content co-creator to capitalise on the great strides the company has made on widening its digital footprint by ensuring that the content created came from a Learning Disabled perspective; was 'valuable' (not simply entertaining but opening up new perspectives); tracked and understood; and that that understanding fed into the creative and business choices the company makes.

Aims and Objectives

The objective of the charity is for people with learning disabilities to be given equal opportunities to train and work in live, digital and recorded arts.

Achievements and Performance

Main Achievements

#When There is Love

The company were commissioned by The Huddersfield Literature Festival to make a new piece of work to be shown in the Tepe in the Courtyard of Lawrence Batley Theatre as part of the broader Festival. The show was performed twice to a total audience of 200 and was greeted with standing ovations at both shows.

The company had begun a longer term project exploring love and romance from the perspective of Learning Disabled adults and this, the first iteration of that, was an interactive comedy/karaoke/dance experience for anyone who has been in or fallen out of love.

PoV: You're a Learning Disabled Actor

Arts Council England awarded the company £56,601 towards the above project. With an organisational Development/R&D focus, the starting point was that we have a tested and proven model of co-creation with our actors in both the rehearsal room and via our digital outputs and we wanted to explore what lessons we could learn from them across all our outputs. Ensuring that everything the company does is co-created with and meaningfully originating in the Steering Committee - ensuring that those structures and processes which are traditionally inaccessible to Learning Disabled people truly and demonstrably centre Learning Disabled voices.

We concentrated on 5 areas:

Artistic

The Ensemble worked with 6 new collaborators cross discipline (Writer Beth Westbrook; Movement Director Jen Malarkey; Musician Alfie Whitby; Streamer and Technologist Dee Dixon; Filmmaker Katie Harriman; Dramaturg Adam Fenton) to seek new levels of agency during the rehearsal process/live performance, exploring how the form and making process of the show:

- Creates richer meaning
- Centres the autonomy of the actors
- Increases a sense of ownership for Learning Disabled creatives

Governance

We brought together the Steering Committee, The Board of Trustees and our Executive plus access consultant Nikkie White to:

- Look at the strategic planning cycle and how to centre Learning Disabled decision making across the company
- Explore how to develop a Learning Disabled led business plan.
- Review the structural relationship between Trustees and the Steering Group so that Learning Disabled voices are given weight (however we define that) at the most senior level of decision making. To this end we have reworked all our Trustee meetings to ensure that all documentation is issued in an easy read format and that meetings are Chaired in a Learning Disability friendly manner.
- Rework our policy portfolio to ensure considered understanding, ownership & agency. We have so far reworked three of our policies, one as an animation, one as a poster and one into an easy read format.

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Dark Horse Theatre
Trustees' Report (continued)
For The Year Ended 31 March 2025

Main Achievements - continued

Masterclasses

Having successfully piloted a silent approach masterclass offer over the last 5 years we worked with three institutions (Central School of Speech and Drama, Leeds Conservatoire and Creative Acting Studio) to refine feedback processes and create a film which we have used as a platform to:

- Promote the company's ethos
- Create widespread advocacy
- Generate sales

Public-facing Profile (digital)

Having had some signal successes with our TikTok presence we wanted to explore how we could capitalise on our growing reputation, whilst understanding that TikTok and its algorithms can be quite chaotic. We wanted to see how we could:

- Increase positive mainstream representation for people with LD
- Accurately measure social profit & impact
- Encourage crossover between audiences
- Promote the company's ethos
- Generate income
- Explore internationalisation

We were fortunate enough to obtain funding from The Rank Foundation to bring in (on a one year internship from January 2025) Katie Hull and a Digital Co-creator and Analyst. See separate section.

Evaluation & Reporting

Since 1998 we have created feedback loops from co-creators, audiences/participants, effectively & innovatively. Whilst informally the company are good at listening & responding to feedback, we took the time & space to formally address this, experimenting with how we captured data and how we fed it into our learning and planning.

Ultimately, the company have been using the project to seek new ways to empower and platform Learning Disabled artistry and world view with the aim of raising the status of artists with Learning Disabilities globally.

The Student Course

Matilda O'Grady has settled in exceptionally well and is contributing to a very high standard. The Students spent this year exploring shadow work and Storytelling. To support Tilda in this we brought in Shoshana Jones as a rehearsal assistant throughout the year, she was selected by the company and the students in tandem. The majority of the year was spent embedding learning from previous years and in new skills acquisition but worked towards an end of year show that allowed the students to showcase their new skills.

They ended the year with a new show – The Rift – this was an extremely complex and detailed piece of work which genuinely drew on all the skills that the students have been developing over the last 3 years. In addition to Matilda O'Grady, the students worked with Alice Corrigan – a visually impaired and neuro-diverse theatre maker whose work has played the Barbican Centre, Camden Peoples Theatre and the Octagon Theatre – on the creation of the piece, creating a multi-layered sound and visual accompaniment to the staging (with, it is worth adding a script written by one of the Students) utilising object manipulation, shadowplay and live performers. The Rift played to a full house in the Lawrence Batley Cellar Theatre (100 people) and to 90 students at Kirklees College. Both to a rapturous reception.

In the second half of the year the Students moved on to explore working for screens and the wider industry. All the students had professional headshots made; received visits from Acting Agent Cat Grose; Dan Cunningham from Coronation Street; Iain Bevitt from Emmerdale; began to work with Greenfingers Films on what will become showreels.

Ignite

Dan Cox has proved an excellent leader who, despite having some staffing troubles at the beginning of the project, performance managed them brilliantly and to a successful conclusion.

Attendance numbers at the Huddersfield sessions have been, and remain, buoyant and the quality of sessional work is now exactly as we would want it. Recruitment for the Dewsbury sessions has been much harder, and whilst we were aware that different approaches would be needed for two demographically different areas, the depth of the differences and consequently the thinking needed to work around those differences was profound.

There is a greater familiarity with and expectation of drama and theatre in Huddersfield than there is in Dewsbury, where understandings are far more rooted in popular culture (film and TV), and we have moved the curriculum in each area to reflect that. The end of term reflections at Huddersfield were performance based and those in Dewsbury were both films and performance. I think this flexibility has been a great strength - participant retention has been excellent across the board with members express pride in belonging to Ignite and showing a sense of loyalty to Dark Horse – seen in regular engagement with the company social media outputs and attendance at shows

**Dark Horse Theatre
Trustees' Report (continued)
For The Year Ended 31 March 2025**

Main Achievements - continued

Dan worked exceptionally hard to maximise the word of mouth opportunities by creating a talking point campaign in Dewsbury town centre via shop windows which paid off and by the end of the year we were at about capacity for the Dewsbury sessions too.

Digital and Social Media

Following on from the successes we have had over the last few years year and based on the realisation that 'content is king' we have continued to populate our social media platforms as richly as possible.

As mentioned above we were very happy to have received funding from The Rank Foundation to bring Katie Hull which has allowed us to consistently create digital content, to ensure that that content made the most of TikTok's algorithms to reach the 'right' audiences and to centre the actors ensemble in the creation of that work. This has proved very successful thus far but more importantly we have a much clearer idea of what success means in our terms.

This gives us a strong base to explore how we most effectively manage the 'message' and use the content created both as a lead for 'audiences' into other aspects of the company's work and as a possible area for monetization.

Community Engagement

The company continued to utilise its skills in support of our local communities – running a range of schools and college based workshops in support of our Student course and Ignite; working with the Department of Health and Nursing Studies at the University of Huddersfield to support Midwives in training to understand a Learning Disabled perspective; working alongside officers from South Yorkshire Police to help them more effectively interview Learning Disabled witnesses and victims of crime; Running workshops for the Mrs Sunderland Festival; and taking an outdoor version of When There is Love (plus participatory workshop) to The Picnic in the Park for Learning Disability Week.

Financial Review

Financial Position

The company took the decision this year that it would never pay anyone who worked for the company less than the Real Living Wage rate. In addition the company, recognising the quality of the staff we have working for us and the time pressure that individual were under to deliver high quality work, both offered a 3% pay rise and increased (by a day per week) for three of the part-time staff and Amy Cunningham was made Joint Executive alongside Iain and on the same pay scale but full-time.

This has had an impact on the company reserves going forward - at year end £66,229 (£36,495 unrestricted and £29,734 restricted) – reduced from £88,278 (£71,752 unrestricted and £16,527 unrestricted at March 2024). The company still has unrestricted reserves in line with our reserves policy. It is worth noting here, however, that it is very much harder to get funding from Trusts and Foundations than it has been and the last two years have seen a number of charities either closing down, switching their giving to frontline provision during a time of great economic hardship or not accepting bids from new organisations. The company has a burgeoning relationship with Arts Council England but will need to explore how it can diversify its income streams in innovative ways going forward.

Structure, Governance and Management

Governing Document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006. The board of trustees remained strong, with a raft of new trustees in the process of coming on Board. Throughout this year the company brought together the Board of Trustees, The Steering Committee and the staff Executive to work together with an external Access Consultant in the creation of new reporting forms and structures that will ensure that the viewpoint of the Learning Disabled is central to every decision the company makes. The outcomes of this work and the impact it has on the company will be reported against in our next Annual Report.

Small Company Rules

This report has been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

The trustees' report was approved by the board of trustees and signed on its behalf by:

David Calvert
Trustee
15 December 2025

Dark Horse Theatre
Independent Examiner's Report to the Trustees of Dark Horse Theatre
For The Year Ended 31 March 2025

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

Responsibilities and Basis of Report

As the charity trustees of the Company (and also its directors for the purposes of company law), you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ("the 2006 Act").

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent Examiner's Statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Fran Haigh ACCA FMAAT ATT(fellow)
15 December 2025
First Floor Offices
8 Cherry Tree Centre
Huddersfield
HD1 2ET

Dark Horse Theatre
Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 March 2025

				2025	2024
		Unrestricted funds	Restricted funds	Total funds	Total funds
	Notes	£	£	£	£
INCOME AND ENDOWMENTS FROM:					
Donations and legacies	3	90	-	90	895
Charitable activities:	4				
Actor training and workshops		74,155	79,977	154,132	111,321
Productions		410	27,882	28,292	41,071
Other income		731	-	731	-
Investments	5	4,227	-	4,227	3,805
		<u>79,613</u>	<u>107,859</u>	<u>187,472</u>	<u>157,092</u>
EXPENDITURE ON:					
Charitable activities:	7				
Actor training and workshops		(114,587)	(66,772)	(181,359)	(130,186)
Productions		(1,939)	(27,882)	(29,821)	(23,130)
Other income		-	-	-	(231)
		<u>(116,528)</u>	<u>(94,652)</u>	<u>(211,180)</u>	<u>(153,547)</u>
NET (EXPENDITURE)/INCOME		<u>(36,915)</u>	<u>13,207</u>	<u>(23,708)</u>	<u>3,545</u>
NET MOVEMENT IN FUNDS		<u>(36,915)</u>	<u>13,207</u>	<u>(23,708)</u>	<u>3,545</u>
RECONCILIATION OF FUNDS:					
Total funds brought forward		73,410	16,527	89,937	86,392
TOTAL FUNDS CARRIED FORWARD	18	<u>36,495</u>	<u>29,734</u>	<u>66,229</u>	<u>89,937</u>

The notes on pages 12 to 19 form part of these financial statements.

Dark Horse Theatre
Comparative Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 March 2025

				2024
		Unrestricted funds	Restricted funds	Total funds
	Notes	£	£	£
INCOME AND ENDOWMENTS FROM:				
Donations and legacies	3	895	-	895
Charitable activities:	4			
Actor training and workshops		44,428	66,893	111,321
Productions		12,571	28,500	41,071
Investments	5	3,805	-	3,805
		61,699	95,393	157,092
EXPENDITURE ON:				
Charitable activities:	7			
Actor training and workshops		(90,055)	(40,131)	(130,186)
Productions		(1,028)	(22,102)	(23,130)
Other income		(231)	-	(231)
		(91,315)	(62,232)	(153,547)
NET INCOME		(29,616)	33,161	3,545
Transfers between funds	18	37,257	(37,257)	-
NET MOVEMENT IN FUNDS		7,641	(4,096)	3,545
RECONCILIATION OF FUNDS:				
Total funds brought forward		65,769	20,623	86,392
TOTAL FUNDS CARRIED FORWARD	18	73,410	16,527	89,937

The notes on pages 12 to 19 form part of these financial statements.

Dark Horse Theatre
Balance Sheet
As At 31 March 2025

				2025	2024
		Unrestricted funds	Restricted funds	Total funds	Total funds
	Notes	£	£	£	£
FIXED ASSETS					
Tangible Assets	13	1,562	-	1,562	-
		1,562	-	1,562	-
CURRENT ASSETS					
Debtors	14	43,843	15,683	59,526	75,289
Cash at bank and in hand		27,725	27,674	55,399	65,490
		71,568	43,357	114,925	140,779
Creditors: Amounts Falling Due Within One Year	15	(4,746)	(45,512)	(50,258)	(50,842)
NET CURRENT ASSETS (LIABILITIES)		66,822	(2,155)	64,667	89,937
TOTAL ASSETS LESS CURRENT LIABILITIES		68,384	(2,155)	66,229	89,937
NET ASSETS		68,384	(2,155)	66,229	89,937
FUNDS OF THE CHARITY					
Restricted Funds				29,734	16,527
Unrestricted Funds				36,495	73,410
TOTAL FUNDS	18			66,229	89,937

Dark Horse Theatre
Balance Sheet (continued)
As At 31 March 2025

For the year ending 31 March 2025 the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the charitable company to obtain an audit in accordance with section 476 of the Companies Act 2006. The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime. On behalf of the board

David Calvert
Trustee

15 December 2025

The notes on pages 12 to 19 form part of these financial statements.

Dark Horse Theatre
Notes to the Financial Statements
For The Year Ended 31 March 2025

1. General Information

Dark Horse Theatre is a company limited by guarantee, incorporated in England & Wales, registered number 04015695 and registered charity number 1082267. The registered office is Lawrence Batley Theatre, Queen Street, Huddersfield, West Yorkshire, HD1 2SP.

2. Accounting Policies

2.1. Basis of Preparation of Financial Statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)", Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Companies Act 2006.

The charitable company is a Public Benefit Entity as defined by FRS 102.

2.2. Fund Accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Designated funds comprise unrestricted funds that have been set aside by the trustees for a specific purpose.

Restricted funds are to be used for specific purposes as laid down by the donor.

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

2.3. Incoming Resources

Income is recognised in the Statement of Financial Activities when the charity has entitlement to the funds, it is more likely than not that the resources will be received and the monetary value can be measure with sufficient reliability.

2.4. Resources Expended

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings, they have been allocated to activities on a basis consistent with the use of resources.

2.5. Tangible Fixed Assets and Depreciation

Tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses.

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

Fixtures & Fittings	20% straight line
Computer Equipment	33.33% straight line

2.6. Leasing and Hire Purchase Contracts

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the statement of financial activities as incurred.

2.7. Cash and Cash Equivalents

Cash and cash equivalents are basic financial assets and include cash in hand and deposits held at call with banks, other short-term highly liquid investments that mature in no more than three months from the date of acquisition and are readily convertible to a known amount of cash with insignificant risk of change in value, and bank overdrafts.

Dark Horse Theatre
Notes to the Financial Statements (continued)
For The Year Ended 31 March 2025

2.8. Taxation

The charity is exempt from tax as all its income is charitable and applied for charitable purposes.

2.9. Pensions

The charitable company operates a defined pension contribution scheme. Contributions are charged to the Statement of Financial Activities as they become payable in accordance with the rules of the scheme.

3. Income from Donations and Legacies

	2025	2024
	Unrestricted funds	Unrestricted funds
	£	£
Donations and gifts	90	895

4. Income from Charitable Activities

	2025		
	Unrestricted funds £	Restricted funds £	Total funds £
Actor training and workshops	74,155	79,977	154,132
Productions	410	27,882	28,292
Other income	731	-	731
	<u>75,296</u>	<u>107,859</u>	<u>183,155</u>

	2024		
	Unrestricted funds £	Restricted funds £	Total funds £
Actor training and workshops	44,428	66,893	111,321
Productions	12,571	28,500	41,071
Other income	-	-	-
	<u>56,999</u>	<u>95,393</u>	<u>152,392</u>

5. Investment Income

	2025	2024
	Unrestricted funds	Unrestricted funds
	£	£
Bank interest receivable	3,396	3,805
Other interest receivable	831	-
	<u>4,227</u>	<u>3,805</u>

Dark Horse Theatre
Notes to the Financial Statements (continued)
For The Year Ended 31 March 2025

6. Net Income/(Expenditure)

The net (expenditure)/income is stated after charging/(crediting):

	2025	2024
	£	£
Bad debts	-	(660)
Operating lease rentals	5,934	3,956
Depreciation of tangible fixed assets - owned	782	231
	<u>782</u>	<u>231</u>

7. Analysis of Expenditure

	2025		
	Activities undertaken directly	Support costs (see note 8)	Total
	£	£	£
Actor training and workshops	158,262	23,097	181,359
Productions	26,956	2,865	29,821
	<u>185,218</u>	<u>25,962</u>	<u>211,180</u>
	2024		
	Activities undertaken directly	Support costs (see note 8)	Total
	£	£	£
Actor training and workshops	110,326	19,860	130,186
Productions	23,130	-	23,130
Other income	231	-	231
	<u>133,687</u>	<u>19,860</u>	<u>153,547</u>

8. Support Costs

	2025		
	Actor training and workshops	Productions	Total
	£	£	£
Premises expenses	6,245	-	6,245
General administration	7,590	1,929	9,519
Interest payable	8,462	-	8,462
Governance costs	800	936	1,736
	<u>23,097</u>	<u>2,865</u>	<u>25,962</u>

Dark Horse Theatre
Notes to the Financial Statements (continued)
For The Year Ended 31 March 2025

	2024 Actor training and workshops £
Premises expenses	3,956
General administration	8,625
Interest payable	6,037
Governance costs	1,242
	<u>19,860</u>

9. Independent Examiner's Remuneration

	2025 £	2024 £
Independent examination of the financial statements	1,050	1,888
	<u>1,050</u>	<u>1,888</u>

10. Staff Costs

Staff costs were as follows:

	2025 £	2024 £
Wages and salaries	119,716	92,044
Social security costs	4,894	1,571
Other pension costs	2,121	1,670
	<u>126,731</u>	<u>95,285</u>

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000.

11. Average Number of Employees

Average number of employees during the year was as follows:

	2025	2024
Charitable Activities	4	4
Administration	1	1
	<u>5</u>	<u>5</u>

Dark Horse Theatre
Notes to the Financial Statements (continued)
For The Year Ended 31 March 2025

12. Prior Period Adjustment

The figures for the prior year have been adjusted to include the Theatre tax credit due for projects undertaken during the year, which was calculated and repaid after the financial statements had been prepared and finalised. This resulted in net profits and debtors being understated by £7,695, which has been rectified in the current year figures.

The figures have also been adjusted to account for irrecoverable VAT on unfiled returns, which have been brought up to date after the financial statements had been prepared and finalised. This resulted in net profits and debtors being overstated by £6,037, which has been rectified in the current year figures.

13. Tangible Assets

	Fixtures & Fittings £	Computer Equipment £	Total £
Cost			
As at 1 April 2024	950	7,396	8,346
Additions	-	2,344	2,344
Disposals	-	(3,498)	(3,498)
As at 31 March 2025	950	6,242	7,192
Depreciation			
As at 1 April 2024	950	7,396	8,346
Provided during the period	-	782	782
Disposals	-	(3,498)	(3,498)
As at 31 March 2025	950	4,680	5,630
Net Book Value			
As at 31 March 2025	-	1,562	1,562
As at 1 April 2024	-	-	-

14. Debtors

	2025 £	2024 £
Due within one year		
Trade debtors	11,339	9,419
Prepayments and accrued income	18,033	43,673
Other debtors	7,695	19,259
VAT	21,520	2,938
Other taxes and social security	939	-
	59,526	75,289

Dark Horse Theatre
Notes to the Financial Statements (continued)
For The Year Ended 31 March 2025

15. Creditors: Amounts Falling Due Within One Year

	2025	2024
	£	£
Trade creditors	1,223	17,232
Other taxes and social security	-	13,078
Net wages	-	446
Other creditors	2,473	2,600
Accruals	1,050	1,050
Deferred Income	45,512	16,436
	<u>50,258</u>	<u>50,842</u>

16. Deferred Income

Deferred income movements in the year were as follows:

	2025	2024
	£	£
Balance at the start of the period	16,436	20,304
Income deferred in the current period	45,512	16,436
Amounts released in income from previous periods	(16,436)	(20,304)
Balance at the end of the period	<u>45,512</u>	<u>16,436</u>

Deferred income relates to funds received to fund employment roles within the charity for periods exceeding the financial year and for grants received for productions that were not completed until the next financial year.

17. Pension Commitments

The charitable company operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charitable company in an independently administered fund.

During the year the charge to the statement of financial activities in respect of defined contribution schemes was £2,121 (2024: £1,670).

At the balance sheet date contributions of £2,473 (2024: £2,600) were due to the fund and are included in creditors.

Dark Horse Theatre
Notes to the Financial Statements (continued)
For The Year Ended 31 March 2025

18. Movement in Funds

	As at 1 April 2024	Income	Expenditure	As at 31 March 2025
	£	£	£	£
Unrestricted funds				
General:				
General unrestricted fund	73,410	79,613	(116,528)	36,495
Restricted funds				
Arts Council England	-	27,882	(27,882)	-
National Lottery - Ignite	-	41,553	(39,493)	2,060
Igen Trust	11,145	26,124	(20,701)	16,568
Rank Foundation	5,382	12,300	(6,576)	11,106
Total restricted funds	16,527	107,859	(94,652)	29,734
Total funds	89,937	187,472	(211,180)	66,229

	As at 1 April 2023	Income	Expenditure	Transfers	As at 31 March 2024
	£	£	£	£	£
Unrestricted funds					
General:					
General unrestricted fund	65,769	61,699	(91,315)	37,257	73,410
Restricted funds					
Arts Council England	-	28,500	(22,103)	(6,397)	-
National Lottery - Ignite	5,990	21,605	(1,735)	(25,860)	-
Igen Trust	23	26,109	(20,750)	-	5,382
Rix Thompson Rothenberg	-	5,000	-	(5,000)	-
Rank Foundation	14,610	14,179	(17,644)	-	11,145
Total restricted funds	20,623	95,393	(62,232)	(37,257)	16,527
Total funds	86,392	157,092	(153,547)	-	89,937

The balances on restricted funds are all unexpended grants for the charity's projects.

19. Transactions with Trustees

None of the trustees received any remuneration or any other benefits from an employment with the charity or a related entity during the current or previous year.

Dark Horse Theatre
Notes to the Financial Statements (continued)
For The Year Ended 31 March 2025

No trustee expenses have been incurred.

20. Related Party Disclosures

Lawrence Batley Theatre

There is a close relationship with Lawrence Batley Theatre. Included within these financial statements are administration and room hire (including rehearsal room hire) costs amounting to £21,961 (PY £8,373) paid to Lawrence Batley Theatre. Included in creditors is £523 (PY £17,231) due to Lawrence Batley Theatre and £2,200 (PY £2,200) is included in debtors relating to ticket sales collected by Lawrence Batley Theatre on behalf of Dark Horse Theatre.

21. Company limited by guarantee

The company is limited by guarantee and has no share capital.

Every member of the company undertakes to contribute to the assets of the company, in the event of a winding up, such an amount as may be required not exceeding £1.

Dark Horse Theatre
Detailed Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 March 2025

	2025 Total funds £	2024 Total funds £
INCOME AND ENDOWMENTS FROM:		
Donations and legacies		
Donations and gifts	90	895
	90	895
Charitable Activities:		
Actor training and workshops		
Grants	99,962	66,893
Income from actor training fees	47,040	36,970
Income from external workshops	7,130	7,458
	154,132	111,321
Productions		
Grants	27,831	28,500
Income from external workshops	410	-
Income from ticket sales	-	4,876
Other income from charitable activities	51	7,695
	28,292	41,071
Other income		
Other income from charitable activities	731	-
	731	-
Investments		
Bank interest receivable	3,396	3,805
Other interest receivable type A	831	-
	4,227	3,805
	187,472	157,092
EXPENDITURE ON:		
Charitable Activities:		
Actor training and workshops		
Production costs	(2,195)	(2,670)
Cost of raising funds workshops	(18)	-
Wages and salaries	(119,716)	(92,044)
Employers NI	(4,894)	(1,571)
Employers pensions - defined contribution schemes	(2,121)	(1,670)
Travel and subsistence expenses	(3,084)	(3,314)
Freelance staff	(14,870)	(8,236)
Premises costs	(8,018)	-
Marketing and advertising costs	(2,564)	(1,481)
		...CONTINUED

Dark Horse Theatre
Detailed Statement of Financial Activities (including Income and Expenditure Account) (continued)
For The Year Ended 31 March 2025

Bad debts written off	-	660
Depreciation	(782)	-
Rent	(6,245)	(3,956)
Computer software, consumables and maintenance	(891)	(992)
Repairs, renewals and maintenance	(558)	-
Insurance	-	(639)
Printing, postage and stationery	(60)	(10)
Training seminars and workshops	(117)	(2,625)
Telecommunications and data costs	(580)	(525)
Independent examiner's fees	(1,050)	(1,888)
Accountancy fees	(3,621)	-
Professional fees	-	(500)
Bank charges	(383)	(250)
Sundry expenses	(330)	(1,196)
Irrecoverable VAT	(7,064)	(6,037)
Late payment tax charges	(1,398)	-
Organisational development	(800)	(1,242)
	<hr/>	<hr/>
	(181,359)	(130,186)
Productions		
Production costs	(5,241)	(9,201)
Travel and subsistence expenses	(702)	(744)
Freelance staff	(10,988)	(7,885)
Premises costs	(8,650)	(4,020)
Marketing and advertising costs	(1,375)	(1,280)
Computer software, consumables and maintenance	(14)	-
Repairs, renewals and maintenance	(1,700)	-
Printing, postage and stationery	(50)	-
Sundry expenses	(165)	-
Organisational development	(936)	-
	<hr/>	<hr/>
	(29,821)	(23,130)
Other income		
Depreciation	-	(231)
	<hr/>	<hr/>
	-	(231)
	<hr/>	<hr/>
	(211,180)	(153,547)
NET (EXPENDITURE)/INCOME	<hr/>	<hr/>
	(23,708)	3,545
	<hr/>	<hr/>