

REGISTERED COMPANY NUMBER: 04276250 (England and Wales)
REGISTERED CHARITY NUMBER: 1091217

Report of the Trustees and
Unaudited Financial Statements for the Year Ended 31 March 2025
for
Artlink Centre For Community Arts

Harris Lacey and Swain
Suite 1
The Riverside Building
Hessle
East Yorkshire
HU13 0DZ

Artlink Centre For Community Arts

**Contents of the Financial Statements
for the Year Ended 31 March 2025**

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**Report of the Trustees
for the Year Ended 31 March 2025**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of 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).

Artlink Hull | 87 Gallery is a community arts charity dedicated to bringing the creative arts to everyone, especially people who haven't had the chance to get involved before.

We're based at our beautiful free-to-access 87 Gallery in the heart of HU5 on Princes Avenue in Hull: a hyper-local visual art gallery with a national outlook, rooted in the communities we serve, developing world-class talent.

Since 1982 we have led creative workshops, learning programmes and events that are inclusive and reduce barriers to entry.

We work with strategic partners to enable people of all ages and backgrounds to engage in high quality arts and cultural experiences. We treat everyone as an artist, whatever their background or experience, and we work hard to build confidence and skills using our co-creation model. Much of our work takes place in community venues such as libraries, care settings and youth centres across the city, as well as our home at 87 Gallery.

Our 87 Gallery visual art exhibition programme prioritises commissioning early career artists from under-represented backgrounds, encouraging experimentation in the production of ambitious new work. We achieve a balance between supporting artists based in Hull and East Yorkshire and those from other locations around the UK, to nurture a healthy arts ecology in our city.

In 2024 we launched Our Community Gallery, a flexible, creative space in which we platform the outcomes of our community, outreach and learning programmes and celebrate the artists who participate in these strands of our work.

OBJECTIVES AND ACTIVITIES

Objectives and aims

Our CEO & Creative Director Philip Stevens retired from the role in October 2024, and we were joined by CEO & Creative Director, Lindsey Alvis.

Having grown up in Hull, Lindsey understands the transformative power of arts and culture and shares our commitment to equity and inclusion. Lindsey is passionate about championing and engaging communities as well as creating opportunities for early career artists and audiences in the city in which she grew up.

Alongside this appointment, we welcomed new 18 - 25-year-old Board member, local artist and volunteer Mollie-Ann Honest. Part of continuing our commitment to talent development and youth voice.

Under new leadership, we revisited our mission and values. Following a team away day, we committed to six key values that underpin all our work. They are:

- Creativity, Community, Connection, Openness, Inclusivity and Ambition.

We also introduced programming strands to understand the depth and scope of our work. All our work falls within one of these key strands of programming:

- Visual Arts Exhibitions, Learning, Outreach, Community Engagement and Strategic Development.

**Report of the Trustees
for the Year Ended 31 March 2025**

ACHIEVEMENTS AND PERFORMANCE

A total of 4,022 people engaged with our work in person whilst 97,829 engaged across our online platforms.

The total number of people attending our 87 Gallery visual art exhibition programme was 2,576. 83% rated the quality of our exhibitions as 'very good' and 16% gave a 'good' rating.

The total number of people who attended and engaged across our indepth Learning, Outreach and Community Engagement programmes was 373.

We supported 49 artists and worked with 24 volunteers.

Visual Arts Exhibition Programme

Our visual art programme brings high quality contemporary visual arts to a wider public audience and develops the practice of artists from under-represented backgrounds.

In 2024/25 we presented four newly commissioned exhibitions.

Natasha Monfared | Woman Life Freedom | Zan Zendegi Azadi (22 March - 1 June 2024)

Natasha Monfared is a Hull-based artist who predominantly works in sculpture. Driven by her Iranian heritage, Monfared addresses political and cultural conflicts in Iran. Her work profiles the consistent resistance of Iranian women against oppressive laws such as the compulsory veil and the ban on attending stadiums. Acting as a voice for these women who lack freedom of speech, Monfared raises awareness of fleeting moments of protest caught in the media.

Monfared's first solo institutional commission, Woman Life Freedom | Zan Zendegi Azadi reflected on the protests which were sparked by the death of Iranian-Kurdish woman Mahsa Jina Amini, who was in police custody at the time for failing to adequately cover her hair. This new body of work acknowledged the life-changing injuries suffered by those who had been attacked by the authorities while protesting. 138 enlarged air rifle pellets lined the walls of the gallery, each one representing a man, woman or child who had been blinded through targeted firing. They recognised the individual resistance of each person who fought against decades of injustice and inequality. Stained-glass windows drew on designs found in Iranian temples, the beauty of their light effects encourages contemplation, and hope for a more compassionate future for Iran.

Visitor Feedback - "Downstairs site of contemplation and memorial to all those who have suffered at the hands of the authorities. upstairs process and thinking and making. Bravo Natasha for showing two newly learned skills in your practice."

Artist feedback from Natasha Monfared - "87 Gallery helped me develop new skills such as creating stained glass windows which has now become a big part of my practice and a skill I wouldn't have learned if it wasn't for them... It has allowed my work to be showcased to a wider community which will encourage more commissions (and hopefully DYCP) etc so I can carry on raising awareness with my practice."

DYCP is Art Council England's fund to support individual creative practitioners.

Luis and Sebastian Bustamante | Cold Junction (15 June - 21 September 2024)

Luis Bustamante is a Chilean photographer. He and his wife, Carmen, arrived in Hull in December 1974, as political refugees. Their son, Sebastian Bustamante, is a British Chilean artist, curator, and researcher.

On 11 September 1973, a military coup led by General Augusto Pinochet seized control of the South American country of Chile. The coup deposed the socialist president, Salvador Allende. The Pinochet regime launched an extensive and brutal terror campaign against Allende's supporters, including kidnapping, arbitrary arrests, torture, and executions. Groups in Britain and elsewhere worked to highlight these abuses and to support victims and their families. The Humberside branch of the Chile Solidarity Campaign organised for 30 Chilean exiles to move to the city-Luis and Carmen were among them.

**Report of the Trustees
for the Year Ended 31 March 2025**

As well as continuing his studies at the University of Hull, Luis walked the streets, photographing what he saw. "The camera had two purposes: it was a connection with a new life and a shield that enabled me to look at it," he later said. These images vividly capture a sense of everyday life in Hull in the mid-1970s, a period of significant social and political change.

To mark the fiftieth anniversary of Chilean refugees arriving in Hull, Cold Junction united Luis's photography with Sebastian's ongoing project El Otoño. Bringing together objects, photographs, and video, Sebastian's work explores his status as a second-generation exile. El Otoño honours those who were disappeared, those who stayed, those who left, and those still trying to build a better future in Chile.

Visitors feedback:

- "It was great to see an exhibition related to a refugee family. I can resonate to it as an asylum seeker in Hull"
- "I was in Hull at the same time as these photos were taken, at the art college, I travelled from Sheffield and my friend from the south came with me to see this show!"

Artist feedback from Sebastian Bustamante - "One of the important things with this exhibition was to bring the work back to Hull and allow the local community to connect with the work and I think the exhibition fulfilled this ambition"

Kiahy Tihngang | Outwith (5 October - 20 December 2024)

Kiahy Tihngang is a multidisciplinary artist based in Glasgow who draws on her British-Cameroonian identity to explore Blackness, queerness, Britishness, and the crushing structural oppressions that surround these personal themes. For Outwith, Tihngang created a reflective space in which to view two films that centred around bodies of water. Both films drew on Tihngang's research into colonial European misrepresentation, extraction, and demonisation of West African cultural practices, intentionally using processes of misremembering, misreading, and romanticisation to reimagine histories and speculate on futures. By combining the dark humour of Nollywood with the aesthetics of retrofuturism, she satirises the visual language of advertisements aimed at mass Western audiences.

For Those In Peril On The Sea follows a group of enslaved Africans who jumped overboard a slave ship. In the water they encounter the master's tools, European maritime technology such as periscopes and diving suits. With these materials they build fetishes for traditional African water deities. These take the form of wearable, 2-metre-tall periscope suits. They invoke the deities' power and protection by ritualistically wearing the suits and are able to re-cross the Atlantic underwater and return home.

The term 'fir gorma', which is translated from ancient Irish chronicles as 'blue men', is thought by historians and folklorists to refer to enslaved North African people who were brought to Ireland and the Scottish Hebrides by Vikings. Using archival records that date the presence of Black people to precolonial 9th century Scotland, 'Neyinka and the Silver Gong' imagines how some 'blue men' escaped captivity, fled to an uncharted Scottish island, and formed a maroon clan. Tihngang weaves a rich lore and material culture for this clan, reflecting on how this displaced community might have constructed their own Scottish identity.

Tihngang experiences constant questioning of her existence in Scotland, which intensifies her nebulous sense of national identity. 'Neyinka and the Silver Gong' was screened concurrently at Jupiter Artland in Edinburgh, the dual showing reflecting on her identity as a Black English woman living in Scotland.

Vistor feedback - "Interesting to watch film of the artists thoughts, explanations, processes... about her art film".

Artist Feedback from Kialy Tihngang - "Working with 87 Gallery allowed me to work in new ways as an artist, collaborating with other art workers to create a show that supported me to develop new skills and show my work in a more accessible & audience focussed way [...] Workshops and community outreach is relatively new to my personal practice and so the team's support on this absolutely allowed me to develop new skills and produce a higher quality of work around the whole exhibition experience. This was the best experience I have had as an artist working with a Gallery."

**Report of the Trustees
for the Year Ended 31 March 2025**

Different by Design | An exhibition by neurodivergent artists in celebration of 10 years of Matthew's Hub (18 January - 29 March)

Matthew's Hub is a charity that supports autistic people and those with ADHD who live in Hull and East Yorkshire. This exhibition brought together 10 artists and collectives who are members of Matthew's Hub to celebrate 10 years of the charity.

The exhibition included photography, sculpture, printmaking, textiles, digital art and works on paper. Many of the artworks in the exhibition spoke about neurodiversity in different ways. Some emphasised the importance of feeling safe in natural or domestic spaces. Other artworks revealed feelings of isolation or frustration.

Some neurodivergent people make art as a solitary practice, while others use it as a way of coming together. This exhibition celebrated both of these approaches to making.

Exhibiting artists were Andrew Chalk, Gabriel Brew, Karl Brown, Max Osborne, Nadine Storrer, Rachel Hickingbotham, Ashley Hope, and Sonya Lopez, Richard Reuben, Shannon Green, Suzella Bone and Victoria Davies

Visitor's feedback:

- "I love how the work speaks to me and is very relatable. I love the way the art is at a level so people standing and in wheelchairs can see easily and the accessibility (Large Print, Audio, Coloured Panels, Fidgets) has been thought about".
- "Just wonderful. So thought provoking. And relevant. Beautiful work, beautifully presented. Really professional & very well organised. Incredibly humbled & honoured. Long may it continue. Viva la Artlink".

Artist feedback from Suzella Bone - "The staff allowed me to express my artwork how I wanted, this included thinking about lighting and sound to make my puffin feel like you were there, bringing it to life"

TIMES is 87 Gallery's online publication. Each issue invites creatives to respond to a theme, with an open submission process - anyone, anywhere, can submit work in any medium. Final selections are collected and featured on the 87 Gallery website and across our social media channels.

Times VI: A Critical Moment

11 artists.

7,679 people viewed Times posts on social media, and of this number 307 specifically engaged with these posts.

633 People viewed the publication on Yumpu and 1,060 viewed it on our website.

**Report of the Trustees
for the Year Ended 31 March 2025**

Learning Programme

Our learning programme is designed to increase the range of in-depth learning opportunities available to children, young people and adults in Hull. People attending these groups show significant levels of commitment to the programmes, with high levels of repeat attendance and a culture of in depth, lifelong learning.

87 Gallery Explorers

Is a core learning project aimed at young people ages 7-16, consisting of weekly after-school workshops hosted at 87 Gallery, where participants have the opportunity to work with artists to develop their skills, explore new technologies, make new friends and develop a practical understanding of creative careers.

46 children and young people, including looked after children, home-schooled children, young refugees and asylum seekers and neurodivergent young people have taken part in 87 Gallery Explorers so far; 5 of them gained Arts Awards. This is an increase from previous years; the groups are now regularly oversubscribed.

"Friendly, exciting, magical" Participant Feedback

Streams

Is our adult creative learning programme. Co-hosted with The Critical Fish, this series of activities encourages critical response and creative thinking at 87 Gallery. Each series begins with an investigation into the current 87 Gallery exhibition, followed by sessions which focus on participants' own practice, creating opportunities to create and share new work. This year we welcomed artists such as Tom White (who co-created Cold Junction) and Leverhulme doctoral candidates at the University of Hull, Izzy Daltry and Bethany Lettington as guest hosts, delivering engaging sessions for participants whilst also developing exhibiting artists' confidence and skills delivering workshops.

We awarded our first two Streams Bursaries to local artists Isaac Yeboah, to hire a studio space enabling him to revisit and refine his ceramics work, and sculptor Isobel Foster, to develop a portfolio for applications to higher education.

41 local creative adults have taken part in Streams.

"Streams works for me because there is no expectation to have to always be in 'on' mode. I think that this inclusive person-centred aspect makes me want to return" Participant Feedback

**Report of the Trustees
for the Year Ended 31 March 2025**

Outreach Programme

Our outreach programme is designed to increase the range of participatory creative opportunities across the city, taking our work to out to a range of settings and working in partnership with other specialist organisations.

Creative Connections

Provides regular creative workshops for disabled adults across Hull. Led by freelance artist facilitators, the sessions are distinctive because participants are respected as artists in their own right, on their own creative journeys. The sessions are co-created with participants, responding to their interests and feedback. Our evaluations show that participants learn new skills, feel more confident and feel better able to make decisions in their lives, as well as making new friends, overcoming social isolation and reporting improved wellbeing. Partners include Sight Support, Victoria House Disabilities Trust, Danny's Dream - and an Open Access group held at 87 Gallery.

"It's not like a class; anyone can use any different materials and techniques. There's more of a choice in what you can create." Participant feedback

"I love it, it's an important part of my life. If I feel like I'm not doing well, you all always make me feel like I can do it." Participant feedback

50 disabled adults have taken part in Creative Connections.

Explorers in Libraries

Provides ongoing weekly term time creative workshops for 7-11-year-olds in 3 Hull Libraries - Greenwood Avenue, Gipsyville & Ings. The project reaches children in areas of low engagement, raising aspirations and increasing the creative offer available in their communities. The groups have also taken part in Hull's Big Malarkey Childrens Literature Festival and Mini Malarkeys held throughout the year.

40 children from low-income families have taken part in Explorers in Libraries.

"I am most proud of my dreamcatchers we made, and learning how to use a ruler for the first time" Participant Feedback

"I meet new people from other schools and we sometimes chat as we make art. I have an idea of making comics at art club and showing us the way and guiding us" Participant Feedback

"Being in the club has helped me prepare for secondary school" Participant Feedback

Creative Voice Youth Arts Festival

Is led by Hull City Council and delivered in partnership with Hull organisations including Artlink Hull | 87 Gallery. This festival supports young people's pathways, voice and influence in the creative industries.

Community Engagement Programme

Designed to ensure our work is rooted in the communities we serve, ensuring inclusive practice and celebrating diversity in our hyper-local surroundings.

Community Workshops

Delivered in partnership with our next-door neighbours at Open Doors, our community workshops were informed by Kialy Tihngang's exhibition, working with themes of home and displacement. Working with Hull-based Sudanese collective Arafa & The Dirars, we presented 10 workshops at Open Doors, engaging those seeking sanctuary. This led to a presentation of the artworks created in Our Community Gallery.

Since April we have completed 4 Community group gallery visits which included 22 members of a Muslim girls' group and 16 parents/supporters; 28 young people from an LGBTQIA+ group; 64 people seeking sanctuary.

"This art session is helping my mental health in a positive way. It so therapeutic." Participant Feedback

**Report of the Trustees
for the Year Ended 31 March 2025**

"I find it rewarding when Artlink and Open Doors work in collaboration to providing our service users with the opportunity to be creative and to socialise with people and making new friends. By sharing and working together, they learn more about each other's culture and those with languages can learn from others and improve their communication skills. Together Artlink and Open Doors help in promoting positive changes that will benefit the people we support, especially in their mental health and wellbeing". Partnership feedback from Cecil Jones, Project Coordinator at Open Doors.

Community Visits

We were funded by Absolutely Cultured, Arts Council England and the Refugee Council to deliver workshops at The Warren, Welcome House, Open Doors and various community venues across the city. The workshops covered many artforms, included pottery, drawing, performing arts, printing and sculpture. We supported artists at the Peel Project working with Muslim girls and partially sighted young people from Sight Support. In the East Riding we delivered workshops for children in care and for Wolds Pride.

Hull Refugee Week

For many years we have been actively involved in Hull Refugee Week, and for the year 2024 we welcomed artists from Ukraine and various parts of Africa to deliver workshops and share their experiences. A selection of their work was exhibited in our studio space, alongside Luis and Sebastian Bustamante's Cold Junction exhibition, giving those seeking sanctuary a creative voice and a visible presence. 36 people attended these workshops.

Strategic Development

Develop our Board and team so we can do our best work whilst also contributing and leading regional and national networks to develop arts leadership, strengthen the cultural ecology of Hull and ensure the sector represents the communities we serve.

DAN / Disability Arts Network

Led by Dan Watts, a member of the D/deaf community, we continued to deliver DAN, working with arts organisations and disabled artists to increase opportunities and to highlight and overcome barriers to accessing the arts.

"It's a fantastic resource to have in this city and we are incredibly lucky. Nothing like learning from others. I also feel incredibly relaxed and supported - more than in any other sessions I go to" Participant Feedback

HEY Confident Futures

Our team have accessed a wide range of support and development from this network including training such as Leading with our Values, Neurodivergent Manager Training and Stress Management.

**Report of the Trustees
for the Year Ended 31 March 2025**

FINANCIAL REVIEW

Strategic Partnerships include:

Hull City Council
HEY Compact
HEY Confident Futures
Cultural Collisions
Hull CVS
Hull LGBTQ+ Forum
University of Hull
Hull Refugee Week
Open Doors
Sight Support

Funding

Our Board of Trustees gratefully acknowledge and appreciate the significant contributions and vital financial support of our funders over the year including:

Arts Council England Project Grants
National Lottery Project Grants
Hull City Council
Hull Culture and Leisure Library Service
James Reckitt Library Trust
Garfield Weston Foundation
Children in Need
HEY Creative
Hull & East Riding Charitable Trust
Postcode Neighbourhood Trust
Joseph and Annie Cattle Trust

Our Financial Position

The net outgoing resources for the year amounted to -£40,603 which when added to the funds brought forwards gives total funds carried forward of £400,441 (included in this figure is the Freehold of the Property £350,300). Of which, £75,351 are restricted.

This is a significant improvement on the previous financial year where the net outgoing resources for the year amounted to -£114,328 due to a planned deficit budget to support the charity through an organisational restructure aimed at reducing overhead costs and prioritising frontline programme delivery.

The new structure is now firmly embedded. New financial monitoring systems, working closely with our new accountants - appointed in 2024 - and the guidance of our new General Manager and CEO have enabled us to streamline operations while fully protecting projects. Meanwhile, we have invested in the support of an experienced Fundraising Consultant (Red Sands Arts Management) with an excellent track record and solid understanding of our work. Despite challenging external circumstances, we continue to deliver positive change for some of Hull's most vulnerable residents through our programmes and free to access professional gallery.

However, as a project funded organisation, we rely on continued fundraising success and whilst we're working to a break-even budget in 2025-26, this is based on securing project and core costs from trusts and foundations and other sources. Our cash position varies throughout the year, and we rely on a steady stream of success to cashflow the organisation.

At the year end, unrestricted expenditure exceeded unrestricted income. Highlighting the need for core unrestricted income to be priority.

Restricted expenditure was less than restricted income. Highlighting unspent project funds and the need to restructure how restricted expenditure is recorded.

**Report of the Trustees
for the Year Ended 31 March 2025**

The figures to 31st March 2025 effectively show that in order to fulfil the purposes of the Charity, it is having to effectively 'borrow' funds from restricted reserves to ensure all expenditure can be met. Whilst the cash position of the Charity is strong at the year end, the cash available is tied up in various restricted projects and limiting its use on other day to day expenditure needs. This again, highlights the importance and need of securing unrestricted income.

This is partly due to how core team costs were assigned in 2024-25 which has since been resolved following guidance from the accountants for 2025-26. Although it won't eliminate the issue fully, it will improve the figures and will help in reducing the borrowing from the restricted reserves with the intention of eliminating this all together. Progress also made in the first six months of 2025-26, as evidenced by the Charity's June and September quarter management accounts.

**Report of the Trustees
for the Year Ended 31 March 2025**

Reserves Policy

The Board of Trustees reviews the reserves policy annually to ensure it meets its contractual liabilities in the broadest sense both as a trading organisation and its service delivery within its aims and objectives and articles of association, with particular attention being paid to CC/OSCR/CCNI guidelines.

In December 2025 the board reviewed its policy and agreed that the charity will maintain reserves and the organisation should progress to a split reserve pot. One part should continue to be used in the event of emergencies and be the equivalent to three month's operating costs, plus the cost of winding up the organisation in the event of an emergency to cover redundancies and other associated expenditure. The second part should be dedicated to the maintenance and repair of the building owned by the Charity.

In line with the above decision, there are current restricted cash reserves held in a separate savings bank account of £19,450. This has been available to do, due to the appropriate use of the restricted reserve to support re-organisation and in turn, reduce the organisational deficit following the loss of Arts Council England National Portfolio status in the previous financial year.

The Charity will review its fundraising and income generation programme with a view to return the reserves to an appropriate level, and to accommodate the aspiration of a building maintenance reserve. It is in the process of ensuring all grant opportunities are explored, with a main focus over the next two years on growing unrestricted income streams.

The Charity will continue to monitor the performance and security of its reserve both in cash and investment funds to determine the best return combined with the considered likelihood of the need for rapid access to reserve funds.

The Charity will also continue to carry out its monitoring function through the Finance and Risk Sub Committee who in turn will make recommendations for approval by the Board. Such monitoring takes place at least at six monthly periods. The policy forms part of the Charity's Annual Accounts and Report.

The total funds carried forward as at 31 March 2025 is £400,441, of which £75,351 is restricted leaving the remaining £325,090 unrestricted. However, the Charity do not consider the £325,090 as their free reserves available to spend as it includes the value of the building held as a fixed asset on the balance sheet of £350,300. This would need to be sold in order release these unrestricted reserves, which would take time. Removing the building from unrestricted reserves, leaves a negative free reserves position of -£25,210 which is below our required limit set out in our policy.

We acknowledge that the Charity's free reserves are below the minimum required and are actively implementing procedures to ensure we build those free reserves back up to remain resilient and to remain continuing as a going concern. Our cash position remains strong throughout all months of the year, with the separated £19,450 kept aside in a separate bank account, untouched and we are confident that the Charity is in a position that in the unlikely event a wind up happens, there is enough funds available to pay any wind up costs.

Future Plans

The Charity is working hard to re-establish a solid financial footing and create a sustainable future for the communities we serve. In 2025/26 we will continue to strengthen our operating position by diversifying our income streams, focusing on securing unrestricted core funding through increased building hires, developing online sales (exhibiting artists and print sales) and launching new giving and sponsorship schemes. We will develop our Board and team to ensure they can do their best work leading the Charity. We will continue to ensure a symbiotic relationship between our visual art exhibition programme and our learning, outreach and community engagement programmes to ensure that we are providing high quality arts experiences that are relevant and inclusive, embedded in the heart of the communities we serve.

**Report of the Trustees
for the Year Ended 31 March 2025**

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 in the Companies Act 2006.

Artlink Centre for Community Arts is a charitable company limited by guarantee (Registered Company Number - 04276250) and a registered with the Charity Commissioners (Registered Charity Number 1091217).

The charity is controlled by its Memorandum and Articles of Association dated 23 August 2001, as revised 30 June 2005.

The Trustees, who are also directors of the company who served during the year and up to the date of this report are set out under the administration section of this report.

Recruitment and appointment of new trustees

The Trustees welcomed Mollie-Ann Honest as a new trustee in January 2025. A local artist and volunteer, Mollie-Ann joined us as an 18 - 25-year-old trustee and brings knowledge, skills and a fresh perspective to the role.

The Trustees welcome new members whose knowledge, skills and experience enrich the Board. New Trustees receive induction training and are encouraged to attend additional training as required for the conduct of their duties.

Key Management

In October 2024 CEO & Creative Director Philip Stephens retired, and the trustees were grateful that Artlink had benefited from his business acumen as he had focused on reducing the significant deficit and completed a staffing restructure as part of this process.

Following Philip's retirement, later in 2024 we welcomed CEO & Creative Director Lindsey Alvis to the organisation. Lindsey's priorities were to build the new team into a cohesive workforce and to continue to reduce the deficit. Lindsey has made significant progress in each of these areas, alongside growing areas of the work of the charity previously undeveloped.

The Board and CEO would like to deeply thank the core team for their tireless hard work and commitment, and our freelance artist facilitators who are vital to the success of our learning, outreach and community engagement programmes.

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure that appropriate controls are in place and to provide reasonable assurances against fraud and error.

They are responsible for keeping proper accounting records, for safeguarding the assets of the charity and for taking reasonable steps for the prevention and detection of fraud and other irregularities and to provide reasonable assurance that:

- The charity is operating effectively and efficiently
- Its assets are safeguarded against unauthorised use or deposition
- Proper records are maintained and financial information used within the charity or for publications reliable, and
- The charity complies with the relevant laws and regulations

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

04276250 (England and Wales)

Registered Charity number

1091217

**Report of the Trustees
for the Year Ended 31 March 2025**

Registered office

Centre For Community Arts
87 Princes Avenue
Hull
North Humberside
HU5 3QP

Trustees

Mrs J Adamson
Mrs R Binnington (resigned 14.10.25)
Mr C Hurst
Mrs S N Kipili
Mr P Watt
Ms M Honest (appointed 30.1.25)
Mr M Beaumont (appointed 8.12.25)
Mr B Watkinson (appointed 8.12.25)
Ms A Gray (appointed 8.12.25)

Independent Examiner

Harris Lacey and Swain
Suite 1
The Riverside Building
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HU13 0DZ

Approved by order of the board of trustees on18/12/2025..... and signed on its behalf by:



.....
Mr C Hurst - Trustee

**Independent Examiner's Report to the Trustees of
Artlink Centre For Community Arts**

Independent examiner's report to the trustees of Artlink Centre For Community Arts ('the Company')

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's 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.



Laura J Drew
The Institute of Chartered Accountants in England and Wales

Harris Lacey and Swain
Suite 1
The Riverside Building
Hessle
East Yorkshire
HU13 0DZ

Date: 22/12/2025.....

Artlink Centre For Community Arts

**Statement of Financial Activities
for the Year Ended 31 March 2025**

	Notes	Unrestricted fund £	Restricted fund £	2025 Total funds £	2024 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	46,368	165,654	212,022	183,873
Other trading activities	3	10,694	9,895	20,589	39,991
Investment income	4	336	-	336	3,066
Total		<u>57,398</u>	<u>175,549</u>	<u>232,947</u>	<u>226,930</u>
EXPENDITURE ON					
Raising funds	5	11,853	-	11,853	111,131
Charitable activities	6				
Charitable		<u>161,391</u>	<u>100,306</u>	<u>261,697</u>	<u>230,127</u>
Total		<u>173,244</u>	<u>100,306</u>	<u>273,550</u>	<u>341,258</u>
NET INCOME/(EXPENDITURE)		(115,846)	75,243	(40,603)	(114,328)
RECONCILIATION OF FUNDS					
Total funds brought forward		440,936	108	441,044	555,372
TOTAL FUNDS CARRIED FORWARD		<u><u>325,090</u></u>	<u><u>75,351</u></u>	<u><u>400,441</u></u>	<u><u>441,044</u></u>

The notes form part of these financial statements

Balance Sheet
31 March 2025

	Notes	Unrestricted fund £	Restricted fund £	2025 Total funds £	2024 Total funds £
FIXED ASSETS					
Tangible assets	11	350,300	-	350,300	361,427
CURRENT ASSETS					
Debtors	12	3,448	1,250	4,698	7,681
Cash at bank and in hand		(15,100)	87,851	72,751	110,224
		(11,652)	89,101	77,449	117,905
CREDITORS					
Amounts falling due within one year	13	(13,558)	(13,750)	(27,308)	(38,288)
NET CURRENT ASSETS		(25,210)	75,351	50,141	79,617
TOTAL ASSETS LESS CURRENT LIABILITIES		325,090	75,351	400,441	441,044
NET ASSETS		325,090	75,351	400,441	441,044
FUNDS	14				
Unrestricted funds				325,090	440,936
Restricted funds				75,351	108
TOTAL FUNDS				400,441	441,044

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2025 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

Balance Sheet - continued
31 March 2025

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 18/12/2025 and were signed on its behalf by:



Mr C Hurst - Trustee

The notes form part of these financial statements

**Notes to the Financial Statements
for the Year Ended 31 March 2025**

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, 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 financial statements have been prepared under the historical cost convention.

Income

Income received for services provided is accounted for on an accruals basis.

Cash donations, gifts and legacies are included in full in the income and expenditure account as they are received. Any significant non-cash donations are included in the income and expenditure account at the trustees' estimate of their market value when received. The value of voluntary help is not included in the accounts.

Grants and other funding of a revenue nature are deferred and released to the income and expenditure account over the period to which they relate.

Bank interest is included in the income and expenditure account on an accruals basis.

Debtors

Debtors include amounts owed to the charity for the provision of services or amounts the charity has paid in advance for the goods and services it will receive.

Debtors are measured at their recoverable amounts.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. 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.

Creditors

A liability is recognised for the amount that the charity anticipates it will pay to settle the debt or the amount it has received as an advance payment for services it must provide. Liabilities are measured at their settlement amount.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Freehold property	- 2% on cost
Fixtures and fittings	- 33% on cost
Computer equipment	- 33% on cost

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

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

Notes to the Financial Statements - continued
for the Year Ended 31 March 2025

1. ACCOUNTING POLICIES - continued

Fund accounting

Restricted funds 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 restricted purposes.

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Estimates and judgements

Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. Although these estimates are based on the Charity's best knowledge of the amount, events or actions, actual results ultimately differ from these estimates. The Charity does not consider there to be any material estimates and judgements.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments, including trade and other debtors and creditors, are initially recognised at transaction value and subsequently measured at their settlement value.

2. DONATIONS AND LEGACIES

	2025	2024
	£	£
Donations	13,118	784
Grants	198,904	183,089
	<u>212,022</u>	<u>183,873</u>

Grants received, included in the above, are as follows:

	2025	2024
	£	£
Grants	<u>198,904</u>	<u>183,089</u>

3. OTHER TRADING ACTIVITIES

	2025	2024
	£	£
Project income and room hire	<u>20,589</u>	<u>39,991</u>

Artlink Centre For Community Arts

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

4. INVESTMENT INCOME

	2025	2024
	£	£
Interest receivable - trading	336	3,066
	<u> </u>	<u> </u>

5. RAISING FUNDS

Other trading activities

	2025	2024
	£	£
Fundraising costs	11,853	111,131
	<u> </u>	<u> </u>

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs £	Totals £
Charitable	99,744	161,953	261,697
	<u> </u>	<u> </u>	<u> </u>

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2025	2024
	£	£
Depreciation - owned assets	11,127	13,277
	<u> </u>	<u> </u>

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2025 nor for the year ended 31 March 2024.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2025 nor for the year ended 31 March 2024.

9. STAFF COSTS

	2025	2024
	£	£
Wages and salaries	109,636	153,479
Social security costs	2,072	7,536
Other pension costs	1,551	2,144
	<u> </u>	<u> </u>
	<u>113,259</u>	<u>163,159</u>

The average monthly number of employees during the year was as follows:

	2025	2024
	7	6
Staff	<u> </u>	<u> </u>

No employees received emoluments in excess of £60,000.

Artlink Centre For Community Arts

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted fund £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	77,491	106,382	183,873
Other trading activities	13,141	26,850	39,991
Investment income	3,066	-	3,066
Total	<u>93,698</u>	<u>133,232</u>	<u>226,930</u>
 EXPENDITURE ON			
Raising funds	28,579	82,552	111,131
Charitable activities			
Charitable	179,555	50,572	230,127
Total	<u>208,134</u>	<u>133,124</u>	<u>341,258</u>
 NET INCOME/(EXPENDITURE)	 (114,436)	 108	 (114,328)
 RECONCILIATION OF FUNDS			
Total funds brought forward	555,372	-	555,372
 TOTAL FUNDS CARRIED FORWARD	 <u>440,936</u>	 <u>108</u>	 <u>441,044</u>

11. TANGIBLE FIXED ASSETS

	Freehold property £	Fixtures and fittings £	Computer equipment £	Totals £
COST				
At 1 April 2024 and 31 March 2025	385,000	23,868	33,188	442,056
 DEPRECIATION				
At 1 April 2024	29,300	18,141	33,188	80,629
Charge for year	5,400	5,727	-	11,127
 At 31 March 2025	<u>34,700</u>	<u>23,868</u>	<u>33,188</u>	<u>91,756</u>
 NET BOOK VALUE				
At 31 March 2025	<u>350,300</u>	<u>-</u>	<u>-</u>	<u>350,300</u>
At 31 March 2024	<u>355,700</u>	<u>5,727</u>	<u>-</u>	<u>361,427</u>

Artlink Centre For Community Arts

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025	2024
	£	£
Trade debtors	200	5,835
Accrued income	1,250	-
Prepayments	3,248	1,846
	<u>4,698</u>	<u>7,681</u>

13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025	2024
	£	£
Trade creditors	6,975	3,678
Social security and other taxes	3,673	2,684
Deferred income	13,750	30,726
Accrued expenses	2,910	1,200
	<u>27,308</u>	<u>38,288</u>

14. MOVEMENT IN FUNDS

	At 1.4.24	Net movement in funds	At 31.3.25
	£	£	£
Unrestricted funds			
General fund	440,936	(115,846)	325,090
Restricted funds			
Restricted	108	75,243	75,351
TOTAL FUNDS	<u>441,044</u>	<u>(40,603)</u>	<u>400,441</u>

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	57,398	(173,244)	(115,846)
Restricted funds			
Restricted	175,549	(100,306)	75,243
TOTAL FUNDS	<u>232,947</u>	<u>(273,550)</u>	<u>(40,603)</u>

Artlink Centre For Community Arts

Notes to the Financial Statements - continued
for the Year Ended 31 March 2025

14. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.23 £	Net movement in funds £	At 31.3.24 £
Unrestricted funds			
General fund	555,372	(114,436)	440,936
Restricted funds			
Restricted	-	108	108
TOTAL FUNDS	<u>555,372</u>	<u>(114,328)</u>	<u>441,044</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	93,698	(208,134)	(114,436)
Restricted funds			
Restricted	133,232	(133,124)	108
TOTAL FUNDS	<u>226,930</u>	<u>(341,258)</u>	<u>(114,328)</u>

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.4.23 £	Net movement in funds £	At 31.3.25 £
Unrestricted funds			
General fund	555,372	(230,282)	325,090
Restricted funds			
Restricted	-	75,351	75,351
TOTAL FUNDS	<u>555,372</u>	<u>(154,931)</u>	<u>400,441</u>

Artlink Centre For Community Arts

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

14. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	151,096	(381,378)	(230,282)
Restricted funds			
Restricted	308,781	(233,430)	75,351
TOTAL FUNDS	<u>459,877</u>	<u>(614,808)</u>	<u>(154,931)</u>

15. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2025.

