

**COUNTERPOINTS ARTS**

**TRUSTEES' REPORT  
AND FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2025**

**COMPANY NUMBER      08062988**

**CHARITY NUMBER      1150079**

COUNTERPOINTS ARTS  
CONTENTS  
For the year ended 31 March 2025

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Contents	Page
Trustees’ report (including reference and administrative details)	1 – 13
Independent Examiner's Report	14
Statement of financial activities	15
Balance sheet	16
Statement of cash flows	17
Notes to the financial statements	18 – 29

**COUNTERPOINTS ARTS  
TRUSTEES' REPORT  
For the year ended 31 March 2025**

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The Trustees of Counterpoints Arts are pleased to present their annual report with the financial statements of the charity for the year ended 31 March 2025.

The financial statements are prepared to meet the requirements for a directors' report and accounts for Companies Act purposes and comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles, and the Statement of Recommended Practice – Accounting and Reporting by Charities (FRS 102).

**Counterpoints Arts (CA)** was established in 2012 to bring together and integrate the complimentary work of Partnership for Arts and Refugees (PAR) and Forum on Migration and Communications (FOMACS). Both initiatives (PAR and FOMACS) have recognised track records of developing creative arts and collaborative projects with diverse partners from the arts and advocacy sectors.

In establishing this new organisation we have accomplished the following: Created a working environment which integrates a combination of in house skills including: digital and graphic design, arts curation and architecture, film production and programming, creative writing and research development and education, strategic policy and publishing.

**Mission**

Our mission is to support, produce and promote the arts by and about migrants and refugees, seeking to ensure that their cultural and artistic contributions are recognised and welcomed within British arts, history and culture.

We do this by developing and commissioning creative projects and approaches to represent the stories and experiences of refugees and migrants through talent development, collaborations with artists, arts/cultural and educational organisations and civil society activists working in the field of migrant and refugee rights.

**Vision**

Our vision is underpinned by a belief in the dynamic power of the creative arts to inspire social change and enhance inclusion and cultural integration of refugees and migrants.

**Counterpoints Arts' Board of Trustees** for the period between the 1 April 2024 and 31 March 2025 included: Co-Chair, Alice Sachrajda (Freelance Researcher); Co-Chair, Naima Khan (Director of Inclusive Mosque); Treasurer, Tim Catherall (Director of Finance and Operations, Institute of Development Studies) - stepped down June 2024; Treasurer, Holly Robinson (Qualified Accountant), appointed September 2024; Malu Ansaldo, (Creative Producer); Ali Ghaderi (Founder of Babylon Project & Actor); Huda Jawad (Co-Founder of the Faith & VAAWG Coalition); Sahar Halaimzai (Director of Afghanistan Initiative of Malala Foundation); Jan Brulc (Head of Operations and Compliance, Rainforest Foundation UK), appointed September 2024.

**Objectives and Activities**

Counterpoints Arts (CA) objects, as per its Memorandum and Articles, are specifically restricted to the following:

To further such charitable purposes for the benefit of the public in particular but not limited to:

- a) the promotion of equality and diversity and
- b) the promotion of human rights (as set out in the Universal Declaration of Human Rights and subsequent United Nations Conventions and Declarations) by the following means:
  - i. Researching into human rights issues
  - ii. Educating the public about human rights
  - iii. Raising awareness of human rights issues

**COUNTERPOINTS ARTS  
TRUSTEES' REPORT  
For the year ended 31 March 2025**

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- iv. Promoting public support for human rights
- v. Promoting respect for human rights by individuals and corporations for the benefit of migrants and refugees and the wider public and through the following activities: promoting the arts, heritage and culture, through education and research (publishing the useful results of which) and by undertaking and promoting social justice advocacy.

The Trustees have had due regard to the guidance issued by the Charity Commission on public benefit when reviewing the charity's objectives and planning current and future activities.

**Counterpoints Arts Narrative Report**

Over the last year we've been operating in an increasingly challenging environment, shaped by conflict and economic uncertainty at the global level and growing censorship and the ever present hostile environment domestically. Within the UK, the 2024 race riots marked a particularly troubling period, with violent attacks on hotels housing asylum seekers and businesses in several locations across the country. Inevitably these events led to increased fear and isolation among asylum seekers, refugees, and migrant communities, exacerbated by governmental policy shifts and punitive measures.

While we have been deeply troubled by this hostile activity, the solidarity amongst the communities we work with has only deepened and we've been motivated by the fearless creative responses and innovative new partnerships that we've seen develop in spite of the prevailing climate.

Our cherished collaborations with inspiring and ambitious artists, organisations and communities have produced a multitude of events and projects this year. Refugee Week grew considerably yet again, both within the UK and at an international level, welcoming new steering group members, partnerships and countries. Our Arts, Refugees and Mental Health programme flourished through a series of performances, networking events and commissions and our nascent work across displacement and climate change received positive exposure. We hosted another highly successful Pop Change Retreat and launched a new Pop Change film club, while developing a strong network in the East of England in preparation for our next Platforma festival. The launch of four commissions for our collaboration with Moomin to mark their 80th anniversary was just one of a series of public art commissions and events we delivered across the UK and in Greece, where we saw our community-based programming under Counterpoints Greece start to grow.

The strands of our work throughout this busy year have been guided by our four-year plan, which sets out our ambitions towards 2027 and beyond to grow the impact of our work towards narrative change and to develop more intersectional approaches relating to displacement, climate, racial justice and mental health. Delivering this would not be possible without our fantastic team of staff, trustees and advisors, whose creativity, commitment and care towards all aspects of our work enables us to deliver projects that are bold and ambitious. That team has also grown this year, with new Trustees from diverse backgrounds joining our Board and new staff members strengthening our internal expertise.

Over the last year we've been operating within a shifting fundraising landscape, where we have continued to see competition for grants grow as many funders have temporarily closed programmes or changed their strategic direction. Despite these challenges, our income has grown significantly, by more than £100,000 and we have seen sustained success with funding bids and the renewal of existing funding relationships, an important indication of the sector's recognition of the value and relevance of Counterpoints' projects. We have nevertheless begun to look at diversifying our income streams, initiating a project to identify and approach individual philanthropic donors and advocates to support our work.

**COUNTERPOINTS ARTS  
TRUSTEES' REPORT  
For the year ended 31 March 2025**

---

Set out below is an outline of our major events, notable accomplishments and key outputs over the last year. Further information can also be found on our website's 2024/25 events archive:

<https://counterpoints.org.uk/upcoming-events/>

**Main events, achievements and outputs:**

**Arts, Refugees and Mental Health Programme**

Following its launch in 2023, our new strand of work exploring the role of the arts in promoting mental health has blossomed over the last twelve months, delivering events and building networks across the UK. In May during Creativity & Wellbeing Week we facilitated a [panel discussion](#) with a range of artists about their socially engaged artistic practices and reflections on their experiences running arts-based projects with refugees and asylum seekers. To strengthen knowledge-sharing and collaboration around the UK we held a pilot networking event in Scotland, [Holding Space](#) - in partnership with Create Scotland, Refugee Week Scotland and the Scottish Mental Health and Arts Festival - for artists, organisers, health, cultural and migrant justice workers, which was followed by [Out of Place, Out of Mind](#), an evening of performances and discussion with the Scottish Mental Health and Arts Festival. Further networking events around the UK are being planned.

We are also looking at how to measure the impact of our work in mental health in non-extractive ways and started working with evaluation consultant, Dr Julia Puebla Fortier, to develop a creative and strategic approach for this.

**Climate and Displacement**

This year we have continued to expand our work on displacement and climate, partnering with the British Council on an ongoing small-scale research project to draw together case studies of creative practice in arts, culture and heritage at the intersection of climate and displacement. We held the second [Women's Climate & Displacement Retreat](#) in Dorset with 13 womxn artists working in the intersection of Displacement and Climate Justice participating in various activities including walking, workshops, cooking, networking, silent disco, exploring the landscape, and sharing artistic practice. In September we explored the interwoven connections between the climate crisis, migration, culture, tradition and memory in a [day of talks and listening sessions](#) at the Eden Project, in partnership with Art Reach and with artists from Dhaqan Collective and Kaajal Modi.

**Platforma Festival**

The Platforma festival takes place in a different part of England every two years. It brings together artists, organisations, funders and others to showcase work, develop networks and capacity, share practice and to learn. We've been working towards our 8th biennial Platforma festival in October 2025, building connections in the next destination, the East of England, through networking events and workshops and initiating the co-creation of a programme of events, performances, exhibitions and talks.

**Pop Change**

Pop Change is a Counterpoints project exploring how the power of pop culture can be harnessed to shift the way we talk, think and feel about migration and displacement. In October we hosted another successful [Pop Change retreat](#) at Dartington, with a focus on emerging narratives and learning at the intersection of climate and displacement. 60 participants from TV, film, arts and philanthropy took part in panel discussions and workshops, as well as enjoying a comedy gig, film screening and other inspirational activities. The feedback was incredibly positive and we're delighted to see the fruits of the connections that were made over the three days.

**COUNTERPOINTS ARTS**  
**TRUSTEES' REPORT**  
**For the year ended 31 March 2025**

---

At the end of 2024 we launched our new [PopChange Film Club](#) in partnership with Rich Mix, dedicated to spotlighting an eclectic range of poignant films from migrant and refugee filmmakers, with panel discussions featuring filmmakers, cultural commentators, and community leaders. Monthly films have included stories from Nigeria, Syria, Rwanda and Senegal and have been well-attended with a positive reception to the diversity of narrative and interactive format.

Our No Direction Home comedy collective supports new comedians from refugee and migrant backgrounds to take their first steps into stand-up. In addition to our ongoing residency in Soho, this year the collective took a Refugee Week tour, performed in the Brighton Comedy Festival and Journeys Festival, and launched a series of workshops in partnership with West London Welcome to explore the role of comedy and its impact on the mental health and wellbeing of participants (part of our Arts and Mental Health strand of work).

Over the year we held successful salons with commissioners from BBC Films and BBC Radio Drama and a Masterclass in partnership with BAFTA during Refugee Week. Also during Refugee Week we delivered a full programme of [film screenings](#) in collaboration with the Arab Film Club and the BFI, as well as working with the BBC and Channel 4 on their Refugee Week streaming lists. The work of Pop Change and the projects it has supported so far was featured in [Variety magazine](#).

### **Refugee Week**

Refugee Week 2024 continued the festival's year-on-year growth, with over 15,000 events taking place around the UK attended by almost 2% of the UK population (1.3 million people). The festival is now truly a global event, taking place in 17 countries around the world, including in Europe, Asia, North America and Australia. These data are included in our [Refugee Week 2024 evaluation](#).

2024's theme was '[Our Home](#)', with lead artwork created by Birmingham-based artist Manjit Thapp. Manjit explored how the idea of home connects us all, not only on a personal level but within communities and globally. This year we made all our artwork assets, including the lead artwork and simple acts materials, available via a Public Marketing folder, which was viewed almost 24,000 times, and provided tailored resource packs for event organisers, high street retailers and children and young people. The theme was also presented at Glastonbury festival for the second year running, allowing us to showcase our first [Refugee Week trailer](#) and display the 'Our Home' animation on various stages and platforms across the site. We also launched a t-shirt campaign for the first time, inviting influential individuals to endorse our campaign t-shirts and garnering a potential online reach of over 1 million.

Our Annual Refugee Week Conference and Away Day, held in the run-up to the festival, brought together more than 500 individuals, organisations, and professionals to exchange ideas and find inspiration for events and activities, as well as learning about the practicalities of organising them. We welcomed two new partners to our Refugee Week steering group, Ben & Jerry's and Barnardo's and collaborated for the first time with the Barbican, BFI, London Library, British Library, V&A, Channel 4, Mubi, Other Cinemas and various radio stations. The inaugural online Refugee Week Film Programme, in collaboration with Other Cinemas and featuring six shorts and three feature length films, was a huge hit with 200 community screenings around the UK viewed by over 10,000 people.

As ever we had a busy programme of Counterpoints' events during Refugee Week, including live shows, talks, seminars and conferences and a full schedule of activities as part of London Refugee Week.

**COUNTERPOINTS ARTS**  
**TRUSTEES' REPORT**  
**For the year ended 31 March 2025**

---

**International collaborations**

Refugee Week is also a good demonstration of our growing international network and cross-border partnerships. Following the establishment of Counterpoints Greece, we helped set up an official Steering Group for Refugee Week Greece, which consists of 12 national organisations and networks including UNHCR, UNICEF and the Greek Refugee Council, as well as supporting the development of [programming plans](#), which included open air cinema and gallery screenings, picnics and the creation of public murals. We also supported activities in Refugee Week Germany, which included artist residencies, exhibitions, talks, workshops and radio shows, and attended a Funders meeting in Berlin to represent Refugee Week Germany and Counterpoints.

As part of our work on Arts, Refugee and Mental Health, we were involved in the planning of an Arts & Mental Health online conference with organisers in Ghent, Belgium, involving organisations, artists and researchers from across Europe.

**Public Art Commissions**

Our public art commissions this year have reflected the breadth of our work strands. We commissioned several works as part of Arts, Refugees and Mental Health programme, including [One Song](#) by Kadir Karababa, focussing on running singing workshops with women based in and around Chatham and [Lyra](#) by Amanda Camenisch and Therese Westine, two socially engaged artists who developed movement- and sound-based performances.

The global launch of our Moomin 80 project, marking the character's 80th anniversary, showcased the finalisation of four commissions in partnership with Southbank Centre, Baltic Contemporary (Gateshead), Gloucester Guildhall and Bradford City of Culture 2025, to be revealed during Refugee Week 2025. In Greece, we commissioned a new work, [KEITA](#), by visual artist Alexandros Simopoulos in collaboration with Døcumatism which launched at the Municipal Market of Kypseli in Athens. Our co-commission of Dhaqan Collective's [The House of Weaving Songs](#) toured at Southbank Centre b-side festival, Eden Project and Journey's Festival and participatory performance project [The Body As Data](#) involved communities across the Kent coast.

**Productions**

Producing is one of our three core areas of work and over the last year we continued to produce high quality work across a variety of artforms. Our transformative initiative, [Our HeartBeats](#), launched via a series of workshops and performances in the summer of 2024, including a club night at The Jago as part of Refugee Week. Designed to empower individuals from sanctuary-seeking backgrounds looking to become DJs, the programme combines DJ theory insights with practical experience, equipping participants with the skills to carve out their DJ identity, master technical proficiency, explore mental health and wellbeing, producing and the art of collaboration. Spearheaded by Lead Artist and producer DJ Kensaye alongside Counterpoints' Senior Producer Dijana Rakovic, the project will be supported by DJ Mahnoor, Compass Collective, The Roundhouse, Southbank Centre and a host of guest DJs and mentors.

Our Scratch showcases in collaboration with Awate, which provide supportive, needed networking spaces aimed at artists and people with Global Majority Heritage, continued with events in December and an [International Women's Day](#)-themed version in March.

**COUNTERPOINTS ARTS**  
**TRUSTEES' REPORT**  
**For the year ended 31 March 2025**

---

We delivered several events across the capital as part of the Refugee Week London programme, including '[When community is HOME](#)', a week-long exhibition and programme of workshops, performances, networking, supper clubs, podcasts, kite-flying and communal singing at Yorkton Workshops, in collaboration with Unbound Philanthropy and Climate Outreach. We also introduced an exciting new collaboration '[Room for Dinner](#)' with 3EIB, the newly opened Palestine House, and London Festival of Architecture, comprising a supper club, collaborative embroidery project, fashion and book pop-up which reimagined the dinner party as a convivial space for the intermingling of culture and heritage.

**Other initiatives**

Following the launch of our inaugural Literature Prize in partnership with Footnotes in 2023, we held a five-day long residency for the winner and two runners-up in the summer of 2024. We're currently planning for the launch of the winning book, [Crossing by Sabrin Hasbun](#), which will take place in May the spring of 2025.

As part of our Enabling strand of work we supported the development of the Hackney-based [Sounds Like Home Choir](#), an open-access choir for women from migrant backgrounds who have been rehearsing and performing across London, supported by an Arts Council grant which we helped then apply for. We also supported [an exhibition in Portsmouth](#) by dancer Sivan Rubinstein working with local communities including refugees and asylum seekers, the first public manifestation of a new project archiving and voicing the Albanian migratory experience in Greece, and filmmaker Hassan Akkad's research trip for a new film, also based in Greece.

**Organisational Updates:**

During 2024-25 we focussed on the growth of our **Digital Storytelling** programme, developing a [digital communications strategy](#) to guide our online engagement over the next five years. We produced hundreds of videos, designs, animations, and digital content assets, collaborating with many artists and partners over the past few months. During Refugee Week we reached more than 75 million people across our digital platforms and a [short trailer](#) we produced in collaboration with *View From A Bridge* to open Refugee Week 2024 gained over half a million views, introducing us to a wider audience. Over 2024, our online audience grew by 108% from the previous year and we've seen an increase of over 3000% in terms of video views.

We've made three new appointments to our Board of Trustees, welcoming a new Treasurer and Trustees with climate, operational and communications experience. Retention among our staff remains incredibly high and we've also been able to provide placements for students and volunteers with lived experience, as well as inviting freelancers with additional expertise to strengthen our team and expand our resources.

Our commitment to staff development continues through targeted training opportunities—provided throughout the year but particularly during our autumn training period—designed to help both individuals and the team grow professionally in areas important to our work. Over the last year we participated in Facilitation training, a Cyber Security workshop hosted by Cybaid, Safeguarding training and a Digital Strategy workshop delivered by a Digital Tech Champion at Arts Council.

Supporting the wellbeing of our staff remains a top priority; we offer ongoing wellbeing resources—including budgets for activities and access to our Employee Assistance Programme—along with regular one-to-one support and supervision.



**COUNTERPOINTS ARTS  
TRUSTEES' REPORT  
For the year ended 31 March 2025**

---

To help guide our work, across the different strands, focus areas, and individual work areas, we started to develop logic models, capturing inputs, activities, outputs and outcomes across all areas of operations and programmes. This tool will assist us as we work towards revising our theory of change and developing a new business plan for 2027 and beyond.

Over the year, our Hoxton workspace has continued to serve as a central meeting point, regularly welcoming partner groups in need of office facilities and providing space for sector-wide workshops, working groups, and training sessions.

To close out 2024, we brought our network together for an Annual Party—a chance for everyone to reconnect, share successes and challenges from the year, and celebrate what we've achieved. The gathering was especially meaningful for our artists, supporters, funders, and partner organisations, and we highlighted the major moments and successful collaborations we had shared over the last year.

**Financial Review**

The income for the period amounted to £912,667 (2024: £731,147) and the total expenditure amounted to £822,958 (2024: £680,558). This resulted in net income of £89,709 (2024: £50,589). At the year-end there were unrestricted funds of £362,642 (2024: £362,031) and restricted funds of £326,600 (2024: £237,502) carried forward.

Arrangement for setting pay and remuneration of Key Management Personnel Salaries are reviewed annually on 1st July and any recommendations for change must be agreed by the Board of Trustees. The Co-chairs of the Trustee Board are responsible for the annual review of the salaries of the Director.

**Future Plans:**

Our future plans include developing our work along the three main strands of Enabling, Producing and Learning in order to continue building support and ecosystems for artists and organisations. We will do this Our future plans focus on strengthening our impact across three key areas: individual artists and organisations, networks and capacity building and narrative and systems change. We aim to keep building support systems and networks for artists and organisations by showcasing their work, helping to develop creative practices, and bringing artistic voices into public and mainstream spaces. We will also continue to promote cross-sector discussions and shared learning with our networks and partners.

Specific areas and programmes of work will include:

**Developing our intersectional work:**

- Commissioning and supporting new work in the intersection of displacement, racial and climate justice and mental health awareness/research;
- Growing our Mental Health and Climate strands of work, with a particular focus on strengthening the Arts, Refugees and Mental Health network through Holding Space events in Wales, Northern Ireland, the East of England and Bradford;
- Supporting work by Black artists via co-commissioning and co-producing and also providing mentoring and networking opportunities.

**COUNTERPOINTS ARTS  
TRUSTEES' REPORT  
For the year ended 31 March 2025**

---

National Focus and Networks:

- Continue to build our reputation as the lead national agency for developing and supporting the arts by and about refugees and migrants;
- Continue to provide career development support for emerging and established Artists from refugee and migrant backgrounds through our talent development programme, including support with funding applications and the launch of a residency programme for Artists.
- Continue growing Refugee Week as the largest UK festival and network celebrating the creativity, resilience and contributions of refugees, engaging new partners and strengthening existing partnerships.
- Deliver our Platforma biennial Festival in the East of England, showcasing new work, sharing learning and developing networks and new collaborations;
- Develop plans for a Counterpoints Arts Visual Arts Exhibition, as part of a new Curatorial strand of work;
- Continue to develop a new public programme including new participatory art commissions, produced in collaboration with Moomin Characters and Southbank Centre;
- Develop a public art commission in collaboration with the Festival of Architecture.

Local Focus:

- Intensify our artistic commissioning in a range of locations with low levels of cultural investment and high levels of migration, prioritising parts of the east of England, including Peterborough, Norwich, Colchester and Great Yarmouth, in preparation for Platforma 2025.

International Work:

- Support the growth of Refugee Week as an international festival, while building our international portfolio, networks and reputation, and where appropriate, help support the development of new festivals around the world, including furthering existing conversations with the USA, Canada, Singapore, Austria, Belgium, Netherlands and Morocco;
- As part of our International Programming, continue developing and producing exciting and impactful public art commissions in Greece, Germany and the UK, creating longer term possibilities for international collaboration and exchange;
- Continue to build our team and programme of activity for Counterpoints Arts Greece established in 2023/24, including new art commissions and public programmes in the context of Refugee Week Greece.

PopChange programme:

- Continue to work with various mainstream partners to develop new collaborations as well as more impactful and long term work within the context of our PopChange comedy and consultation programmes;
- Intensify our ability to shape narrative change through our seed development funding for films or games with migrant narratives.

**COUNTERPOINTS ARTS**  
**TRUSTEES' REPORT**  
**For the year ended 31 March 2025**

---

Organisational Aspirations:

- Continue to diversify our funding strategy to build a stronger base for our business plan aspirations, including beginning to develop a philanthropic network and exploring individual donations;
- Continue to diversify our board, team and advisors in order to ensure that our work remains relevant and informed by a range of different perspectives and lived experiences;
- Continue developing our Impact and Evaluation work in order to influence our partners and the wider network, through sharing the impact of our work, values, and learnings, as well as form a strategy for sharing the wider story of our practice and approach;
- Continue expanding our Digital Production capacity, and develop the idea of an in-house 'Digital Agency';
- Continue building knowledge and expertise in core areas via our annual training programme, such as Contextual Safeguarding, Coaching, Mental Health Awareness, Anti-Islamophobia allyship and Data Protection relevant to our work and activities.

COUNTERPOINTS ARTS  
TRUSTEES’ REPORT  
For the year ended 31 March 2025

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- Reference and Administrative Details

Company number	08062988
Charity number	1150079
Principal and Registered office	Unit 2.3, 128 Hoxton Street, London N16SH; T:02070121761
Bankers	The Co-operative Bank 1 Balloon Street Manchester M60 4EP
Independent Examiners	MHA Business Park 910 The Crescent Colchester CO4 9YQ
Accountants	JS2 Limited One Crown Square Woking Surrey GU21 6HR

Directors and trustees

The directors of the charitable company (the charity) are its trustees for the purposes of charity law. The trustees, officers and staff serving during the year and since the year end were as follows:

Naima Khan	(Co-Chair)
Alice Sachrajda	(Co-Chair resigned on 17 <sup>th</sup> April 2025)
Tim Catherall	(Treasurer resigned on 6 <sup>th</sup> June 2024)
Malu Ansaldo	
Huda Jawad	
Ali Ghaderi	
Sahar Halaimzai	
Jan Brulc	(Appointed 12 <sup>th</sup> September 2024)
Holly Rose Robinson	(Appointed 12 <sup>th</sup> September 2024)
Noora Firaq Ismail	(Appointed 17 <sup>th</sup> April 2025)
Almir Koldzic	(Secretary)

**COUNTERPOINTS ARTS  
TRUSTEES' REPORT  
For the year ended 31 March 2025**

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**Structure, Governance and Management**

**Counterpoints Arts** is a company limited by guarantee governed by its Memorandum and Articles of Association dated 9 May 2012 as amended by special resolution on 28 November 2012 and is a registered charity.

**Trustee recruitment, training and oversight**

There can be no less than 3 trustees. New trustees are appointed by the board.

The trustees meet regularly to oversee the charity's affairs and advise on strategic decisions about the overall direction of the work of the organisation, to monitor finances and contribute towards various aspects of the work of the organisation. There are 10 employees – two full time and eight part time.

New trustees have an orientation programme which includes being given papers and briefings on their legal obligations under charity and company law, on the charity's decision-making process and financial performance. Where appropriate, Trustees will be encouraged to attend appropriate external training.

**Related parties**

Four of our Trustees received remuneration or other benefit from their work with the charity totalling £2,326. Any connection between a trustee or employee of the charity and any individual or organisation which is paid to work with or for the charity must be disclosed to the full board of trustees in the same way as any other contractual relationship with a related third party. Further details of Trustee remuneration can be found in Note 6 to the accounts.

**Risk management**

The Trustees review the risks annually, which the charity may face and have been monitoring carefully the most significant risk identified i.e. that of building a firm financial base on which to build the operations of the charity. As agreed by the Board and as the charity grows, a formal bi-annual review process will be implemented to identify other risks and implement procedures to mitigate those risks identified.

The principle risks, uncertainties and mitigation strategy for Counterpoints Arts Charity are as follows:

- Risks associated with the rise of far right activity and increased risk of online hate, cyber security threats and messaging / campaigning that might be perceived as party-political. **Mitigation plan:** Organise training for staff and partners on cyber security and countering online hate, to equip the team with the ability to respond to any hostility. Continue to check-in with the team on a regular basis and promote good levels of self-care (mental health and wellbeing);
- Risks associated with new and existing laws that restrict public gatherings in relation to our UK and international work, particularly with the appointment of governments who hold far-right views. **Mitigation plan:** Continue to work closely with freelancers and other partners to ensure there are back up plans for cancelled or postponed activity arising from the above risk, and ensure that budgets include a contingency amount for this scenario;

**COUNTERPOINTS ARTS**  
**TRUSTEES' REPORT**  
**For the year ended 31 March 2025**

---

- Increased reputational risks associated with continuing to take a clear position on the ongoing situation in Gaza / Israel. **Mitigation plan:** Continue to advocate for our organisation's mission, according to our articles of association, and respond as necessary to external events affecting our networks and beneficiaries;
- Risks associated with increased workloads due to higher demand for our work, new strands and Refugee Week. **Mitigation plan:** Continue to check-in with the team on a regular basis, promote good levels of self-care (mental health and wellbeing) and offer tailored wellbeing support budgets and our EAP to staff;
- Risks associated with delayed or cancelled activities, resulting in a build-up of underspend and potential impact on our longer-term fundraising efforts and relationships. **Mitigation plan:** Continue to monitor both our financial position and Reserves level on a monthly basis;
- Risks associated with the continuous impact of the cost-of-living crisis on the mental health and well-being of our staff and wider network, starting with those facing health inequalities. **Mitigation plan:** Continue regular supervision and check-ins with staff to assess overall wellbeing and any challenges arising for staff. Manage tailored support in the form of wellbeing budgets, training opportunities and access to our EAP. Continue to review staff salaries and consider inflationary increases during the annual salary review.

**Reserves policy**

The Trustees have reviewed the charity's need for reserves in line with the guidance issued by the Charity Commission, and are committed to building reserves to increase financial security. We have produced and agreed a detailed Reserves Policy going forward, so as to ensure that Counterpoints Arts ongoing and future activities are protected to a reasonable degree from unexpected short-term variance in income and expenditure.

Total reserves at 31st March 25 were £689,242 (2024: £599,533). This consists of unrestricted reserves of £206,321 (2024: £228,175), designated reserves of £156,321 (2024: £133,856) and restricted reserves of £326,600 (2024: £237,502).

***Risks to consider***

Counterpoints Arts is a small charity with a simple organisational structure and this policy has been written by taking into consideration the following types of potential operational and financial risks:

- Risk of unforeseen emergency or other unexpected need for funds, e.g. an unexpected large repair bill or finding 'seed-funding' for an urgent project;
- Covering unforeseen day-to-day operational costs, e.g. employing temporary staff to cover long-term sickness/absence;
- A source of income, e.g. a grant, not being renewed. Funds might be needed to give the Trustees time to take action if income falls below expectations;
- Unforeseen closure and insolvency and associated costs;
- Short and long-term risks associated with the outbreak of a global pandemic or similar events with the potential to impact the organisation's finances.

**COUNTERPOINTS ARTS**  
**TRUSTEES' REPORT**  
**For the year ended 31 March 2025**

---

***Reserve level***

The Board of Trustees for Counterpoints Arts agree to set the reserve level between three and six months' organisational running costs, this being the estimated minimum level required to ensure the work of the organisation can continue without disruption in adverse circumstances, and this level considers the increase in inflation and any other external financial factors. The agreed levels relate to the unrestricted core funds of the organisation.

***Decision-making and lead roles by Governance and Staff***

The reserves level should be monitored by Counterpoints Arts on a monthly basis to check that it remains within 10% of the level set within this policy. If the reserves level varies significantly below or above 10%, then the Board of Trustees should be consulted. Any other significant changes to the budget or financial position of the organisation should be reported to the Board of Trustees.

***Risk assessment***

This policy will be referred to when carrying out financial risk assessments for CA.

***Review of policy***

The reserves level set out in this policy will be reviewed annually by the Treasurer in conjunction with any overall organisational changes.

**Small Company Exemptions**

This report is prepared in accordance with the provisions applicable to companies subject to the small companies' regime within Part 15 of the Companies Act 2006. As a small company it is eligible for exemption from audit.

Signed on behalf of the Board of Directors and Trustees

*Holly Robinson*

Holly Robinson

Trustee and Treasurer

Date: December 16, 2025

**COUNTERPOINTS ARTS**  
**INDEPENDENT EXAMINER'S REPORT**  
**For the year ended 31 March 2025**

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**Outstanding Independent Examiner's Report to the Trustees of Counterpoints Arts**

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2025 which are set out on pages 15 to 29.

**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 company'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**

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Association of Chartered Certified Accountants, which is one of the listed bodies.

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 that in any material respect:

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.

Signed: *Cara Miller*

Dated: December 16, 2025

Cara Miller ACCA

**MHA**

910 The Crescent  
 Colchester, United Kingdom

MHA is the trading name of MHA Audit Services LLP, a limited liability partnership in England and Wales (registered number OC455542).



**COUNTERPOINTS ARTS (COMPANY NUMBER 08062988)**  
**STATEMENT OF FINANCIAL ACTIVITIES (Including Income and Expenditure Account)**  
**For the year ended 31 March 2025**

	Note	Unrestricted Funds 2025 £	Restricted Funds 2025 £	Total 2025 £	Total 2024 £
<b>Income:</b>					
Donations	2	356,912	543,656	900,568	698,854
Charitable activities	2	12,099	-	12,099	32,293
<b>Total income</b>		<b>369,011</b>	<b>543,656</b>	<b>912,667</b>	<b>731,147</b>
<b>Expenditure:</b>					
Charitable activities	3	428,400	394,558	822,958	680,558
<b>Total expenditure</b>		<b>428,400</b>	<b>394,558</b>	<b>822,958</b>	<b>680,558</b>
<b>Net income / (expenditure) for the year and net movement in funds</b>		<b>(59,389)</b>	<b>149,098</b>	<b>89,709</b>	<b>50,589</b>
Total funds brought forward		362,031	237,502	599,533	548,944
<b>Total funds carried forward</b>		<b>302,642</b>	<b>386,600</b>	<b>689,242</b>	<b>599,533</b>

All of the above results derive from continuing activities.

There are no recognised gains and losses for the year.

The notes on the following pages form part of these financial statements

**COUNTERPOINTS ARTS (COMPANY NUMBER 08062988)****BALANCE SHEET****As at 31 March 2025**

	Note	2025 £	2024 £
<b>Current assets</b>			
Debtors	8	40,190	19,129
Cash at bank and in hand		717,668	673,645
<b>Creditors: Amounts falling due within one year</b>	9	(68,616)	(93,241)
<b>Net assets</b>		<b>689,242</b>	<b>599,533</b>
<b>Charity funds</b>			
<b>Unrestricted funds</b>	11	<b>302,642</b>	<b>378,531</b>
<i>General funds</i>		206,321	228,175
<i>Designated Funds</i>		156,321	133,856
<b>Restricted funds</b>		<b>326,600</b>	<b>237,502</b>
<b>Total Charity funds</b>	11	<b>689,242</b>	<b>599,533</b>

For the year ending 31 March 2025 the company was entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

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

The Directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The financial statements were approved by the Directors and authorised for issue on December 16, 2025 and signed on their behalf, by:



Holly Robinson  
Trustee and Treasurer

The notes on the following pages form part of these financial statements

**COUNTERPOINTS ARTS (COMPANY NUMBER 08062988)****STATEMENT OF CASH FLOWS****As at 31 March 2025**

	<b>2025</b>	<b>2025</b>	<b>2024</b>	<b>2024</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Cash flow from operating activities</b>				
Net income / (expenditure)	89,709	50,589		
Adjustments for:				
Decrease / (increase) in debtors	(21,061)	(13,693)		
Increase / (decrease) in creditors	(24,624)	79,527		
<b>Net cash (used in) / provided by operating activities</b>	44,023		116,423	
<b>Change in cash and cash equivalents in the year</b>	44,023		(116,423)	
<b>Cash and cash equivalents at the beginning of the year</b>	673,645		557,222	
<b>Cash and cash equivalents at the end of the year</b>	717,668		673,645	

The notes on the following pages form part of these financial statements

**COUNTERPOINTS ARTS**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the year ended 31 March 2025**

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**1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

**1.1 General information and statement of compliance**

The Charity is a company limited by guarantee (registered number 08062988), which is incorporated and domiciled in England and Wales. The address of the registered office is Unit 2.3, 128 Hoxton Street, London N1 6SH.

The Charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2015.

**1.2 Going concern**

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. This has been adopted as the Trustees consider the level of funds held and the expected level of income and expenditure for 12 months from authorisation of these financial statements. The financial statements are presented in sterling which is the functional currency of the Charity and rounded to the nearest pound.

**1.3 Financial instruments**

The Charity only holds basic Financial Instruments. The financial assets and financial liabilities of the Charity are as follows:

Debtors – accrued income is a basic financial instruments and debt instruments measured at amortised cost are as detailed in Note 8. Prepayments are not financial instruments.

Cash at bank – is classified as a basic financial instrument and is measured at face value.

Liabilities – accruals and other creditors will be classified as financial instruments, and are measured at amortised cost as detailed in Note 9. Deferred income is not deemed to be a financial liability, as in the cash settlement has already taken place and there is simply an obligation to deliver charitable services rather than cash or another financial instrument.

**1.4 Funds**

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

Restricted funds are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

**COUNTERPOINTS ARTS**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the year ended 31 March 2025**

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**1.5 Income recognition**

All income is included in the Statement of Financial Activities (SoFA) when the Charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received.

For donations to be recognised the Charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of these is within the control of the Charity and it is probable that they will be fulfilled.

No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102).

The Charity receives government grants in respect of furthering its charitable objectives. Income from government and other grants are recognised at fair value when the Charity has entitlement after any performance conditions have been met, it is probable that the income will be received and the amount can be measured reliably. If entitlement is not met then these amounts are deferred.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the Bank.

**1.6 Expenditure recognition**

Expenditure is included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered.

Expenditure has been included in the following cost categories:

Charitable activity cost is the expenditure for meeting the Charity's objectives. Such costs include the direct costs of the charitable activities together with costs that are allocated directly to support based on what the invoice is for.

**1.7 Employee Benefits**

The Charity operates a defined contribution plan for the benefit of its employees. Contributions are expensed as they become payable.

**1.8 Tax**

The Charity is an exempt Charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it is able to take advantage of applicable Charity tax exemptions for UK corporation tax purposes.

**1.9 Debtors and creditors receivable / payable within one year**

Trade & other debtors are recognised at the settlement amount due after any trade discount offered.

Creditors are recognised when the Charity has a present legal or constructive obligation resulting from a past event and the settlement is expected to result in an outflow of economic benefits.

**COUNTERPOINTS ARTS**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the year ended 31 March 2025**

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**1.10 Leases**

Rentals applicable to operating leases are charged to the Statement of Financial Activities over the period in which the cost is incurred.

**COUNTERPOINTS ARTS**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the year ended 31 March 2025**

**2. INCOME**

	<b>Unrestricted Funds 2025</b>	<b>Restricted Funds 2025</b>	<b>Total 2025</b>	<b>Total 2024</b>
	£	£	£	£
<b>Grants and donations</b>				
International Comic Relief	-	123,700	<b>123,700</b>	153,800
Arts Council England	106,472	-	<b>106,472</b>	106,472
Tan Kristine	100,000	-	<b>100,000</b>	-
Moomins Characters	-	89,991	<b>89,991</b>	-
Unbound Philanthropy	-	88,000	<b>88,000</b>	93,500
Esmee Fairbairn	77,309	-	<b>77,309</b>	63,333
Baring Foundation	-	50,000	<b>50,000</b>	55,800
Joan Keat	-	42,000	<b>42,000</b>	-
Prism	33,000	-	<b>33,000</b>	47,000
Choose Love	17,000	7,000	<b>24,000</b>	-
AB Charitable Trust	-	20,500	<b>20,500</b>	16,500
United Nations	-	19,060	<b>19,060</b>	10,250
Art Reach Trust	-	15,798	<b>15,798</b>	-
Roddick Foundation	15,000	-	<b>15,000</b>	-
Barnardo's	-	15,000	<b>15,000</b>	-
Migrant Helpline	-	12,500	<b>12,500</b>	12,500
British Red Cross	-	12,500	<b>12,500</b>	12,500
NEU	-	10,000	<b>10,000</b>	-
British Refugee Council	-	7,500	<b>7,500</b>	8,620
IOM	-	6,250	<b>6,250</b>	6,250
Eden Project	-	5,000	<b>5,000</b>	-
Amnesty International UK	-	3,750	<b>3,750</b>	3,750
Affordable Art Fair	3,080	-	<b>3,080</b>	-
Freedom From Torture	-	3,000	<b>3,000</b>	2,000
South Bank	2,880	-	<b>2,880</b>	-
IRC	-	1,875	<b>1,875</b>	1,875
Greater Manchester Arts Centre	-	1,169	<b>1,169</b>	-
British Future	-	1,000	<b>1,000</b>	1,000
City of Sanctuary	-	1,000	<b>1,000</b>	625
Paul Hamlyn Foundation	-	400	<b>400</b>	44,000
John Ellerman	-	-	-	15,000
Unilever	-	-	-	10,000
Co-culture E.V.	-	-	-	4,955
CAFE Ltd	-	-	-	4,245
Oxfam	-	-	-	4,000
Deadbeat Films Ltd	-	-	-	3,231
Doughty St Chamber	-	-	-	2,000
Edgware Road Featu	-	-	-	2,000
Refugee Action	-	-	-	1,875
Europese Culturele	-	-	-	1,091
Show & Tel Ltd	-	-	-	1,022

**COUNTERPOINTS ARTS**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the year ended 31 March 2025**

Nottingham Trent	-	-	-	900
Riot Communication	-	-	-	100
Other Donations	2,171	6,663	<b>8,834</b>	8,660
<b>Total grants and donations</b>	<u>356,912</u>	<u>543,656</u>	<u><b>900,568</b></u>	<u>698,854</u>
	<b>Unrestricted</b>	<b>Restricted</b>		
	<b>Funds</b>	<b>Funds</b>	<b>Total</b>	<b>Total</b>
	<b>2025</b>	<b>2025</b>	<b>2025</b>	<b>2024</b>
<b>Charitable Activities</b>	£	£	£	£
Events and consultancy	12,099	-	<b>12,099</b>	32,293
<b>Total charitable activities</b>	<u>12,099</u>	<u>-</u>	<u><b>12,099</b></u>	<u>32,293</u>

In 2025, £900,568 (2024: £698,854) was received from grants and donations, £356,912 (2024: £209,805) of which to unrestricted funds and the remaining £543,656 (2024: £489,049) to restricted funds.

£106,472 (2024: £106,472) of government grants were received from Arts Council England to fund Counterpoints Arts charitable activities. There were no other contingencies or unfulfilled conditions relating to this fund.

In 2025, £12,099 was received from charitable activities, £12,099 (2024: £32,293) of which to unrestricted funds and the remaining £nil (2024: £nil) to restricted funds.



**COUNTERPOINTS ARTS**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the year ended 31 March 2025**

**3. ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES**

	<b>2025</b>	<b>2024</b>
	£	£
<b>Analysis of direct costs</b>		
Staff costs	363,225	283,513
Event costs	107,214	27,036
Printing and publications	7,574	5,140
Other direct costs	287,216	307,830
<b>Total direct costs</b>	<b>765,229</b>	<b>623,519</b>
<b>Analysis of support costs</b>		
Support staff	8,077	7,780
Property costs	23,953	21,868
Office costs	8,688	8,380
Professional fees	13,357	15,531
Governance costs – Independent Examiner’s fee	3,654	3,480
<b>Total support costs</b>	<b>57,729</b>	<b>57,039</b>
<b>Total costs</b>	<b>822,958</b>	<b>680,558</b>

In 2025, there was £822,958 of expenditure, of which £428,400 (2024: £71,841) was spent from unrestricted funds and the remaining £394,558 (2024: £437,708) spent from restricted funds.

**4. NET INCOME FOR THE YEAR**

This is stated after charging:

	<b>2025</b>	<b>2024</b>
	£	£
Independent examination fees	<b>3,654</b>	3,480

COUNTERPOINTS ARTS  
NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
For the year ended 31 March 2025

5. STAFF COSTS AND EMPLOYEE BENEFITS

Number of employees

The average monthly number of employees during the year was:

	2025	2024
Employees	9	7
<b>Total staff costs and employee benefits were as follows:</b>		
	2025	2024
	£	£
Wages and salaries	326,363	252,405
Social security costs	27,638	25,572
Defined contribution pension costs	17,301	13,316
	<b>371,302</b>	<b>291,293</b>

No employees had total annual emoluments greater than £60,000, but less than £70,000 (2024: None).

One employee had total annual emoluments greater than £70,000, but less than £80,000 (2024: One).

The total employee benefits including pension contributions of the key management personnel were £170,967 (2024: £150,058). Key management personnel is defined as the trustees together with the director of the Charity (who is not a director for the purposes of Companies Act).

**COUNTERPOINTS ARTS**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the year ended 31 March 2025**

**6. DIRECTORS REMUNERATION AND RELATED PARTY TRANSACTIONS**

Five Trustees (2024: Two) received reimbursement for expenses in the year totalling £2,326 (2024: £586). No Trustees were paid for services in the year totalling £nil (2024: £250). There were no other related party transactions in the current year (2024: None).

The total aggregate donations received from Trustees was £nil (2024: £24).

**7. PENSION AND OTHER POST-RETIREMENT BENEFITS**

The Charity operates a defined contribution pension plan for its employees. The amount recognised as an expense in the period was £17,301 (2024: £13,316). The defined contribution liability allocated to restricted funds is £10,263 (2024: £9,334) and unrestricted funds £7,038 (2024: £3,982).

**8. DEBTORS**

	2025 £	2024 £
Other Debtors	40,190	19,129
	<u>40,190</u>	<u>19,129</u>

**9. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2025 £	2024 £
Accruals	39,848	14,470
Deferred Income	23,190	75,000
Other Creditors	5,578	3,771
	<u>68,616</u>	<u>93,241</u>
Opening deferred income	75,000	-
Released in the year	(75,000)	-
Income deferred in the current year	23,190	75,000
	<u>23,190</u>	<u>75,000</u>

Deferred income comprises receipts received in the year which relate to activities to be completed in future periods.

**10. ANALYSIS OF NET ASSETS BETWEEN FUNDS**

	Unrestricted Funds 2025 £	Designated Funds 2025 £	Restricted Funds 2025 £	Total 2025 £
Assets	274,937	156,321	326,600	757,858
Liabilities	(68,616)	-	-	(68,616)
<b>Net current assets</b>	<u>206,321</u>	<u>156,321</u>	<u>326,600</u>	<u>689,242</u>

**COUNTERPOINTS ARTS**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the year ended 31 March 2025**

**10. ANALYSIS OF NET ASSETS BETWEEN FUNDS (continued)**

	Unrestricted Funds 2024 £	Designated Funds 2024 £	Restricted Funds 2024 £	Total 2024 £
Assets	321,415	133,856	237,502	692,774
Liabilities	(93,240)	-	-	(93,240)
<b>Net current assets</b>	<b>228,175</b>	<b>133,856</b>	<b>237,502</b>	<b>599,533</b>

**11. FUND RECONCILIATION**

CURRENT YEAR	Balance at 1 April 2024 £	Income £	Expenditure £	Transfer £	Balance at 31 March 2025 £
<b>Restricted funds</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Staff and Core Costs Fund	40,085	85,362	(51,764)	-	73,683
Refugee Week Fund	48,039	101,079	(106,529)	-	42,589
Pop Culture	46,672	107,326	(69,323)	-	84,675
Arts and Social Change	4,921	35,000	(32,196)	-	7,725
Arts and Mental Health	39,780	64,898	(41,677)	-	63,001
Across Borders	54,837	-	(54,837)	-	-
Footnote Literature Prize	3,168	-	(3,168)	-	-
Moomins Characters	-	89,991	(35,064)	-	54,927
<b>Total Restricted funds</b>	<b>237,502</b>	<b>483,656</b>	<b>(394,558)</b>	<b>-</b>	<b>326,600</b>
<b>Unrestricted funds</b>	<b>228,175</b>	<b>93,344</b>	<b>(115,198)</b>	<b>-</b>	<b>206,321</b>
Productions	23,706	67,083	(74,930)	-	15,859
Platforma	786	58,250	(59,036)	-	-
Core	47,861	68,334	(37,853)	-	73,342
Pop Culture	61,503	-	-	-	61,503
New Curatorial Collaborations	-	142,000	(141,383)	-	617
<b>Total Designated Funds</b>	<b>133,856</b>	<b>335,667</b>	<b>(313,202)</b>	<b>-</b>	<b>156,321</b>
<b>Total funds</b>	<b>599,533</b>	<b>912,667</b>	<b>(822,958)</b>	<b>-</b>	<b>689,242</b>

**COUNTERPOINTS ARTS**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the year ended 31 March 2025**

**11. FUND RECONCILIATION (Continued)**

<b>PRIOR YEAR</b>	<b>Balance at 1 April 2023</b>	<b>Income</b>	<b>Expenditure</b>	<b>Transfer</b>	<b>Balance at 31 March 2024</b>
<b>Restricted funds</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Staff and Core Costs Fund	<b>13,585</b>	139,000	(112,500)	-	<b>40,085</b>
Refugee Week Fund	<b>44,195</b>	88,560	(84,716)	-	<b>48,039</b>
Learning Lab	<b>13,989</b>	11,241	(25,230)	-	-
Leadership & Comm	<b>5,017</b>	-	(5,017)	-	-
Pop Culture	-	107,548	(60,876)	-	<b>46,672</b>
Arts and Social Change	-	15,000	(10,079)	-	<b>4,921</b>
Arts and Mental Health	<b>1,300</b>	56,650	(18,170)	-	<b>39,780</b>
Across Borders	<b>108,075</b>	54,050	(107,288)	-	<b>54,837</b>
Footnote Literature Prize	-	17,000	(13,832)	-	<b>3,168</b>
<b>Total Restricted funds</b>	<b>186,161</b>	<b>489,049</b>	<b>(437,708)</b>	-	<b>237,502</b>
<b>Unrestricted funds</b>	<b>362,783</b>	<b>46,643</b>	<b>(71,840)</b>	<b>(109,411)</b>	<b>228,175</b>
Productions	-	73,000	(66,269)	16,975	<b>23,706</b>
Platforma	-	59,122	(89,269)	30,933	<b>786</b>
Core	-	63,333	(15,472)	-	<b>47,861</b>
Pop Culture	-	-	-	61,503	<b>61,503</b>
<b>Total Designated Funds</b>	-	195,455	<b>(171,010)</b>	<b>109,411</b>	<b>133,856</b>
<b>Total funds</b>	<b>548,944</b>	<b>731,147</b>	<b>(680,558)</b>	-	<b>599,533</b>

**Restricted**

Staff and Core Costs Fund

Restricted funding for ongoing operational costs and for employers liabilities arising on transfer of employment contracts to Counterpoints Arts.

Refugee Week Fund

Restricted funding for an annual, UK wide festival of arts, cultural and educational events that promote the contribution of refugees to the UK.

Pop Culture

Restricted Funding for a strand of work in the field of pop culture and social change, encompassing sport, film/TV, fashion and gaming.

**COUNTERPOINTS ARTS**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the year ended 31 March 2025**

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**11. FUND RECONCILIATION (continued)**

**Restricted**

Arts and Social Change Retreat	Restricted funding towards networking retreats across our projects, including around climate and popular culture.
Arts and Mental Health	Restricted funding towards our Arts, Migration and Displacement strand of work developing commissions, networks and shared learning around how arts promotes mental health.
Footnote Literature Prize	Restricted funding towards our literary award that seeks to amplify and platform marginalised literary voices from migrant or refugee backgrounds.
Moomins	Restricted funding for a series of commissions in four locations across the UK marking the 80th anniversary of Moomin Characters and Refugee Week 2025.
Across Borders	Restricted funding for collaborative work on public art commissions with partner organisations and artists in Athens (Greece), Berlin (Germany), Margate (Kent, UK) and Yorkshire (UK).
New Collaborations	Restricted funding towards our ongoing programming of productions and arts events, taking place across London and the UK, as well as digital commissioning and content development.

**Designated**

Core	Designated funding for ongoing operational costs, including staffing and organisational development.
Platforma	Designated funding towards ongoing enabling work, including networking events, artistic support, and arts programming related to our bi-annual Platforma festival.
Productions	Designated funding towards our ongoing programming of productions and arts events, taking place across London and the UK
Pop Culture	Designated funding for a strand of work in the field of pop culture and social change, encompassing sport, film/TV, fashion and gaming.

COUNTERPOINTS ARTS  
NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
For the year ended 31 March 2025

12. OTHER FINANCIAL COMMITMENTS – LAND AND BUILDINGS

	2025	2024
	£	£
Contracts ending;		
Not later than one year	15,201	7,037
Later than one and not later than five years	24,068	-
	<u>39,269</u>	<u>7,037</u>

Lease payments recognised as an expense in the year were £19,984 (2024: £18,691)

13. SHARE CAPITAL

As the company is limited by guarantee it has no share capital and no shareholders.