

Company registration number: 06067760  
Charity registration number: 1183582

**KAKILANG LTD  
TRUSTEES' REPORT AND  
UNAUDITED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2025**

## Kakilang Ltd Contents

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	<b>Page</b>
Trustees' Report	1—9
Independent Examiner's Report	10
Statement of Financial Activities (including Income and Expenditure Account)	11
Comparative Statement of Financial Activities (including Income and Expenditure Account)	12
Statement of Financial Position	13
Notes to the Financial Statements	14—18

**Kakilang Ltd**  
**Company No. 06067760**  
**Trustees' Report For The Year Ended 31 March 2025**

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

## **Objectives and Activities**

### **Aims and Objectives**

Kakilang's vision is Coming Together Through Art. Our mission is to produce and present world-class art, and pioneer multi-disciplinary artforms from a wide spectrum of Southeast and East Asian voices.

Kakilang's values include those below:

- We bring people together through art.
- We build art that demands Equality.
- We create with artists at the core.
- We generate a space where art forms intersect, inspire, play with and talk to each other.
- We raise awareness, and seek ways to address larger global issues, by engaging people through the arts.

The Trustees review the charity's activities and annual business plan in line with these objectives, vision and mission each year. The annual business plan is also endorsed by Arts Council England.

Each year the Trustees, the permanent team and a representative of Arts Council England carry out an Annual Performance Review of the company. The Review of 2024/25 with Arts Council England took place on 19 June 2024.

### **Public Benefit**

The charity's objectives are to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the visual, performing and digital arts.

The Trustees refer to the Charity Commission's guidance on public benefit when setting out the charity's objectives and reviewing the charity's activities and achievements for this report.

The trustees confirm that they have complied with the requirements of Section 17 of the Charities Act 2011 to have due regard to the Charity Commission's guidance on public benefit.

## **Achievements and Performance**

### **Main Achievements**

In the financial year 2024/25, our team, comprised of a two interim Executive Directors (1 stepped down on 31 March 2025), and Artistic Director/Co-CEO (in post from 16 December 2024), two Associate Artistic Directors (Si Rawlinson stepped down on 26 December 2024 and Daniel York Loh on 21 February 2025). Diana Cheung was appointed as part time Producer on October 21, 2024, but stepped down on 31 March 2025 due to accepting a full time position elsewhere. The existing staff consisted of a General Manager, a Head of Marketing and Audience Development, and an Arts and Community Producer; they were responsible for delivering and maintaining an ambitious and high quality programme throughout 24/25, with Board oversight and reporting.

We continued to expand our reach and establish ourselves as a company set on producing high quality art since our rebrand from Chinese Arts Now to Kakilang in October 2022. We have received overwhelmingly positive feedback for our work. Through working with new and established partnerships with a diverse range of organisations like Soho Theatre, Omnibus Theatre, Hoxton Hall, the ESEA Community Centre, The Place, Voice ESEA, we presented a groundbreaking new Kakilang Production, The Dao of Unrepresented British Chinese Experience, continued to grow our Community Engagement strand, and developed new audiences.

### **Kakilang Productions**

#### ***The Dao of Unrepresentative British Chinese Experience***

Associate Artistic Director Daniel York Loh created and presented the UK premiere of his new semi-autobiographical, psychedelic, punk rock show, The Dao of Unrepresentative British Chinese Experience. Inspired by his personal story, the show is written by York Loh who also performs in the show. Semi-autobiographical and explosive, Daniel York Loh's psychedelic gig-theatrical punk pop rap rock riff on what path to choose, which identity politics to embrace or whether it's just easier to follow the 'Dao' of ancient Chinese philosopher Zhuangzi and dream you're a butterfly. Or, be a butterfly dreaming of being 'Chinese'... The 'British Chinese'. So often regarded as a 'model minority'. Quiet, high-achieving, polite, invisible... But when someone who is 'British Chinese' spends their life taking drugs, getting thrown out of school, claiming benefits, being chased in stolen cars, getting locked up, then rehabilitating onto the stage, where do they fit in? Oh, and they're not quite 'Chinese' enough anyway.

### **Key Figures & Outcomes:**

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# Kakilang Ltd

## Trustees' Report (continued)

### For The Year Ended 31 March 2025

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#### Main Achievements - continued

- **Ticket Sales:** 1,709 tickets sold (average 71 per performance)
- **Award Recognition:** Nominated for an Offie Award in the Performance Piece category
- **Media Coverage:** 35 pieces secured through PR campaign led by Chloe Nelkin
- **Public & Critical Reception:** Positive press reviews and audience vox pops)

#### Impact on Company:

- Elevated organisational profile through strong media presence and award nomination
- Showcase British Chinese/ESEA narratives in mainstream cultural venues in London
- First long run production for Kakilang
- Support of ESEA leadership and artistic growth in sector

7 community engagement pieces of work were delivered for Dao, as well as promoting the show via numerous emails to community participants.

We organised a group show discount for 7 Goldsmiths Festival MA students, offering them the opportunity to engage directly with the production as part of their academic and creative development.

In collaboration with the National Youth Theatre (NYT), we delivered a bespoke storytelling workshop led by Daniel at their premises, which was attended by 14 participants. We arranged a group discount for 5 NYT members, enabling these young creatives to experience the production.

A rapid-response writing and performance collaboration was developed with Synergy Theatre, an organisation that works with people who have lived experience of the criminal justice system—one of the central themes of the play. The collaboration included free tickets to the show, a bespoke workshop led by Daniel in their Brixton House space, access to rehearsal space, and a pre-show sharing event at Soho Theatre where participants presented their creative responses to an invited audience of family, friends, and the Kakilang team. In total, 9 Synergy participants took part, supported by 1 paid director and 2 paid ESEA actors, with 31 people attending the private sharing event.

We also worked in partnership with On Your Side, End Violence and Racism, and Protection Approaches to provide a care package within the digital freesheet. This resource offered support for audience members affected by the show's themes of racism and violence. In addition, we delivered an online hate crime awareness workshop to extend this work into a practical and educational context. All audience members had access to the care package via the digital freesheet, and 4 individuals attended the online workshop.

To further contextualise the show's themes, we hosted a panel discussion at Soho Theatre featuring 3 external speakers: Leda Yang, Business Operations, Communications and Programming at Hackney Chinese Community Centre; Esther Baker, founder of Synergy Theatre; and Jassa Ahluwalia, writer of *Both Not Half* and actor. The discussion explored key ideas around mixed identity, racism, and reclaiming agency through the arts. Approximately 22 audience members attended the event.

We also collaborated with the British Chinese Society to arrange a group visit to the show, followed by a meet-and-greet with the cast. This provided an opportunity for community members to connect with the artists and discuss shared experiences and cultural perspectives. Around 15 people attended as part of this initiative.

Finally, we worked with Outside Edge, the UK's only theatre organisation supporting people with lived experience of addiction—another key theme explored in the production. 10 free tickets were provided for Outside Edge members, allowing them to attend and engage with the performance in a supportive and relevant context.

All of this activity enabled us to reach new, and often underrepresented, audiences, increasing engagement with our work and increasing awareness of us and ESEA arts as a whole.

#### The Lonesome Death of Eng Bunker

In collaboration with Wattle & Daub, Kakilang co-produced *The Lonesome Death of Eng Bunker* at the Omnibus Theatre for 5 performances.

On January 17th 1874, Eng Bunker woke to discover his brother Chang was dead. The twin brothers, Siamese immigrants and entertainers who had carved out an uneasy space in the rotten heart of the American Dream, were conjoined by a band of cartilage and shared a liver. This is the story of Eng's final hours; alone for the first time in his life. Using puppetry, music and striptease, this is a gothic horror about the brutal cost of assimilation, being entirely alone in the universe, and about waking up tethered to a dead body.

In September 2024, we delivered 2 Augmented Reality & Puppetry workshops at Hoxton Hall, to allow people to engage with the core genre of the show in a hands-on and contemporary context. The workshops were led by acclaimed puppet maker, Mikayla Teodoro (Tototo, 101 Dalmations, Lion King), and talented art and technology artist Donald Shek. 17 participants attended.

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**Kakilang Ltd**  
**Trustees' Report (continued)**  
**For The Year Ended 31 March 2025**

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### **Main Achievements - continued**

Kakilang hosted a post-show panel discussion with Tobi Poster-Su (the creator and performer of the show) and Iskandar R. Sharazuddin (director) during the press night, to enable the audience to ask questions and learn more about the making and context of the show. Over 60 people attended in person and around 10 attended on Instagram live.

### **Artist Development**

#### **Creative Lab 2.0**

Creative Lab (CL) 2.0 took place at Rich Mix, London, from February to May 2025. For £10, creatives took part in up to 8 interdisciplinary workshops each led by 2 leading and mostly ESEA practitioners, connecting with like-minded creatives and expanding their skills and network. Our CL programme is for primarily, but not exclusively, emerging and mid-career ESEA creatives to upskill and experiment with new artistic mediums and tools across performing and visual arts, e.g. augmented reality, clowning, puppetry, video technology, sound design, and oral histories. Participants then took advantage of 5 days worth of free rehearsal/make space to create new, scratch work inspired by the workshops (the Development Period), which was presented to family and friends, and any industry leaders they wish to invite, in a private sharing event.

We provided 3 x £200 bursaries for participants in need, to assist with travel, childcare and any other costs. This included a participant who is an asylum seeker. We also provided a professional development opportunity with a £600 stipend to bring on board a participant as the Artist Liaison to assist us with the Development Period and sharing event.

Over 76 participants accessed Creative Lab 2024 across the programme, with an average of 19 participants per workshop. 10 participants took advantage of the free make/rehearsal space. 9 works were presented at the scratch to an audience of around 100 people.

### **Community Engagement Programmes**

#### **FOCV Youth Taster Session (2025)**

We delivered this FOCV taster session for young people below the age of 18 at ESEA Community Centre in Hackney, to test out interest and in preparation for our subsequent 4 youth programmes being delivered with Lightbulb Trust Funding in 2025. A total of 10 people signed up between ESEA Community Centre and Kakilang, with 4 people attending, aged between 11 to 20. We suspect that the free nature of the workshop may have resulted in a higher dropout rate, as some participants felt less obligated to attend.

Despite the low turnout, the session was successful and rewarding. The participants were engaged, supportive of one another, and eager to try new activities. They asked many thoughtful questions and interacted well with the workshop leaders.

Iris, 12 years old:

"It was very fun! I enjoyed creating my body map."

Aidan, 15 years old:

"It was a very worthwhile experience and I really enjoyed how interactive the workshop was. Thank you!"

Tik, 19 years old:

"I didn't know what to expect as I am from Leicester, in London for a weekend to explore the art scene and came across this workshop via Eventbrite. I have not heard of Kakilang or ESEA Community Centre before, but I will keep an eye out for their future events/workshops. I thoroughly enjoyed today and it was great to get to know the workshop leaders, as I am interested in starting a career in the arts."

The learnings from this workshop has been very helpful for planning and delivering our youth programmes in 25/26, which is enabling us to reach younger people and help them access art at an earlier age.

#### **Ronin by Yukiko Masui - Support-in-Kind**

As part of our Support-in-Kind work, we supported Yukiko (Saving Face performer; dancer and choreographer) with her 'Ronin' sharing in October 2024, a new immersive theatre, dance and sword production exploring Japanese female narratives being produced by The Place, London. Katrina organised for 3 community participants to attend the sharing as critical friends, offering feedback to help the development of the work.

We also delivered a sword and movement workshop at The Place in November 2024, led by Si Rawlinson and Yukiko. This was very popular with the 20 places filling up in a few days.

This kind of work enables us to support more ESEA artists and nurture long-term relationships with artists and partners.

### **Audience Development Event**

#### **Moongate Mix x Kakilang – ASIAN IS THE NEW COMEDY & ROCK 'N' ROLL II**

**Location:** Omnibus Theatre

**Date:** 9 September (ESEA Heritage Month)

#### **Activity Overview:**

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**Kakilang Ltd**  
**Trustees' Report (continued)**  
**For The Year Ended 31 March 2025**

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**Main Achievements - continued**

Live comedy, music, and cultural evening featuring ESEA performers and stalls, with food pop-up and exhibition.

**Key Figures & Outcomes:**

- **Ticket Sales:** 52 tickets sold (5 comps)
- **Additional Sales:** 1 Dao playtext sold
- **Audience Demographic:** Approx. 80% ESEA audience
- **Performers:** Jason Kwan, Huge Davies, Ria Lina, Cathy Jain
- **Food & Stalls:** Malaysian pop-up kitchen GWEILO and arts stalls/exhibition by Donald Shek

**Feedback Highlights:**

- **Audience:** "Fun evening out, ESEA talents at their best."
- **Artists:** "I don't think I have performed in front of such a large ESEA audience before."

**Impact on Company:**

- Collaboration with another ESEA organisation, artist and food vendor to celebrate ESEA Heritage Month
- Introduced new audiences to Kakilang/Moongate Mix and increased community engagement
- Demonstrated demand for comedic and social events within the ESEA community, exploring this strand going forward.

**Little TASTE**

**Location:** Looking Glass Cocktail Bar

**Date:** Tuesday 5 November

**Activity Overview:**

A multidisciplinary performance night featuring emerging Queer artists, hosted by a drag king with live DJ.

**Key Figures & Outcomes:**

- **Tickets Sold:** 31 (+10 comps)
- **Audience Demographic:** 90% ESEA audience
- **Artists Selected via Open Call: (£100 contribution fee)** Mild Peril • Shannon Ong • Matt Tam • Jash Yuan
- **Additional:** DJ shane (daebak) and host Sigi Moonlight

**Feedback Highlights:**

- **Audience:** "It was such a beautiful night, celebrating queer artists."
- **Artists:** "Thank you... such a fantastic night! It was a joy to be part of this event."

**Impact on Company:**

- Expanded Kakilang's reach into LGBTQ+ and nightlife spaces, continue to support ESEA queer communities
- Demonstrated ability to platform emerging talent and community-driven curation
- Built new networks in non-traditional performance venues (New bar venue)

**Future Plans**

**New Leadership**

This year saw significant changes in Kakilang's leadership structure, with time being taken for reflection on the most appropriate structure moving forward. In June 2023, former Artistic Director/CEO, An-Ting Chang, stepped down from her role. Natalie Chan was then appointed as Director/CEO, beginning on 1 September 2023, stepping down on 21 March 2024. At the end of March 2024, two staff members, Joey Jepps, General Manager, and Katrina Man, Arts and Community Producer, were appointed interim Co-Executive Directors, taking on some responsibilities previously held by the (Artistic) Director/CEO. This structure continued into 2024/25 as proper reflection on the most appropriate structure was undertaken.

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**Kakilang Ltd**  
**Trustees' Report (continued)**  
**For The Year Ended 31 March 2025**

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### **Main Achievements - continued**

Most of the rest of the team, including two Associate Artistic Directors remained, therefore we were confident that there is appropriate leadership and teamwork in place to continue to drive Kakilang's future plans. In December 2024, the organisation appointed a new Artistic Director/Co-CEO Howl Yuan, with an Executive Director/Co-CEO appointment planned for early summer 2025.

### **Kakilang Commissions**

In 2024/2025, we were thrilled to receive over 100 applications for our open call commissions. The creativity and ambition on display were truly inspiring, and we're grateful to everyone who shared their work with us. We commissioned 4 new works by ESEA artists - two performing arts projects and two non-performing arts commissions. Kakilang will support their work with the intention to have them publicly presented in 25/26 and 26/27.

**1. Elisabeth Gunawan & KISS WITNESS**

Project: Prayers for a Hungry Ghost

About the artists: KISS WITNESS is an independent theatre collective creating immersive headphone-theatre experiences; their debut won the Charlie Hartill Award and they've had sold-out runs at VOILA! Festival and beyond.

**2. Xin Wen and JJ Agcaoili**

Project: 2025PCM

About the artists: Xin and JJ are a London-based duo blending emerging technologies with spatial design; their experimental film and immersive work has toured major international venues, and they co-founded Many Projects Studio in 2024 .

**3. Eelyn Lee**

Project: Ancestral Futures 源流之後

About the artist: Eelyn Lee is an award-winning Hong Kong-English artist and filmmaker whose immersive works explore identity and grief through ritual, costume, and sound.

**4. ShayShay**

Project: Untitled Japanese Internment Play

About the artist: ShayShay (they/them) is a non-binary playwright and screenwriter using transatlantic comedy to examine race and queerness; co-founder of Pan-Asian cabaret collective The Bitten Peach.

### **Financial Review**

#### **Financial Position**

The Charity remains financially sound. During the year the Charity made a small deficit of (£10,153) (2024 : surplus £51,664).

Income in the year was £225,265 (2024 : £323,469). The Charity had an accumulated surplus of £190,381 at 31st March 2025 of which £171,881 (2024: £156,284) was unrestricted and £18,500 (2024 : £44,250) was restricted.

#### **Primary funding sources**

The company's main source of income is Arts Council England. Alongside this regular support, the organisation receives income from ticket sales, production income, fundraising and donations. We achieved great fundraising success from trusts and foundations in 2022/23, which include multi-year funding that carried into 2024/25, providing long term stability for the company.

#### **Fundraising and Donations**

Financially, we achieved success with an income exceeding £225,265. The successful funding bids with the John Ellerman Foundation (£90,000 over three years) and the Paul Hamlyn Foundation (£60,000 over two years) in 2022/23 strengthened our financial stability. In addition, £5,000 of funding was secured from the Cockayne Foundation to support the production of The Dao of Unrepresentative British Chinese Experience.

The company makes applications directly to sponsors, trusts and foundations and potential donors, and does not use professional fundraisers.

**Kakilang Ltd**  
**Trustees' Report (continued)**  
**For The Year Ended 31 March 2025**

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### **Reserves Policy**

Kakilang's Reserves Policy is to accumulate and maintain a Reserve Fund equal to approximately 6 months running costs, excluding expenditure related to Kakilang Productions and any other major projects (estimated at £100,000). The company's current Reserve Fund totalled £53,943 at 31st March 2025.

### **Going Concern**

Having reviewed the company's performance, its current reserves status and the on-going support of Arts Council England, the Trustees have no concerns regarding the company's ability to continue as a going concern.

## **Structure, Governance and Management**

### **Governing Document**

#### **Structure, Governance and Management**

Kakilang Limited (formerly Chinese Arts Now Limited or CAN) was founded in 2007. The company became a National Portfolio Organisation, receiving annual funding support from Arts Council England, on 1st April 2018. We applied to continue as an NPO in May 2022, and received the decision in November 2022 that we have received continued regular funding for at least three years from 1st April 2023. Arts Council England has announced they will be extending the current NPO period to 31st March 2027, subject to applying for yearly extensions.

Day to day management of the company is delegated to a permanent team. From 1 April 2024 and 16 December 2024, the company was in a leadership interim phase, with no appointed CEO. The previous CEO left on 21 March 2023, in the previous financial year. Day-to-day operations were upkept by Joey Jepps and Katrina Man as interim Co-Executive Directors. From 16 December 2024, Kakilang appointed Howl Cheng Po Yuan as Artistic Director/Co-CEO, with plans for an Executive Director/Co-CEO to be recruited in the financial year 25/26. When the company mounts productions and other activities, it engages freelance artists, marketing and production staff on an as required basis.

The organisation is a company limited by guarantee without share capital. The guarantee of company members is £1. The company was incorporated on 25 January 2007 and is governed by Articles of Association dated 14 July 2021. The Company changed its name from Chinese Arts Now to Kakilang Limited on 13 October 2022.

The company achieved charity status in May 2019. Charitable status enables it to increase its future fundraising efforts and is essential to its plans to diversify income streams. The registered charity number is: 1183582.

During the year, we witnessed changes in our Board of Directors with three members resigning, making the total number of Directors five as of 31 March 2025. One further Trustee is the Treasurer and will stay into early 25/26 to ensure continued business operations, but has plans to step-down early Summer 2025. Kakilang will recruit a further 4 Trustees before Summer 2025, resulting in 8 Trustees by September 2025.

All Trustees are volunteers and receive no benefits from the organisation.

### **Trustee Selection Methods**

#### **Trustees' recruitment, induction and training**

When appropriate, Kakilang recruits new Trustees by widely promoting the opportunities available – with a particular emphasis on diversity. Trustees are formally appointed by the existing Trustees, on the basis of the skills, knowledge and life experience they bring to the organisation.

New Trustees are offered a full induction to the Board, including discussions with the Chair and senior staff, and provision of relevant documentation (including Articles, Financial Statements, and company policies). Attention is drawn to the guidance available from the Charity Commission.

#### **Remuneration of key management personnel**

Due to staff turnover throughout the year, key management personnel comprise of all staff members and the Board of Trustees (all unpaid). Staff remuneration is set in the annual budget in line with industry standards and the annual budget is reviewed and approved by the Trustees.



**Kakilang Ltd**  
**Trustees' Report (continued)**  
**For The Year Ended 31 March 2025**

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**Risk management**

The Trustees monitor potential risk to the company in all areas through a risk register that is reviewed by the Trustees every 3 months at Board Meetings. Additionally, the company's permanent team members regularly carry out risk assessments as part of their work and all staff are given Health and Safety Executive information about health and safety at work.

The company's productions and other presentations take place in venues managed by third parties. The producers of each show carry out Health and Safety risk assessments at each venue.

The major risks identified by the company are:

- Ensuring enough work is in development for future programming, fulfilling our audience development strategy
- National and global politics impacting mission and vision
- Reputational risk across sector, stakeholders, and funders, due to leadership instability in previous financial year
- Interim leadership structure and lack of artistic direction
- Not achieving fundraising targets for the year
- Failing to reach income target for the financial year

There is an interim leadership structure consisting of two interim Co-Executive Directors, appointed from existing staff. Appropriate training has been identified for the two Co-Executive Directors to improve any gaps in their knowledge and to properly support their development. Kakilang's Board of Trustees stayed in close contact and communication with interim directors and closely monitored operational and artistic delivery with a focus on financial resilience.

To ensure income targets are closely monitored throughout the year, Kakilang produces an engaging programme that exemplifies Kakilang's commitment to high quality art, closely monitoring income against the budget periodically and developing production and marketing plans in tandem.

The Board and staff are continuing to review and taking appropriate action to mitigate these risks as far as feasible.

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**Kakilang Ltd**  
**Trustees' Report (continued)**  
**For The Year Ended 31 March 2025**

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**Reference and Administrative Details**

**Trustees**

Ms Maureen Chui  
Ms Natasha Betteridge  
Dr Broderick Chow  
Ms Emily Beswick  
Ms Jui-Lan Lee (resigned 28/02/2025)  
Mr Tom Curteis (appointed 02/05/2025)  
Mr Peter Hodges (resigned 31/01/2025)  
Mr Peter Hodges (resigned 31/01/2025)  
Mr Pojuei Chou (resigned 28/02/2025)  
Ms Viola Jardon (appointed 02/05/2025)  
Ms Borim Kim (appointed 02/05/2025)  
Ms Anna Leckie (appointed 02/05/2025)  
Mrs Lai Wong (appointed 26/02/2025) (resigned 26/03/2025)

**Company Secretary**

Mr Joey Jepps (appointed 10/10/2024)

**Charity Number**

1183582

**Company Number**

06067760

**Independent Examiner**

Caroline Clarke ACA  
Clarke + Wells  
Ground Floor  
66 High Street  
Lewes  
East Sussex BN7 1XG

**Kakilang Ltd**  
**Trustees' Report (continued)**  
**For The Year Ended 31 March 2025**

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**Small Company Rules**

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

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



Dr Broderick Chow

Trustee  
16th December  
2025

**Kakilang Ltd**  
**Independent Examiner's Report to the Trustees of Kakilang Ltd**  
**For The Year Ended 31 March 2025**

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

**Responsibilities and Basis of Report**

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

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

**Independent Examiner's Statement**

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

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

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

*Caroline Clarke*

Caroline Clarke ACA  
16th December 2025  
Clarke + Wells  
Ground Floor  
66 High Street  
Lewes  
East Sussex  
BN7 1XG

**Kakilang Ltd**  
**Statement of Financial Activities (including Income and Expenditure Account)**  
**For The Year Ended 31 March 2025**

				2025	2024
		Unrestricted funds	Restricted funds	Total funds	Total funds
	Notes	£	£	£	£
<b>INCOME AND ENDOWMENTS FROM:</b>					
Donations and legacies	3	178,574	30,000	208,574	267,570
Charitable activities:	4				
Promotion of the Arts		14,548	-	14,548	55,899
Investments	5	2,143	-	2,143	-
		<u>195,265</u>	<u>30,000</u>	<u>225,265</u>	<u>323,469</u>
<b>EXPENDITURE ON:</b>					
Charitable activities:	6				
Promotion of the Arts		(179,668)	(55,750)	(235,418)	(271,805)
<b>NET (EXPENDITURE)/INCOME</b>		<u>15,597</u>	<u>(25,750)</u>	<u>(10,153)</u>	<u>51,664</u>
<b>NET MOVEMENT IN FUNDS</b>		<u>15,597</u>	<u>(25,750)</u>	<u>(10,153)</u>	<u>51,664</u>
<b>RECONCILIATION OF FUNDS:</b>					
Total funds brought forward		<u>156,284</u>	<u>44,250</u>	<u>200,534</u>	<u>148,870</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b>14</b>	<u><u>171,881</u></u>	<u><u>18,500</u></u>	<u><u>190,381</u></u>	<u><u>200,534</u></u>

The notes on pages 14 to 18 form part of these financial statements.

**Kakilang Ltd**  
**Comparative Statement of Financial Activities (including Income and Expenditure**  
**Account)**  
**For The Year Ended 31 March 2025**

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		<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>2024 Total funds</b>
	<b>Notes</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>INCOME AND ENDOWMENTS FROM:</b>				
Donations and legacies	<b>3</b>	207,570	60,000	267,570
Charitable activities:	<b>4</b>			
Promotion of the Arts		55,899	-	55,899
		<u>263,469</u>	<u>60,000</u>	<u>323,469</u>
<b>EXPENDITURE ON:</b>				
Charitable activities:	<b>6</b>			
Promotion of the Arts		(234,258)	(37,547)	(271,805)
<b>NET INCOME</b>		<u>29,211</u>	<u>22,453</u>	<u>51,664</u>
<b>NET MOVEMENT IN FUNDS</b>		<u>29,211</u>	<u>22,453</u>	<u>51,664</u>
<b>RECONCILIATION OF FUNDS:</b>				
Total funds brought forward		127,073	21,797	148,870
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b>14</b>	<u><u>156,284</u></u>	<u><u>44,250</u></u>	<u><u>200,534</u></u>

The notes on pages 14 to 18 form part of these financial statements.

**Kakilang Ltd**  
**Statement of Financial Position**  
**As At 31 March 2025**

				2025	2024
		Unrestricted funds	Restricted funds	Total funds	Total funds
	Notes	£	£	£	£
<b>CURRENT ASSETS</b>					
Debtors	11	1,825	-	1,825	2,187
Cash at bank and in hand		171,957	18,500	190,457	200,593
		<u>173,782</u>	<u>18,500</u>	<u>192,282</u>	<u>202,780</u>
<b>Creditors: Amounts Falling Due Within One Year</b>	12	(1,901)	-	(1,901)	(2,246)
		<u>171,881</u>	<u>18,500</u>	<u>190,381</u>	<u>200,534</u>
<b>NET CURRENT ASSETS (LIABILITIES)</b>					
		<u>171,881</u>	<u>18,500</u>	<u>190,381</u>	<u>200,534</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>					
		<u>171,881</u>	<u>18,500</u>	<u>190,381</u>	<u>200,534</u>
<b>NET ASSETS</b>					
		<u>171,881</u>	<u>18,500</u>	<u>190,381</u>	<u>200,534</u>
<b>FUNDS OF THE CHARITY</b>					
Restricted Funds				18,500	44,250
Unrestricted Funds				<u>171,881</u>	<u>156,284</u>
<b>TOTAL FUNDS</b>	14			<u>190,381</u>	<u>200,534</u>

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

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

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

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

On behalf of the board



Dr Broderick Chow

Trustee

16th December 2025

The notes on pages 14 to 18 form part of these financial statements.

**Kakilang Ltd**  
**Notes to the Financial Statements**  
**For The Year Ended 31 March 2025**

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## 1. General Information

Kakilang Ltd is a company limited by guarantee, incorporated in England & Wales, registered number 06067760 and registered charity number 1183582. The registered office is .

## 2. Accounting Policies

### 2.1. Basis of Preparation of Financial Statements

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

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

### 2.2. Fund Accounting

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

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

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

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

### 2.3. Incoming Resources

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

### 2.4. Resources Expended

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose
- Expenditure on charitable activities includes the costs of performances, festivals and activities undertaken to further the purposes of the charity and their associated support costs
- Other expenditure represents those items not falling into any other heading

### 2.5. Cash and Cash Equivalents

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

### 2.6. Taxation

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

## 3. Income from Donations and Legacies

	Unrestricted funds	Restricted funds	2025 Total funds
	£	£	£
Donations and gifts	354	-	354
Grants	178,220	30,000	208,220
	<u>178,574</u>	<u>30,000</u>	<u>208,574</u>



**Kakilang Ltd**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>2024 Total funds £</b>
Donations and gifts	3,636	-	3,636
Grants	203,934	60,000	263,934
	<u>207,570</u>	<u>60,000</u>	<u>267,570</u>

The following grants are included within the total income from donations and legacies above:

	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>2025 Total funds £</b>
John Ellerman Foundation	-	30,000	30,000
Arts Council England NPO regular funding	178,220	-	178,220
Arts Council England Project Grant	-	-	-
Bagri Foundation	-	-	-
Cockayne Foundation	-	-	-
Paul Hamlyn Foundation	-	-	-
	<u>178,220</u>	<u>30,000</u>	<u>208,220</u>

	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>2024 Total funds £</b>
John Ellerman Foundation	-	30,000	30,000
Arts Council England NPO regular funding	178,220	-	178,220
Arts Council England Project Grant	5,714	-	5,714
Bagri Foundation	15,000	-	15,000
Cockayne Foundation	5,000	-	5,000
Paul Hamlyn Foundation	30,000	-	30,000
	<u>233,934</u>	<u>30,000</u>	<u>263,934</u>

**4. Income from Charitable Activities**

	<b>2025 Unrestricted funds £</b>	<b>2024 Unrestricted funds £</b>
Promotion of the Arts	<u>14,548</u>	<u>55,899</u>

**5. Investment Income**

	<b>2025 Unrestricted funds £</b>	<b>2024 Unrestricted funds £</b>
Bank interest receivable	<u>2,143</u>	<u>-</u>

**Kakilang Ltd**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

**6. Analysis of Expenditure**

	<b>2025</b>		
	<b>Activities undertaken directly</b>	<b>Support costs</b> (see note 7)	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Promotion of the Arts	209,273	26,145	235,418
	<b>2024</b>		
	<b>Activities undertaken directly</b>	<b>Support costs</b> (see note 7)	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Promotion of the Arts	249,076	22,729	271,805

**7. Support Costs**

	<b>2025</b>
	<b>Promotion of the Arts</b>
	<b>£</b>
Premises expenses:	
Other premises costs	3,865
General administration:	
Website, marketing & promotion	8,288
Legal fees	1,917
Conferences, Events and Training	4,882
Bank charges	2,612
Other office costs	3,197
Governance costs:	
AGM / board meetings expenses	24
Independent examiner's fees	1,360
	<b>26,145</b>
	<b>2024</b>
	<b>Promotion of the Arts</b>
	<b>£</b>
Employee costs:	
Staff expenses	2,500
Premises expenses:	
Other premises costs	2,519
General administration:	
Website, marketing & promotion	5,560
Legal fees	1,543
Conferences, Events and Training	3,888
Bank charges	1,039
Other office costs	3,508

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**Kakilang Ltd**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

Governance costs:

AGM / board meetings expenses	222
Independent examiner's fees	1,950
	22,729

**8. Independent Examiner's Remuneration**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Independent examination of the financial statements	1,360	1,950

**9. Staff Costs**

Staff costs were as follows:

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Wages and salaries	128,801	111,082
Social security costs	5,942	6,912
Other pension costs	3,568	2,790
	138,311	120,784

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

**10. Average Number of Employees**

Average number of employees during the year was: 5 (2024: 7)

**11. Debtors**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Due within one year</b>		
Trade debtors	-	163
Other debtors	1,825	2,024
	1,825	2,187

**12. Creditors: Amounts Falling Due Within One Year**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Trade creditors	401	746
Accruals and deferred income	1,500	1,500
	1,901	2,246

**13. Pension Commitments**

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

During the year the charge to the statement of financial activities in respect of defined contribution schemes was £3,568 (2024: £2,790).

At the statement of financial position date contributions of £NIL were due to the fund and are included in creditors.

**Kakilang Ltd**  
**Notes to the Financial Statements (continued)**  
**For The Year Ended 31 March 2025**

**14. Movement in Funds**

	<b>As at 1 April 2024</b>	<b>Income</b>	<b>Expenditure</b>	<b>As at 31 March 2025</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>				
General:				
General unrestricted fund	156,284	195,265	(179,668)	171,881
<b>Restricted funds</b>				
Restricted General Fund	44,250	30,000	(55,750)	18,500
<b>Total funds</b>	<u>200,534</u>	<u>225,265</u>	<u>(235,418)</u>	<u>190,381</u>

  

	<b>As at 1 April 2023</b>	<b>Income</b>	<b>Expenditure</b>	<b>As at 31 March 2024</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>				
General:				
General unrestricted fund	127,073	263,469	(234,258)	156,284
<b>Restricted funds</b>				
Restricted General Fund	21,797	60,000	(37,547)	44,250
<b>Total funds</b>	<u>148,870</u>	<u>323,469</u>	<u>(271,805)</u>	<u>200,534</u>

**15. Transactions with Trustees**

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

No trustee expenses have been incurred.

**16. Related Party Disclosures**

Key management personnel (including directors) received compensation of £115,607 (2024: £120,784)