



Charitable Incorporated Organisation
Charity Number 1188328

Annual Report and Financial Statements

Year from 1st April 2024 to 31st March 2025

POP ARTS

REFERENCE AND ADMINISTRATIVE DETAILS

Charity number 1188328

Trustees	Mr Henry Thomas Mr Michael Leckie Miss G Corby Miss E Withnall
Secretary	Miss G Corby
Contact address	Pop Arts Ghost Town Studios 39 Markfield Road South Tottenham LONDON N15 4QA
Bankers	The Co-operative Bank 1-3 Parker St Liverpool L1 1DJ
Independent Examiner	Mark Heaton FCIE FCCA KM Chartered Accountants Burnley BB11 1JG

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TRUSTEES ANNUAL REPORT

The trustees present their report with the financial statements of the charity for the year ended 31st March 2025.

OBJECTIVES AND ACTIVITIES

The objects of the charity as set out in its constitution are:

To advance the education of young people with special educational needs and disabilities (SEND) and/or disadvantaged young people (i.e., looked after children and/or young people in receipt of pupil premium funding) within the United Kingdom, through the encouragement of the arts including, without any limitation, film, animation, drama, dance, singing and music.

To advance in life and help young people through:

(a) the provision of recreational and leisure time activities provided in the interest of social welfare, designed to improve conditions of life for young people.

(b) providing support and activities, which develop skills, capacities and capabilities to enable young people to participate in society as mature and responsible individuals.

Achievements and Performance

Pop Arts has supported **28 young people** through our bespoke one-to-one music mentoring programme at professional studios in the Markfield Road area, South Tottenham. In addition to working with local young people from Haringey, we also extended support to **6 NHS inpatients** with mental health needs. Participants travelled from across the boroughs of **Barnet, Enfield and Hackney**, reflecting a growing regional demand for accessible creative services.

One participant shared:

“Music is a really important part of my recovery journey, a journey I started whilst an inpatient and where I was introduced to music production, so it’s been great to have the opportunity to develop this further and help me develop further as a rap artist.”

A Community Connector from the North London Forensic Collaborative, with lived experience of forensic services, visited Pop Arts and commented:

“We should fund more projects like this, they give service users an outlet to express themselves which wouldn’t usually be affordable or accessible.”

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TRUSTEES ANNUAL REPORT (continued)

Adam King, Pop Arts Producer and Project Lead, reflected:

“The most valuable aspect of the programme was witnessing the tangible improvement in participants’ wellness and confidence. We are excited to build on this momentum and continue evolving our services to better meet the needs of our participants.”

Building on this progress, we piloted our first group-based programme—a music technology after-school club at The Engine Room in Tottenham Hale. Funded by the Arts Council, this pilot has engaged 20 young people and led to the development of our practice, including the addition of a new project facilitator to support delivery. The success of this pilot has informed our ambition to deliver more group-based creative music education programmes.

We also expanded our referral network this year. Young people were referred from:

- (i) Haringey Learning Practice
- (ii) Capital City College Tottenham (formerly CONEL)
- (iii) London Academy of Excellence Tottenham
- (iv) Heartlands High School, Wood Green
- (v) Mind in Haringey
- (vi) North London Forensic Collaborative – NHS referrals
- (vii) Additionally, some young people joined the programme through local outreach, community word-of-mouth, and local peer recommendation.

The year’s achievements reflect the strength of our community partnerships and the real, lasting impact of creative engagement on young people’s mental health, self-confidence, and skill development. We remain committed to developing and expanding our services in response to the needs of our participants and partner organisations.

Financial Review

Pop Arts has been funded by grant donations from the following organisations:

- Arts Council England
- Charles S French Charitable Trust
- City Bridge Foundation
- Groundwork UK – Grassroots Grants
- North London Forensic Collaborative
- Skipton Charitable Foundation
- The Hobson Charity
- The Pixel Fund
- The Tottenham Grammar School Foundation

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TRUSTEES ANNUAL REPORT (continued)

Funding from the City Bridge Foundation represents our first multi-year unrestricted grant, totalling £43,304 over three years (£14,000; £14,420; £14,884). This support has enabled us to expand our music mentoring programmes, empowering young people in Haringey through creative expression, skill development, and improved well-being. During 2024–2025, this funding was used primarily to cover the operating cost of renting our bespoke music production studio at Ghost Town Studios on Markfield Road, South Tottenham.

Capital funding was received from the Skipton Charitable Foundation and The Hobson Charity. The Skipton Charitable Foundation financed a new studio desk, while The Hobson Charity funded the purchase of an Avalon VT-737SP microphone preamp and a Franklin Audio Switchable Input Stereo DI, significantly improving our workflow and enabling all studio synthesisers to remain patched in.

Funding to support our 1:1 mentoring sessions came from the Charles S French Charitable Trust, The Pixel Fund, The Tottenham Grammar School Foundation, Groundwork UK – Grassroots Grants, Peabody Community Fund and the North London Forensic Collaborative. Additionally, the launch of our new Music Technology Club in Haringey was made possible through support from Arts Council England.

As in previous years, the majority of funding was spent on the sessional costs of delivering our programmes, with a small proportion allocated to necessary insurances, website and mailbox maintenance, and the independent examination of our accounts. This year also saw an increase in both capital expenditure (for music technology purchases) and operating costs (such as studio rental). Our music mentor continues to be paid an hourly rate in line with the Musicians' Union's recommended teaching rates of pay for 2024–2025.

Reserves Policy

As of this financial year, the charity's balances consist of £15,486 in restricted funds (unspent grants) and £3,620 in unrestricted funds. Our unrestricted funding from the City Bridge Foundation, is earmarked for day-to-day operating expenses—primarily for music studio hire, but also to supplement funding for the delivery of our 1:1 mentoring sessions.

Given that Pop Arts operates on a project-to-project basis and does not employ any full-time staff, the need to hold significant reserves is minimal at this stage in our development. However, as the charity grows, we will continue to review our reserves position annually to ensure financial resilience and sustainability.

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TRUSTEES ANNUAL REPORT (continued)

Looking ahead, we may consider holding a small reserve to cover contingency costs. For example, when a participant fails to attend a session without notice, it is our policy to still pay the mentor for their time. A designated reserve would allow the charity, at its discretion, to offer a replacement session, thereby ensuring the participant receives the full benefit of their funded support.

PLANS FOR FUTURE PERIODS

1. Reach More Communities

We aim to increase our impact by engaging with underserved areas and expanding our geographical reach.

This year demonstrated our ability to support young people from across North London, with participants travelling to our studio from the boroughs of Barnet, Enfield, Hackney, and Haringey. We plan to build on this by delivering programmes within these additional boroughs, helping to reduce the travel time required for young people to take part. In addition, we are actively developing plans to deliver new programmes in Suffolk—particularly in Lowestoft, Great Yarmouth, and Leiston—an area with close connections to our Trustees and project leader.

2. Expand Programme Offerings

We will continue diversifying the support and opportunities we offer by introducing new educational and artistic initiatives.

This year, we successfully piloted a new music technology group that created an inclusive, social learning environment where young people developed new skills and friendships. We intend to continue this programme in Haringey and replicate similar initiatives in other areas, notably Suffolk.

3. Leverage Technology

We plan to make better use of digital platforms to reach wider audiences and enhance programme delivery. In particular, we aim to strengthen our social media presence and to develop how we showcase the incredible music our participants create.

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TRUSTEES ANNUAL REPORT (continued)

4. Forge Strategic Partnerships

Collaborating with other organisations will be key to extending our reach, sharing resources, and amplifying our impact.

As a small grassroots charity, we've seen the value of working collaboratively—most notably this year through our project with the North London Forensic Collaborative. We are currently developing a new project with the Creative Learning Team at Alexandra Palace in Haringey, and we're excited to pursue further collaborations in the future.

Public Benefit

In accordance with their objectives for this year, and with due regard to the published Charity Commission guidance on the operation of the Public Benefit requirements of the Charities Act 2006, the trustees have undertaken appropriate activities in furtherance of these aims for the public benefit.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The charity is a Foundation CIO which is governed by its constitution dated 4th March 2020.

Pop Arts is run by the charity trustees, who meet annually four times a year. The day-to-day management is carried out by the Secretary/Treasurer, who also takes responsibility for the charity's funding bids.

We have a diverse and mixed board of trustees. Gemma Corby and Elizabeth Withnall have worked in education for a combined total of 30 years, working with young and vulnerable people, whilst Henry Thomas and Michael Leckie have had long-standing careers in the arts industries. Apart from the first charity trustees, every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO.

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TRUSTEES ANNUAL REPORT (continued)

Risk Management

The Trustees have carried out a detailed review of the charity's activities and produced a comprehensive plan setting out the risks to which it was exposed. A strategy has been implemented to establish systems and procedures to mitigate those risks identified. These will be reviewed annually.

Approved by the trustees on 28th July 2025 and signed on their behalf by:

A handwritten signature in black ink, appearing to read 'G Corby', followed by a period.

Miss G Corby

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF POP ARTS

I report to the charity trustees on my examination of the accounts of the charity for the period ended 31st March 2025

Responsibilities and basis of report

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 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 charity as required by Section 130 of the Act; or
- (2) the accounts do not accord with those records.

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.



Mark Heaton FCIE FCCA
KM
Chartered Accountants
1st Floor, Block C
The Wharf
Manchester Rd
Burnley
BB11 1JG

29th July 2025

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RECEIPTS AND PAYMENTS ACCOUNT FOR THE YEAR ENDED 31ST MARCH 2025

	Unrestricted Funds (£)	Restricted Funds (£)
RECEIPTS		
Grants from:		
North London Forensic Collaborative	-	£4,808
City Bridge Foundation	£10,500	-
Charles S French Charitable Trust	-	£2,000
The Hobson Charity	-	£4,059
Skipton Charitable Foundation	-	£1,824
Tottenham Grammar School Foundation	-	£7,000
The Pixel Fund	-	£2,500
The Arts Council England	-	£13,464
Groundwork UK - Grassroot Grants		£2,000
Total receipts	£10,500	£37,655
PAYMENTS		
Session leaders	-	£26,227
Operating expenses	£6,880	£2,150
Capital expenses	-	£8,832
Total payments	£6,880	£37,209
Receipts less payments	£3,620	£446
Balances brought forward	-	£15,040
Balances carried forward	£3,620	£15,486
STATEMENT OF ASSETS AND LIABILITIES at 31st March 2025		
Asset: Bank balance (Total £19,106)	£3,620	£15,486
Liabilities: Independent examination	-	£500

Approved by the trustees on 28th July 2025 and signed on their behalf by:



Miss G Corby

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NOTES TO THE FINANCIAL STATEMENTS

1 Basis of preparation

These accounts have been prepared on the Receipts and Payments basis in accordance with the Charities Act 2011.

2 Fund Accounting

(a) Unrestricted funds are those that can be expended at the discretion of the trustees in the furtherance of the objects of the charity

(b) Major restricted fund balances are as follows:

Arts Council	£9286
Pixel Fund	£869
Tottenham GS	£4769

3 Taxation

The charity is not liable to tax on its charitable activities.

The charity is not registered for VAT. Irrecoverable VAT is included in the expense to which it relates.

4 Transactions with trustees

No remuneration nor expenses were paid to trustees or any persons connected with them during the period.