

**Charity registration number 1194759**

**Company registration number 5600161 (England and Wales)**

**TIN ARTS LIMITED**

**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2025**

# **TIN ARTS LIMITED**

## **LEGAL AND ADMINISTRATIVE INFORMATION**

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### **Trustees**

Mrs C C Defty  
Ms T Chaytor  
Mr A Harrington  
Mr P M Wilson  
Mr S R Raybould  
Ms A R Bell  
Mrs N H Weston  
Mrs G M McArdle  
Mr M Summers  
Mr J M McManners

### **Secretary**

Mrs C C Defty

### **Charity number**

1194759

### **Company number**

5600161

### **Registered office**

Old School House  
Front Street  
Framwellgate Moor  
Co. Durham  
DH1 5BL

### **Independent examiner**

Stephen Murray ACA  
12 Bessemer Court  
Hownsgill Industrial Park  
Knitsley Lane  
Consett  
Co Durham  
DH8 7BL

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**TIN ARTS LIMITED**

**CONTENTS**

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	<b>Page</b>
Trustee report	1 - 12
Independent examiner's report	13
Statement of financial activities	14
Balance sheet	15
Statement of cash flows	16
Notes to the financial statements	17 - 30

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The trustees, who are also the directors for the purposes of company law, present their annual report and financial statements for the year ended 31 March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "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).

## OBJECTIVES AND ACTIVITIES

### Our Charitable Objectives

TIN Arts Limited's charitable objects are to promote, improve and advance participation and education in the arts including the arts of dance, drama and music. Our charity aims to achieve these objects through actively pursuing our mission.

### Our Mission

To work hard to identify and remove barriers to dance and the performing arts, increasing access to high quality dance and the performing arts for all. Our mission increases participation in dance and the performing arts by people of all ages and abilities, developing new skills, being creative and celebrating talent and achievements.

### Public Benefit

The trustees have given due consideration to the guidance issued by the Charity Commission in deciding what activities our charity should undertake. The trustees confirm that they have complied with the legal requirements relating to public benefit as published in the Charities Act 2011 and TIN Arts meets both key principles of public benefit i.e., we can provide evidence that our objects, plus the activities and outcomes that support those objects have an identifiable benefit or benefits and benefit the public in general or a sufficient section of the public.

## ABOUT US: A WORLD IN WHICH EVERYBODY HAS ACCESS TO THE ARTS

TIN Arts believe in a truly inclusive society, where people of all ages, backgrounds and abilities are empowered and inspired through dance to express themselves, pursue their potential, and expand their experience of the world around them. Much of TIN Arts' work is for people who are underrepresented both in dance and in wider life opportunities, with a focus on those with a learning disability or who are autistic. Over 25 years, our award-winning charity has grown from a passionate vision into one of England's largest participatory dance charities. From our base in County Durham our activities:

**Identify and remove barriers to participation:** Programmes for children and teens both with and without disabilities and for adults with learning disabilities or who are autistic.

**Find and nurture talent:** Tailored pathways from beginner to professional dance artists. We want all people to progress within dance as performers, makers and leaders.

**Make great art:** Dance productions that inspire and challenge audiences both nationally and internationally. We produce and present an ambitious programme of performances and events, and many platforms take place in theatre settings or are staged at outdoor events to audiences from the general public.

**Develop and support national networks:** We have created and supported national networks to address key challenges around representation and contribute to creating a more inclusive workforce within the arts and cultural sector.

Our activities and outcomes offer benefits to many. This year we've worked with 2,809 people, run 1,432 workshops and delivered 52 performances to 3,908 audience members, all driven by our commitment to excellence and community. Highlights by activity from this year are outlined in the Achievements and Performance section of this report.

### WHY ARE WE NEEDED?

*"TIN Arts changed my life, giving me confidence and community I never had before."*

Dance can be vital and life-changing for people with learning disabilities or who are autistic, groups that remain dramatically underserved both locally and nationally.

Nationally, there are low levels of representation of people with lived experience of disability with only 9% of the dance workforce disabled compared to 24% of wider society (Arts Council England, 2024).

Regionally, there is less opportunity for people with disabilities to dance:

- 1 in 5 young people has a Special Educational Need or Disability yet only 10% of cultural organisations offer tailored programmes to meet those needs.
- Dance opportunities for children and young people are dominated by the private sector where inclusion and access are low on the agenda with focus placed on learning set movement as opposed to offering a creative space for self-expression.
- The North East receives some of the lowest grant funding in support of cultural activities in comparison to other regions across England.

County Durham also has high levels of poverty, and a limited public transport infrastructure compared to the national picture:

- An estimated 27.2% of children live in relative poverty with 23.3% of children under the age of 19 living in absolute poverty, higher than the national absolute poverty level of 19%.
- 31.9% of pupils are eligible for free school meals. Nationally this is 24.6%.
- County Durham is predominantly a rural area with limited provision of leisure and cultural opportunities, exacerbated by poor public transport infrastructure.

People with disabilities are left without structured creative outlets, despite clear evidence that regular dance participation can reduce anxiety, improve communication skills, and create a sense of belonging. TIN Arts bridges these unmet needs, ensuring that everyone, regardless of ability, has access to dance.

### OUR IMPACT

We welcome everyone who wants to take part, creating connections through dance and play that boost confidence and belonging. We're proud to be active members of local and national arts and culture networks, sharing inclusive practice alongside partners who share our values.

Through the work that we do, our aim is to improve the representation of people with disabilities in the dance sector. Since 2023 TIN Arts has received a significant uplift in core funding from Arts Council England - in recognition of the meaningful change we're creating regionally and nationally.



- We have a highly skilled team of artists trained in inclusion and access, and our provision has a strong reputation regionally. This is evidenced by the fact that over 50% of children and young people attending our classes identify as SEND, a sign that families feel safe, welcome, and understood.
- Everyone who dances with us is supported to grow in confidence, creativity and self-expression — at their own pace, in their own way. They are supported to find their 'creative voice through movement'.
- Our Talent Development Programmes seek to address the low representation of disabled people in dance and have changed who gets seen and supported in dance, resulting in disabled artists being employed as workshop facilitators and performers as part of the TIN Arts team.
- Our activities are low-cost compared to other dance class programmes operating regionally and nationally and we operate a financial support fund that children, young people and families can apply to, so no one misses out because of cost.
- Our core programme is enriched by a range of outreach and targeted programmes, so that wherever you live in County Durham, dance feels within reach.

*"People with disabilities think they can't do anything, but they can. Because they've got it in their hearts, their minds, and their soul." Alex*

## ACHIEVEMENTS AND PERFORMANCE- WHAT WE DO

### 1. CORE PARTICIPATORY PROGRAMMES

#### BOUNCE

Our vibrant BOUNCE programme brings contemporary dance to children and young people, both in schools and at our studio. You don't need any previous experience: whether your child is just curious or dreaming of a dance career, our friendly, expert team leads confidence-building sessions focused on creativity.

This year we ran 443 sessions for young dancers in SEND schools, plus 224 studio sessions at our Durham base for disabled and non-disabled children and teens after school.

#### GeTIN2Dance

For adults (18+) with learning disabilities or who are autistic, GeTIN2Dance offers a welcoming weekly space to stretch, develop and grow. Our non-accredited training combines gentle technique, creative exploration, and peer support, all delivered in an atmosphere of true inclusivity.

Over the last year, 75 individuals joined us each week, sharing 177 sessions of laughter, music, and movement—and capping it all with our annual "Best Foot Forward" performance at the Gala Theatre, where every step on stage is a bold statement of self-belief.

By bringing these programmes to life and collaborating so closely with schools, other organisations and artists across the North East, TIN Arts doesn't just add colour to the cultural scene—we change lives. We open doors, break down barriers, and help people of all backgrounds find joy, confidence, and community through dance.

TIN is family. The sense of belonging and collaboration helps TIN to feel like family, where everyone is valued and has their place.

## 2. HIGH-LEVEL TRAINING

We help people grow. Through our Talent Development Programmes, whether they're developing their skills or ready to step into a professional role, we create welcoming spaces for people of all backgrounds to build skills, confidence and connection through dance to reach their potential.

### TINeke

Launched in September 2024, 7 talented young dancers—both disabled and non-disabled—joined TINeke, our intensive mentorship programme. Through one-to-one coaching, creative labs, and performance opportunities, dancers grow their creativity as artists, leaders, and collaborators. They gain hands-on experience in choreography, production, and leadership.

This year our aspiring dancers have taken part in 28 sessions across autumn 2024 and spring 2025.

Since their formation, the group has taken part in 'Making Moves', a national project run by Sadler's Wells supporting youth dance groups across England to create and share original dance work. Out of the 48 groups taking part in this national project, our TINeke group was 1 of the 8 groups selected to perform at Sadler's Wells East London in the summer. We are really proud of this achievement, as they have worked so hard and we wish them luck with their summer performance.

2 of the TINeke dancers, Matthew and Megan, have also excelled as individuals. Both successfully auditioned to be company members of the National Youth Dance Company in 2024, touring with the Company in Summer 2024. Megan has also been chosen for a second year with the Company for 2025. The National Youth Dance Company is England's flagship youth dance organisation, based at Sadler's Wells in London.

### Talent Development North

In partnership with Cheshire Dance and Yorkshire Dance, we support professional artists with learning disabilities or autism. This year alone this programme worked with 7 emerging artists: 2 artists at Yorkshire Dance, 2 artists at Cheshire Dance and 3 artists at TIN Arts.

We help them step into careers in the arts, helping shape a more inclusive dance world. Activity this year included submitting applications in support of new work, fundraising support, coordinating creative residencies, mentoring, coaching and producing support.

These trailblazing new artists took part in 184 sessions across the year.

## 3. PERFORMANCES AND EVENTS

We believe everyone deserves the wonder of stepping onto the stage. Our performances and events are open to all, spark creativity, and invite audiences to see dance in fresh, inspiring ways.

### Fuse

Each year students from our SEND partner schools come together to celebrate their hard-won achievements in a friendly, professional theatre setting. Fuse is a joyful, supportive event where young dancers, many of whom have never performed before, share their work on stage, supported by their peers. This year, 46 audience members shared in this celebration of potential and pride.

TRUSTEE REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

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SLIDE

This is our annual showcase for every young dancer, from our infant-school aged class Scramble, right through to teens preparing for vocational training and auditions. This year 97 participants of all ages performed original, contemporary pieces that highlighted their creativity and growth. With an audience of 313, the energy was fantastic as our dancers showed what they can do.

*"Performance was amazing, loved everything. You have proven that disabled (people) can dance & have inspired me, made my day. So proud of them all. Keep up carry on." (audience member)*

Best Foot Forward

This is our annual dance performance platform at the Gala Theatre, Durham for GeTIN2Dance participants alongside dancers from both across the North East and further afield. It is a vibrant programme of dance work created and performed by artists with a learning disability or who are autistic. This year dancers performed to an audience of 279.

*"It was very inspiring...the level of dancing and the whole performance was amazing. It's so good to see that the participants are given a chance to reach their potential." (audience member)*

PULSE

In partnership with cultural organisations from across County Durham, PULSE is a new Cultural Educational programme we have developed this year, taking dance into the classroom by exploring themes of Earth, Space and Light.

PULSE gives children and young people the chance to watch professional performance work and take part in dance within the life of the school day. Students start with an interactive dance workshop, then enjoy a live performance up close, and finish with a conversation that sparks their imaginations.

This year PULSE toured across County Durham schools, performing 30 times and reaching 715 newly inspired pupils.

#### 4. PARTNERSHIP WORK

**In the UK**

We're proud to play an active role in informing and shaping dance that is inclusive and accessible to all beyond our locality.

North East Inclusive Dance Network (NEIDN)

NEIDN is a TIN Arts' funded initiative that brings together North East artists, practitioners and organisations who are passionate about developing and supporting inclusive dance—especially for people with disabilities; importantly it also includes those with learning disabilities.

This year, 2 sessions took place. 26 attendees from many different walks of life came together to share their stories and thoughts, all working towards creating dance work that is more inclusive and accessible to everyone who wants to take part.

National Working Group

We work with people and organisations who share our vision of creating a more inclusive workforce within the arts and cultural sector. Candoco Dance Company, Corali, Stopgap Dance Company and People Dancing are 4 such organisations. Together, our five organisations form the National Working Group.



TRUSTEE REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

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This year has been busy for the Working Group as we commissioned research into the challenges faced by disabled individuals in dance. The work was funded by Arts Council England and was led by a disabled-led research team.

The findings, outlined in the report, *Barriers to Progression & Employment in Dance for Disabled People* were structured around seven themes, known as the 7 Cs: Competition, Chance, Cost, Community, Care, Confidence and Culture.

The Working Group has shared the findings of the research with online and in-person meetings. We are using the findings to look at what needs to happen, the changes that organisations need to make which will lead to increased representation of disabled dancers in the sector.

**International work**

It is always a privilege to get the opportunity to collaborate with companies from other countries and this year has been no exception.

Partnership project with Perform[d]ance

This year we continued working with Perform[d]ance dance company from Germany. It has been such a fantastic opportunity for us to continue to work with a dance company from another country, to be inspired by and learn about their practice, as well as sharing how we work too.

This year both we and Perform[d]ance hosted 'Fachtagung' (symposium) events focused on publicly sharing what both companies have learned through the work we have done together.

Despite bad winter weather, both symposia were great successes with 84 delegates taking part over the 2 events, with members of both companies travelling to the UK and Germany respectively to see their partner's work on their 'home turf'.

*"I liked the mix of built in networking opportunities and hearing from different people. The dancing was excellent, a real treat to get to see that thanks." (UK Fachtagung delegate)*

Open Dialogo

It was a great pleasure this year to work with artists from Italy; in March 2025 we hosted disabled and non-disabled artists from Florence for a one-week residency called 'Open Dialogo'.

The funding for Open Dialogo is truly international. It was commissioned by Arts Council England, the Italian Ministry of Culture (The Performing Arts department), the Italian Cultural Institute of London and the British Council.

Working with artists of other nationalities gives us the chance to show more people how we work, e.g., the Italian artists spent time in the studio with our GeTIN2Dance participants on one of the days. Working with such a broad range of artists also really helps us learn from others to understand and improve our own inclusive practice.

The residency involved 21 participants in workshops throughout the week with 27 people attending the final informal performance at Dance City, Newcastle.

## 5. OTHER BESPOKE PROGRAMMES

### Clown Doctors

When children face hospital stays, the Clown Doctors arrive with laughter, silliness, and creative play to lift spirits. Visiting Freeman Hospital and St Oswald's Hospice, our team of caring performers turns daunting wards into spaces of fun and imagination.

This year we ran 143 sessions over the year.

*"He still tells his own children about Clown Doctors. You've made a lifelong memory for us."*

### STAR (South Tees Arts & Resilience)

This reaches into primary schools in the region's most deprived communities to tackle health and well-being through dance. Since its launch in 2021, STAR has delivered 338 lessons to 1,364 pupils, plus a special 8-week block for over 700 young people in mainstream settings. By training teachers in trauma-informed dance practice alongside our specialist practitioners, we ensure the benefits—better self-awareness, stronger social skills, and a brighter sense of identity—stay with each school long after our visit.

*"I have been delighted to watch how this project has developed from its first inception into an innovative programme targeting those with the least opportunity to engage in the arts...we need to sustain and spread this sort of approach...In the long-term STEM needs to become STEAM with art and creativity as an equal partner." (Professor Chris Drinkwater, STAR)*

## PLANS FOR THE FUTURE

As TIN Arts now enters its 26th year of delivering activities, we have been reflecting on what the next 20 years might look like as we continue to improve our offer. However, the largest barrier TIN Arts faces is the space we have available to us to deliver our programmes.

### **The challenges of our current location**

We know people with a learning disability or who are autistic are 4 times more likely to experience loneliness, leading to poor mental health and even impacting physical health. Our work improves wellbeing, building people's self-worth and we want to be able to offer our activities to everyone who wants to be part of our TIN community.

However, we currently operate from a single dance studio and three offices in Framwellgate Moor in Durham and our current building presents challenges for us:

- For every dancer who's proud to be part of the TIN community, who comes every week to grow and shine with us, there is someone we can't accommodate; someone being made to wait on a list. We are a community that welcomes everyone, but we are unable to include everyone who needs us because we do not have the space.
- Some of our dancers have taken part in our classes for many years but we struggle to adapt and develop new programmes to meet their changing needs as they move through different life stages because of the lack of physical space.
- We need to hire other community and cultural venues to try and meet the ever-growing demand for our activities which is expensive and logistically challenging.
- Some parts of our current base are accessible to all whilst other parts are not.

As a rented space, we have limited control and cannot confidently plan long term: we are left with the option to stay and stagnate or leave.

TRUSTEE REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

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In 2019, as part of TIN Arts' 20 years' celebrations, we spoke with our TIN community. We asked what people who are the 'heart' of the organisation - participants, families, stakeholders - wish for our shared future? What mattered most and what dreams and ambitions did they hold? The overriding themes of 'family' and 'home' came through.

We asked, 'if the sense of family and home is so central to many, what can we do to improve our home?'. Most ideas contributed could not be met within our current footprint. To create the home so many of our 'family' desired, we needed to think about and find a new place or space.

We needed to make a change, and we now have an opportunity to make it happen.

**Potential move from our current location**

In mid-2024, after a few years of extensive searching, we found our possible new home. Located in Spennymoor, County Durham, only 6 miles from our current base, it is a building that has the potential to be everything we and our TIN family need and more:

- **It creates more room to dance** – it will triple our studio capacity, reduce waiting lists and welcome many more dancers weekly.
- **It provides accessible facilities and spaces** – a safe home for training, performances, and community use.
- **It creates paid roles and training pathways** - for adults with learning disabilities and autism.

This is a transformative opportunity for us together with our current and potentially new participants - one that will allow us to create a much needed cultural, health and wellbeing space for many - **'The TIN Dance House: a fully accessible and inclusive training centre.'**

**Impacts**

With the increased capacity we will have at our disposal, TIN Arts would be able to offer activities and outcomes that will bring identifiable benefits to many people. We will be able to:

- Offer more activities that meet the needs of all our TIN community.
- Offer dance activities to the local people of Spennymoor. Spennymoor is one of the 55 overlooked towns in England, whose population is identified as having the least access to cultural activities.
- Ensure fully accessible facilities throughout, ensuring the TIN Dance House is a place of inclusion rooted in access that helps reduce isolation and builds a thriving, creative empowered community.
- Enable disabled individuals of all ages to progress as performers, creators, and leaders, pursuing dreams and developing talents.
- Offer people who have danced with us for many years opportunities to take part in programmes that meet the needs of their changing life stages.
- Offer new employment opportunities in Spennymoor, a geographical area that has an above average level of economically inactive people compared to the rest of England, with 1 in 4 people not in employment, education or training.
- Nurture talented dance artists of all ages to train and grow in a centre for dance excellence, providing accessible training, rehearsal and performance space.

The building increases the chances of TIN Arts' long-term sustainability; it will ensure we continue to be able to offer high-quality inclusive and accessible provision for many years to come.



### **Next steps to making the move**

We are making great progress in making this transformative opportunity a reality:

- In June 2025 planning permission was granted for the changes we want to make to the building. The planning permission expires after 3 years from the date it was granted.
- One of the conditions of taking ownership of the building is reaching a fundraising target by early January 2027 of £135,000 for the first phase to refurbish the building; we have secured nearly 70% of this fundraising target set.

This first phase of building works will make the necessary internal and external refurbishments to make the building legally compliant, accessible and with spaces suitable for use as dance studios. It is part of a larger plan of refurbishment that we hope to undertake over a longer period of 2-5 years.

There is still lots of work to do before we can move from our current location in Framwellgate Moor. We have already started to consult with our TIN family – our participants, families, stakeholders - at every step in our journey to moving to our own permanent TIN home. Their key lived experience is crucial, and having their voices heard is vital to the success of the move.

We hope by this time next year that we will be able to share more about how well we are progressing in making the move.

### **FINANCIAL REVIEW**

Total income in the year to 31 March 2025 was £651,621 which is an increase of £31,944 on income received in the prior year to 31 March 2024 of £619,677.

Net incoming resources increased by £13,351 on Unrestricted Funds to £178,665 (2024: £165,314) and Restricted Funds decreased by £6,756 to £11,105 (2024: £17,861). Net current assets at 31 March 2025 amounted to £177,130 (2024: £167,596).

### **Policy on reserves**

As trustees of TIN Arts, we follow the Charity Commission's guidance for reserves and aim to have unrestricted reserves to cover core monthly running costs of TIN Arts for 3 months.

We review this policy annually, taking into consideration any new risks or opportunities.

We have assessed the risks and opportunities of the year ahead, and based on these, we agree the current reserves policy is to hold £115,000 to cover our core activities plus an additional £31,100 which has been set aside for legal and professional fees associated with the purchase and refurbishment of the new premises for TIN Arts. At the year-end, Unrestricted Reserves were £178,665 (2024 £165,314).

It is forecast that after the legal and professional fees fall due and payments are made, it is estimated the charity would have £147,565 still in Unrestricted Reserves.

## STRUCTURE, GOVERNANCE AND MANAGEMENT

### Our structure - who we are

TIN Arts Limited is a charity and company limited by guarantee and not having a share capital, as defined by the Companies Act 2006. Our company number 5600161 is registered in England and Wales, and we are controlled by our Memorandum and Articles of Association, originally registered upon incorporation on 21 October 2005, updated 14 December 2012 and 16 September 2020. Our charity was granted charitable status on 10 June 2021.

Our Articles of Association govern who is eligible to be members and trustees in TIN Arts. Our Board of Trustees has overall legal responsibility for all that we do.

### Governance - Board of Trustees

TIN Arts was started by its 2 co-founders, Teresa Chaytor and Paul Martin Wilson. Tess and Martin are also trustees on the Board of Trustees.

In line with our governing documents, our existing trustees collectively decide which individuals can join our Board of Trustees. To join the Board, individuals need to be willing and eligible to be trustees.

The charity currently has a Board of 10 Trustees, 7 of whom are non-executive trustees.

The Board meets a minimum of four times per year. Additional committees and working groups are established to explore specific issues.

Our co-founders, Tess and Martin, do not have to retire from serving as trustees from the Board of Trustees. All other trustees serve a term of 3 years on the Board of Trustees but are eligible for re-appointment by the other trustees at the Annual General Meeting. There is no limit to the number of terms trustees can serve.

We identify new trustees through a mixture of formal and informal means including a range of advertising channels and professional recommendations. We place particular emphasis on identifying people who can fill skills gaps within the Board.

This year there have been no changes to our Board of Trustees.

When new trustees join the Board, the Chair of the Board, Executive Director and Company Secretary provide them with a range of resources and publications to help them understand our activities. We also encourage new trustees to spend time visiting our activities to better understand our work.

The Board of Trustees has overall responsibility for the governance of TIN Arts and is involved in the creation and implementation of key policy.



**TRUSTEE REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)**

**FOR THE YEAR ENDED 31 MARCH 2025**

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The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Mrs C C Defty  
Ms T Chaytor  
Mr A Harrington  
Mr P M Wilson  
Mr S R Raybould  
Ms A R Bell  
Mrs N H Weston  
Mrs G M McArdle  
Mr M Summers  
Mr J M McManners

None of the trustees has any beneficial interest in the company. All the trustees are members of the company and guarantee to contribute, not exceeding £10, in the event of a winding up.

**Management - The TIN Team**

The day-to-day responsibility for managing TIN Arts sits with our co-founders, Tess and Martin, as Artistic Director and Executive Director respectively. Tess and Martin lead our core team, the TIN Team. This team brings together skilled artists, facilitators and coordinators.

**STATEMENT OF TRUSTEES' RESPONSIBILITIES**

The trustees (who are also the directors of TIN Arts Limited for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP
- Make judgements and estimates that are reasonable and prudent
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

**TIN ARTS LIMITED**

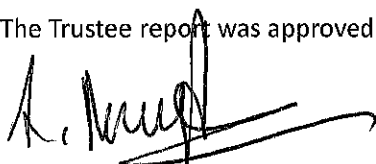
**TRUSTEE REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)**

**FOR THE YEAR ENDED 31 MARCH 2025**

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In so far as the trustees are aware, there is no relevant information of which the charity's independent examiner is unaware.

The Trustee report was approved by the Board of Trustees and signed on their behalf by:

A handwritten signature in black ink, appearing to read 'A. Harrington', with a long horizontal flourish extending to the right.

Mr A Harrington  
Chairman

3 December 2025

**TIN ARTS LIMITED**

**INDEPENDENT EXAMINER'S REPORT**

**TO THE TRUSTEES OF TIN ARTS LIMITED**

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I report to the trustees on my examination of the financial statements of TIN Arts Limited (the charity) for the year ended 31 March 2025.

**Responsibilities and basis of report**

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

Having satisfied myself that the financial statements of the charity 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 the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

**Independent examiner's statement**

Since the charity'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 Institute of Chartered Accountants England and Wales, 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 charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements 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 financial statements 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 financial statements to be reached.

**Stephen Murray ACA**

12 Bessemer Court  
Hownsgill Industrial Park  
Knitsley Lane  
Consett  
Co Durham  
DH8 7BL

Dated: 3 December 2025

**TIN ARTS LIMITED**

**STATEMENT OF FINANCIAL ACTIVITIES  
INCLUDING INCOME AND EXPENDITURE ACCOUNT**

**FOR THE YEAR ENDED 31 MARCH 2025**

		Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
	Notes						
<b>Income and endowments from:</b>							
Donations and legacies	2	211,245	210,389	421,634	210,476	186,009	396,485
Charitable activities	3	227,803	-	227,803	222,047	-	222,047
Investments	4	2,184	-	2,184	882	-	882
Other income	5	-	-	-	-	263	263
<b>Total income</b>		<b>441,232</b>	<b>210,389</b>	<b>651,621</b>	<b>433,405</b>	<b>186,272</b>	<b>619,677</b>
<b>Expenditure on:</b>							
Charitable activities	6	427,881	217,145	645,026	392,371	186,988	579,359
<b>Total expenditure</b>		<b>427,881</b>	<b>217,145</b>	<b>645,026</b>	<b>392,371</b>	<b>186,988</b>	<b>579,359</b>
<b>Net income/(expenditure) and movement in funds</b>		<b>13,351</b>	<b>(6,756)</b>	<b>6,595</b>	<b>41,034</b>	<b>(716)</b>	<b>40,318</b>
<b>Reconciliation of funds:</b>							
Fund balances at 1 April 2024		165,314	17,861	183,175	124,280	18,577	142,857
<b>Fund balances at 31 March 2025</b>		<b>178,665</b>	<b>11,105</b>	<b>189,770</b>	<b>165,314</b>	<b>17,861</b>	<b>183,175</b>

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

**TIN ARTS LIMITED**

**BALANCE SHEET**

**AS AT 31 MARCH 2025**

		2025	2024
	Notes	£	£
<b>Fixed assets</b>			
Tangible assets	13	12,640	15,579
<b>Current assets</b>			
Debtors	14	44,888	40,932
Cash at bank and in hand		240,530	204,187
		285,418	245,119
<b>Creditors: amounts falling due within one year</b>	15	(108,288)	(77,523)
<b>Net current assets</b>		177,130	167,596
<b>Total assets less current liabilities</b>		189,770	183,175
<b>Net assets excluding pension liability</b>		189,770	183,175
<b>The funds of the charity</b>			
Restricted income funds	18	11,105	17,861
Unrestricted funds		178,665	165,314
		189,770	183,175

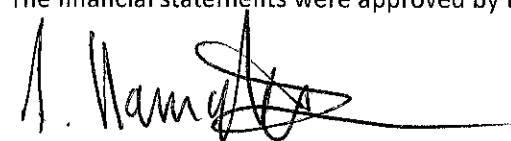
The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the trustees on 3 December 2025



Mr A Harrington  
Chairman

Company registration number 5600161 (England and Wales)



**TIN ARTS LIMITED**

**STATEMENT OF CASH FLOWS**

**FOR THE YEAR ENDED 31 MARCH 2025**

	Notes	2025 £	£	2024 £	£
<b>Cash flows from operating activities</b>					
Cash generated from operations	23		35,185		91,416
<b>Investing activities</b>					
Purchase of tangible fixed assets		(1,026)		-	
Proceeds from disposal of tangible fixed assets		-		1,320	
Investment income received		2,184		882	
<b>Net cash generated from investing activities</b>			1,158		2,202
<b>Net cash used in financing activities</b>			-		-
<b>Net increase in cash and cash equivalents</b>			36,343		93,618
Cash and cash equivalents at beginning of year			204,187		110,569
<b>Cash and cash equivalents at end of year</b>			240,530		204,187

## **1 Accounting policies**

### **Charity information**

TIN Arts Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is Old School House, Front Street, Framwellgate Moor, Co. Durham, DH1 5BL.

### **1.1 Accounting convention**

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

### **1.2 Going concern**

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

In particular, the Trustees have considered the Charity's various income streams and have resolved that the Charity is not overly reliant on one main funder or one key activity as the charity is continuously looking to develop its offering of projects, activities and programmes offered to the community.

### **1.3 Charitable funds**

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

### **1.4 Income**

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount.

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

**1 Accounting policies****(Continued)****1.5 Expenditure**

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

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

**1.6 Tangible fixed assets**

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Leasehold land and buildings	20% Straight line
Plant and equipment	25% Reducing Balance
Fixtures and fittings	25% Reducing Balance
Computers	25% Reducing Balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

**1.7 Impairment of fixed assets**

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

**1.8 Cash and cash equivalents**

Cash and cash equivalents include cash in hand, deposits held at call with banks and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

**1 Accounting policies**

**(Continued)**

**1.9 Financial instruments**

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

***Basic financial assets***

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

***Basic financial liabilities***

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

***Derecognition of financial liabilities***

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

**1.10 Employee benefits**

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

**1.11 Retirement benefits**

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

**TIN ARTS LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**

**FOR THE YEAR ENDED 31 MARCH 2025**

**2 Income from donations and legacies**

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	301	-	301	4,158	3,405	7,563
Grants receivable	210,944	210,389	421,333	206,318	182,604	388,922
	<u>211,245</u>	<u>210,389</u>	<u>421,634</u>	<u>210,476</u>	<u>186,009</u>	<u>396,485</u>

**3 Income from charitable activities**

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Sales within charitable activities	<u>227,803</u>	<u>222,047</u>

**4 Income from investments**

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Interest receivable	<u>2,184</u>	<u>882</u>

**5 Other income**

	Restricted funds 2025 £	Restricted funds 2024 £
Net gain on disposal of tangible fixed assets	<u>-</u>	<u>263</u>



**TIN ARTS LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**

**FOR THE YEAR ENDED 31 MARCH 2025**

**6 Expenditure on charitable activities**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Direct costs</b>		
Staff costs	235,306	221,067
Depreciation and impairment	3,965	5,199
Project Management	54,844	63,284
Resources	5,078	13,182
Freelance Artists	100,205	72,712
Advertising	10,783	5,845
Sundry expenses	7,425	3,776
Venue Hire	21,297	15,269
Travel	27,225	19,736
	<u>466,128</u>	<u>420,070</u>
 <b>Share of support and governance costs (see note 7)</b>		
Support	106,566	101,193
Governance	72,332	58,096
	<u>645,026</u>	<u>579,359</u>
 <b>Analysis by fund</b>		
Unrestricted funds	427,881	392,371
Restricted funds	217,145	186,988
	<u>645,026</u>	<u>579,359</u>

**TIN ARTS LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**

**FOR THE YEAR ENDED 31 MARCH 2025**

**7 Support costs allocated to activities**

	<b>Total 2025 £</b>	<b>Total 2024 £</b>
Staff costs	54,205	53,101
Printing and stationery	2,627	2,725
Staff training	808	100
Rent	35,735	31,168
Property repairs	2,117	2,129
Insurance	3,198	3,302
Traveling	2,497	4,429
Postage and delivery	810	533
Telecommunication	2,691	2,369
Sundry costs	1,878	1,337
Governance	72,332	58,096
	<u>178,898</u>	<u>159,289</u>
	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Governance costs comprise:</b>		
Staff costs	52,170	51,112
Accountancy	2,940	3,180
Legal and professional	17,072	3,664
Bank charges	150	140
	<u>72,332</u>	<u>58,096</u>

Staff support costs relate to wages paid to employees whose duties are to carry out operational and administration activities that support the day to day running of the charity.

Staff governance costs relate to portions of wages paid to employees whose duties include administration activities in relation with strategic planning and governing of the charity. The time spent by these employees on these activities is allocated to governance costs.

**TIN ARTS LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**

**FOR THE YEAR ENDED 31 MARCH 2025**

<b>8</b>	<b>Net movement in funds</b>	<b>2025</b>	<b>2024</b>
		<b>£</b>	<b>£</b>
	The net movement in funds is stated after charging/(crediting):		
	Fees payable to the charity's independent examiner:		
	- for other financial services	2,940	2,760
	Depreciation of owned tangible fixed assets	3,965	5,199
	Loss/(profit) on disposal of tangible fixed assets	-	(263)
		<u>          </u>	<u>          </u>

<b>9</b>	<b>Auditor's remuneration</b>	<b>2025</b>	<b>2024</b>
		<b>£</b>	<b>£</b>
	Fees payable to the charity's auditor and associates:		
	<b>For other services</b>		
	All other non-audit services	2,940	2,760
		<u>          </u>	<u>          </u>

**10 Trustees**

Trustees Claire Defty, Paul Wilson and Teresa Chaytor received remuneration during the year wholly relating to their employment with the charity. Total remuneration amounted to £129,285.  
The highest paid trustee received a total of £49,890 during the year.

No expenses or benefits other than stated above were paid to trustees during the year.

**11 Employees**

The average monthly number of employees during the year was:

	<b>2025</b>	<b>2024</b>
	<b>Number</b>	<b>Number</b>
	16	15
	<u>          </u>	<u>          </u>
<b>Employment costs</b>	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Wages and salaries	313,569	298,186
Social security costs	21,520	20,575
Other pension costs	6,592	6,519
	<u>          </u>	<u>          </u>
	341,681	325,280
	<u>          </u>	<u>          </u>

There is no employees whose annual remuneration was more then £60,000.

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

**12 Taxation**

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

**13 Tangible fixed assets**

	Leasehold land and buildings	Plant and equipment	Fixtures and fittings	Computers	Total
	£	£	£	£	£
<b>Cost</b>					
At 1 April 2024	3,878	12,974	8,526	18,128	43,506
Additions	-	-	-	1,026	1,026
	<u>3,878</u>	<u>12,974</u>	<u>8,526</u>	<u>19,154</u>	<u>44,532</u>
At 31 March 2025	3,878	12,974	8,526	19,154	44,532
	<u>3,878</u>	<u>12,974</u>	<u>8,526</u>	<u>19,154</u>	<u>44,532</u>
<b>Depreciation and impairment</b>					
At 1 April 2024	3,878	5,434	8,342	10,273	27,927
Depreciation charged in the year	-	1,789	47	2,129	3,965
	<u>-</u>	<u>1,789</u>	<u>47</u>	<u>2,129</u>	<u>3,965</u>
At 31 March 2025	3,878	7,223	8,389	12,402	31,892
	<u>3,878</u>	<u>7,223</u>	<u>8,389</u>	<u>12,402</u>	<u>31,892</u>
<b>Carrying amount</b>					
At 31 March 2025	-	5,751	137	6,752	12,640
	<u>-</u>	<u>5,751</u>	<u>137</u>	<u>6,752</u>	<u>12,640</u>
At 31 March 2024	-	7,540	184	7,855	15,579
	<u>-</u>	<u>7,540</u>	<u>184</u>	<u>7,855</u>	<u>15,579</u>

The value of camera equipment originally bought as part of the grant from Children in Need and stolen in a break-in at the premises of TIN Arts in November 2023 was reimbursed by the insurer and charity spent funds on new equipment this year. The new equipment was valued at £1,026.

**14 Debtors**

	2025	2024
	£	£
<b>Amounts falling due within one year:</b>		
Trade debtors	39,272	34,527
Prepayments and accrued income	5,616	6,405
	<u>44,888</u>	<u>40,932</u>

**TIN ARTS LIMITED**

**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**

**FOR THE YEAR ENDED 31 MARCH 2025**

**15 Creditors: amounts falling due within one year**

	Notes	2025 £	2024 £
Other taxation and social security		6,411	7,184
Deferred income	16	81,894	32,329
Trade creditors		6,602	6,158
Other creditors		1,472	23,322
Accruals and deferred income		11,909	8,530
		<u>108,288</u>	<u>77,523</u>

**16 Deferred income**

	2025 £	2024 £
Other deferred income	81,894	32,329
	<u>81,894</u>	<u>32,329</u>
	2025 £	2024 £
Deferred income is included within:		
Current liabilities	81,894	32,329
	<u>81,894</u>	<u>32,329</u>
Movements in the year:		
Deferred income at 1 April 2024	32,329	34,386
Released from previous periods	(32,329)	(34,386)
Resources deferred in the year	81,894	32,329
	<u>81,894</u>	<u>32,329</u>
Deferred income at 31 March 2025	81,894	32,329
	<u>81,894</u>	<u>32,329</u>

**17 Retirement benefit schemes**

	2025 £	2024 £
<b>Defined contribution schemes</b>		
Charge to profit or loss in respect of defined contribution schemes	6,592	6,519
	<u>6,592</u>	<u>6,519</u>

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.



## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

## 18 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2024	Incoming resources	Resources expended	At 31 March 2025
	£	£	£	£
Tyne & Wear Archives and Museums	-	19,475	(19,475)	-
UK-Italy Bilateral Disability Residency Project				
Open Dialogo	-	11,616	(11,616)	-
Arts Council England, Durham Stralsund Partnership Project Phase II	-	16,200	(16,200)	-
Arts Council England, National Lottery Project Grant	-	15,990	(15,990)	-
Children's Heart Unit fund	-	50,808	(50,808)	-
Durham County Council	-	74,690	(74,690)	-
The Big Give Arts for Impact Campaign	3,405	-	(3,405)	-
Children in Need	14,456	-	(3,351)	11,105
Sir James Knott Trust	-	10,000	(10,000)	-
St Oswald's Hospice	-	11,610	(11,610)	-
	<u>17,861</u>	<u>210,389</u>	<u>(217,145)</u>	<u>11,105</u>

Previous year:	At 1 April 2023	Incoming resources	Resources expended	At 31 March 2024
	£	£	£	£
Ballinger Charitable Trust	-	6,667	(6,667)	-
Children's Heart Unit fund	-	43,431	(43,431)	-
Durham County Council	-	20,055	(20,055)	-
The Big Give Arts for Impact Campaign	-	3,405	-	3,405
Children in Need	18,577	263	(4,384)	14,456
Sir James Knott Trust	-	10,000	(10,000)	-
North East and North Cumbria Congenital Heart Disease Network (NENC CHD Network)	-	21,146	(21,146)	-
St Oswald's Hospice	-	12,150	(12,150)	-
Tyne and Wear Archives and Museums	-	36,155	(36,155)	-
D'Oyly Carte Charitable Trust	-	3,000	(3,000)	-
Arts Council England - Pilot Partnership Project	-	30,000	(30,000)	-
	<u>18,577</u>	<u>186,272</u>	<u>(186,988)</u>	<u>17,861</u>

18 Restricted funds

(Continued)

**Tyne and Wear Archives and Museums**

Funding for the delivery of the South Tees Arts Programme 2 (STAR2) and to document and report upon the impact and outcomes of the STAR Programmes, building legacy and embedding learning. STAR2 involved addressing health inequalities with young people through dance engagement in partnership with a range of delivery organisations and stakeholders, working together in Teesside in areas of most deprivation.

**UK – Italy Bilateral Disability Residency Project Open Dialogo**

Grant in support of selected activities which form part of the UK-Italy Bilateral Disability Residency Programme Open Dialogo, a collaboration with British Council, Arts Council England, the Italian Institute of Culture in London, and the Italian Ministry of Culture.

**Arts Council England**

**Pilot Partnership Project with Perform[d]ance**

Dance for, by and with Children and Young People with a view to developing further cultural ties and activities in the future. The key activity was the exchange of specialist youth dance professionals, to learn, share and network with one another.

**Durham Stralsund Partnership Project Phase II**

Phase II to continue funding the partnership project with Perform[d]ance. Activities continued the primary theme of Knowledge Exchange through training and sharing of practice between the 2 companies.

**National Lottery Project Grant**

Funding for disabled artist, George Williams, to support R&D of his work, 'Chance'. Grant managed by TIN Arts.

**Children's Heart Unit Fund – CHUF**

Funding to support the Clown Doctors programme at The Freeman Hospital and online with Very Special Meetings. These programmes offer an impartial way of entertaining, supporting and empowering children and young people in hospital and with child outpatients in the community who may be struggling with fear, boredom, loss of control and other insecurities.

**Durham County Council**

Funding received supported:

**PULSE**, TIN Arts' dance touring programme for schools across County Durham, part of the county-wide Into the Light programme. \_\_\_\_

**IncludFEST**, an inclusive, accessible outdoor arts festival for d/Deaf and disabled children, young people and families.

The development phase of **County Moves**, a project to identify how with training and support, increased access to dance provision could be developed within County Durham community localities.

**The Big Give Arts for Impact Campaign**

Between 19-26 March 2024, TIN Arts took part in the Big Give Arts for Impact Campaign. The donations received as part of The Big Give Campaign were used from April 2024 to enhance events produced in the 25th year of TIN Arts, with the aim of showcasing the high quality art that is created and performed by people who train with TIN Arts.

**Children in Need**

Funding received from Children in Need on behalf of the DCMS Youth Investment Fund supported the purchase of equipment and resources to deliver on the Fund's main aim i.e., to create, expand and improve local youth facilities and their services, in order to drive positive outcomes for young people, including improved mental and physical wellbeing, and skills for life and work.

**18 Restricted funds****(Continued)****Sir James Knott Trust**

Funding received supported the core costs of TIN Arts.

**St Oswald's Hospice**

Funding to support the Clown Doctors programme at St Oswald's Hospice. This programme offers an impartial way of entertaining, supporting and empowering children and young people in hospice settings who may be struggling with fear, boredom, loss of control and other insecurities.

**Ballinger Charitable Trust**

Funding to support the Emerging Young Dancers' Programme, a talent development project for dancers with a learning disability or who are autistic, aged 11-18 years, drawn from across the North East.

**North East and North Cumbria Congenital Heart Disease Network (NENC CHD Network)**

Funding to support the devising and production of a new short film, sharing the stories and voices of young people with lived experience of congenital heart disease.

**D'Oly Carte Charitable Trust**

Funding to support a Summer School, providing an intensive dance programme for disabled and non-disabled children and young people in 2023.

**19 Unrestricted funds**

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024	Incoming resources	Resources expended	Transfers	At 31 March 2025
	£	£	£	£	£
Arts Council NPO Funding	-	202,952	(176,136)	(26,816)	-
General funds	165,314	238,280	(251,745)	26,816	178,665
	<u>165,314</u>	<u>441,232</u>	<u>(427,881)</u>	<u>-</u>	<u>178,665</u>

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

## 19 Unrestricted funds

(Continued)

Previous year:	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
Arts Council NPO Funding	-	202,952	(174,358)	(28,594)	-
General funds	124,280	230,453	(218,013)	28,594	165,314
	<u>124,280</u>	<u>433,405</u>	<u>(392,371)</u>	<u>-</u>	<u>165,314</u>

## 20 Analysis of net assets between funds

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £
<b>At 31 March 2025:</b>			
Tangible assets	1,829	10,811	12,640
Current assets/(liabilities)	176,836	294	177,130
	<u>178,665</u>	<u>11,105</u>	<u>189,770</u>
	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
<b>At 31 March 2024:</b>			
Tangible assets	2,442	13,137	15,579
Current assets/(liabilities)	162,872	4,724	167,596
	<u>165,314</u>	<u>17,861</u>	<u>183,175</u>

## 21 Operating lease commitments

## Lessee

At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2025 £	2024 £
Within one year	<u>5,925</u>	<u>5,535</u>

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

## 21 Operating lease commitments (Continued)

**Lessor**

The operating leases represent the rentals payable in respect of the charity's premises. The lease is reviewed annually each April and can be cancelled by either party at any time with a notice period of 3 months.

## 22 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).

23 Cash generated from operations	2025 £	2024 £
Surplus for the year	6,595	40,318
Adjustments for:		
Investment income recognised in statement of financial activities	(2,184)	(882)
Gain on disposal of tangible fixed assets	-	(263)
Depreciation and impairment of tangible fixed assets	3,965	5,199
Movements in working capital:		
(Increase)/decrease in debtors	(3,956)	19,579
(Decrease)/increase in creditors	(18,800)	29,522
Increase/(decrease) in deferred income	49,565	(2,057)
<b>Cash generated from operations</b>	<b>35,185</b>	<b>91,416</b>

## 24 Analysis of changes in net funds

The charity had no material debt during the year.

