SURFACE AREA DANCE THEATRE

(A company limited by guarantee)

REPORT AND FINANCIAL STATEMENTS
For the year ended 31 March 2025

Charity Number 1202467

SURFACE AREA DANCE THEATRE

ANNUAL REPORT AND FINANCIAL STATEMENTS

For the year ended 31 March 2025

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SURFACE AREA

DANCE THEATRE

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Front cover image: Jesse lies on a grey floor, eyes closed and arms in a Y-shape, with short bleached blond hair and baby blue eyeliner (photography by Paul Miller)

Trustee Annual Report
April 2024 - March 2025
Charity number: 1202467

A large group of people is sitting in a circle in a theatre space participating in Vangeline's Butoh workshop (photography by Paul Miller)

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Surface Area Dance Theatre's Annual Report for the year ended 31 March 2025

Introduction

The trustees are pleased to present their annual trustees' report together with the financial statements of the charity for the period ending 31 March 2024.

The financial statements comply with the Charities Act 2022, the Memorandum and Articles of Association, 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 October 2019)

Chair's Report

This report covers what is only the second year of Surface Area Dance Theatre's operation as a Charitable Incorporated Organisation and ACE National Portfolio Organisation. Emphasis is drawn to this being only the second year of operation because the company has done so well to become established over such a relatively short but testing period, both organisationally and creatively, within the artistic and community landscape.

This success has not been achieved from a standing start in 2023/24; Surface Area had previously operated successfully as a project-based funded Community Interest Company (CIC) before then. However, the strong support of funders and new partners, helped by our recognition as a CIO and NPO, has enabled the consolidation of the organisation and the further growth and reach of its activities.

In a year marked by widespread economic and political uncertainty, including a UK General election and change of Government, Surface Area was pleased to hear that ACE intended to extend the 3 years of NPO funding by a further year. Many organisations were still struggling to recover in the aftermath of COVID, and a planned review of ACE (and potentially the DCMS itself) meant it was not a good time to launch a full-scale review and re-application for NPO funding. Surface Area duly submitted an expression of interest in financing for the further year (to 31 March 2027), which would give us a more extended period of relative financial stability.

However, in March 2025, ACE announced that the launch of its next portfolio investment process would not go ahead in April 2025 as planned. Instead, they called on the Government to extend the current National Portfolio until the end of March 2028. At the time of writing, we are awaiting the outcome of discussions with DCMS; in the meantime, Surface Area will continue to search for additional and alternative funding sources, whether this materialises through grant or commercially earned income.

In terms of governance and management at Surface Area, board meetings have consistently been quorate and well-attended, typically through a hybrid of online and in-person attendance. The Trustees have been well-informed through regular financial and operational updates, and the quarterly returns to ACE (the principal funder) have all been timely, fully aligned with ACE's monitoring procedures. They demonstrate our delivery within budget against the key objectives that were agreed upon earlier in the NPO process. Indeed, Surface Area's outputs have surpassed the expectations of all stakeholders, including the board. We are pleased to note the attainment and maintenance of the Board's Reserves strategy.

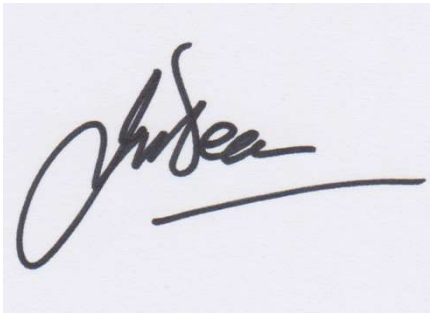
Board membership was strengthened and broadened by the recruitment of new Trustees Joël Daniel and Janet Bosson. Board development and cohesion have been facilitated using an external consultant, Jiten Patel, who is an expert in diversity and inclusion and co-founder of Diversity Market Place. We intend to engage Jiten to work with Trustees and staff again in 2025/26.

The Trustees are pleased to note from these Financial Reports and the regular reporting from the Chief Executive that Surface Area remains in a strong position to continue trading and working towards fulfilling its charitable objectives, as well as meeting the obligations agreed with funders.

Thanks are due to Nicole Vivien Watson for her vision and tenacity in fulfilling the roles of CEO and Artistic Director; to Sara Chezari for ensuring the efficient operation of the office and for providing her personal growth to take on more and wider duties; to our wide family of associates and collaborators for the quality of the work produced; to our funders, supporters, and participants for their enthusiastic and generous support; and to Trustees for giving Surface Area the wherewithal to remain a successful and exciting organisation.

Finally, we were delighted to be told by Nicole, our Chief Executive, that she was expecting a baby and would be taking maternity leave in the 2025/26 year. The board is confident that detailed arrangements have been made to cover her absence, including plans to deliver the programme of work for the year by reallocating her work to the General Manager, Sara Chezari and with additional external support from our long-trusted colleagues and collaborators, Rachel Jean Birch of Moving Art Management and Eliot Smith from Eliot Smith Dance. Rachel and Eliot's induction and handover period as operational manager and producer, and Keep In Touch days with Nicole, will ensure SADT's continuity and development in the next 12 months.

Chair



Jeff Dean

Who we are

We are an inclusive, disability focused, female-led charity

Surface Area Dance Theatre (SADT) is an award-winning, inclusive arts company based in the North East of England. With a dedicated focus on accessibility and community engagement, SADT plays a vital role in enhancing the cultural landscape in the UK and internationally. As a respected arts and cultural organisation and a Disability Confident Employer, SADT is celebrated for its intersectional approach and distinctive contributions. This recognition inspires us to continue pursuing our mission.

We work in partnership with our local community and beyond

Our team, composed of highly trained and diverse professionals, exemplifies our commitment to inclusivity. By supporting D/deaf and diverse artists and communities, SADT embodies the skills and understanding necessary to harness the transformative power of creativity and representation, particularly for marginalised and underrepresented groups. We strive to create a fairer and inclusive society by investing in the long-term support and well-being of D/deaf, disabled, and marginalised people and communities.

We are a charity

Inclusive: SADT's Board of Trustees is a female-led, diverse, and disabled-majority board. A review of our governance has been essential to support Surface Area Dance Theatre's plans. As a CIO and Arts Council England, National Portfolio Organisation (2023-), and a Disabled Confident Leader, we have invested in robust EDI training and a Trustee peer-to-peer support group to recruit and retain diverse voices leading SADT's governance.

What we do

We host and commission a range of performances and events. SADT is a dynamic team of culturally diverse and highly skilled professionals, proudly trusted by the Deaf and disabled community to spearhead strategic fundraising efforts that elevate Deaf lived experiences and excellence as the foundation of creative and cultural leadership.

Over the past four years, we have partnered with six esteemed D/deaf cultural ambassadors, securing an impressive £236,000 in arts funding. This substantial investment has enabled 12 impactful arts and cultural programmes across North East England, Yorkshire, and South East England. Our commitment to advocating with the D/deaf and disabled community is central to our mission as we pursue a unified vision of long-term structural change, artistic freedom and experimentation.

Our Vision

With fifteen years of experience, we understand how to support D/deaf and disabled leadership effectively, informed by positively challenging mainstream arts programs that adopt a "one-size-fits-all" approach to access and representation, creating significant communication barriers that restrict diverse voices. Over the next five years, SADT will work with our existing and developing community to overcome challenges by dismantling barriers to fair access and participation in arts and culture.

Our community

We collaborate with a diverse spectrum of organisations at regional, national, and international levels. Our collective ambitions and values define each relationship, which we track using our relationship map.

Equity, Diversity and Inclusion at SADT

Equity, Diversity and Inclusion (EDI) support the range and breadth of our work. They encourage us to be open to other cultures, to challenge our assumptions, biases and prejudices. They are essential for deep, trusting, mutually beneficial relationships. We want everyone coming into contact with us to feel respected and treated with dignity. We strive for alignment between our words and actions. We foster a sense of belonging among our employees and cultivate an environment where individuals feel at ease being themselves at work. The Department of Work and Pensions recognises Surface Area Dance Theatre as a Disability Leader and champion for Disability Confidence within our local and business communities. It is essential to value everyone and to be empathetic, fair, respectful and inclusive. This holds for employees, participants in, or contributors to our work, regardless of their background, characteristics, or attributes.

Public Benefit Statement

The Board of Trustees has referred to the Charity Commission's guidance on public benefit when reviewing the charity's objectives and planning its future activities. This annual report demonstrates the link between our charitable activity and how this benefits our service users. The Trustees understand and have discussed the implications of the provisions of the Charities Act 2006, which state that all charities must meet two key principles and i) demonstrate that they are established for public benefit, and ii) have had due regard to the public benefit guidance issued by the Charity Commission. Surface Area's beneficiaries and its aims are congruent, and the public benefits from its work. Benefits are evidenced and relate directly to its aims. The Trustees do not consider that any detriment or harm flows from its work and, therefore, believe that the charity meets both key principles.

Staff Team

Nicole Vivien Watson, Chief Executive

Nicole has over 15 years' experience in the arts and is the Chief Executive and founder of Surface Area Dance Theatre, she established in 2007. Under her leadership, the organisation has joined Arts Council England's National Portfolio for 2023-2026. Nicole's collaborative work includes partnerships with The British Council, Arts Council England, and The Barbican, among others. In 2021, she earned an MA scholarship from SOAS, University of London, specialising in East Asian Buddhism and Japanese history. A passionate advocate for British Sign Language (BSL) and D/deaf culture, Nicole completed five years of accredited education in Sign Language and Deaf Culture in 2021. She actively promotes collaboration between D/deaf and hearing communities and fosters international relationships with D/deaf arts ambassadors in the UK, Japan, Greece, and North America.

Sara Chezari, General Manager

Sara graduated from Loughborough University with a BA (Hons) in History and Politics and has held various roles, including light and sound technician, English language teacher, café manager, and founder of a Persian supper club. Sara worked with local community organisations in building resilience and promoting equity, diversity, and inclusion. She has performed governance reviews, developed training sessions, and worked to make organisations more inclusive for marginalised communities. At Surface Area Dance Theatre, Sara manages administrative operations and artistic activities, collaborating closely with Nicole Vivien Watson to achieve strategic goals and support diverse artists and communities.

Christopher Fonseca, Associate Artist

Christopher Fonseca is a dedicated choreographer, performer, and global D/deaf ambassador active in the UK, Europe and internationally. Notable achievements include his key role in the 2012 London Paralympics opening ceremony, where he showcased his unique talent. In 2017, he became an Associate Artist with Surface Area Dance Theatre, focusing on D/deaf access and inclusion. His ongoing projects involve creative writing, British Sign Language (BSL) poetry, and choreography methodologies.

Paul Miller, Associate Artist

Paul, a native British Sign Language user, works to promote Deaf Culture in mainstream settings. Since being appointed a Director of Surface Area Dance Theatre CIC in 2015, he contributed to the 2017 national tour of Auricular, presented at venues such as CCA in Glasgow and Turner Contemporary. His focus is on creating inclusive opportunities that increase the visibility of the D/deaf community in leadership roles within the arts. Recently, Paul delivered a series of British Sign Language tutorials with support from Arts Council England's Culture Recovery Fund.

Eliot Smith, Producer

Eliot Smith is a critically acclaimed British dancer, choreographer, and the founder and creative director of Eliot Smith Dance, a company renowned for its inclusive and impactful contemporary dance works. Born in 1990 in Newcastle upon Tyne, Eliot's artistic journey has been marked by a deep commitment to creating dynamic, diverse, and socially relevant dance productions. Eliot will be working part-time with SADT to support with producing and digital content creation.

Rachel Jean Birch, associate and Operational Manager
Rachel Jean Birch is an experienced producer and arts leader, currently serving part-time as Operational Manager for Surface Area Dance Theatre, where she is responsible for the company's dynamic programme of inclusive dance activity and represents SADT within the wider sector, both in the UK and internationally. Rachel is also the co-founder and Director of Moving Art Management, an independent producing company she has successfully led for over a decade. With a background as a trained dance artist, Rachel's career spans roles as a performer, lecturer, teacher, and programmer across dance, music, theatre and comedy. Her expertise is rooted in producing and championing ambitious creative work, supporting artists and communities to co-create high-quality projects for stage and screen. A Clore Emerging Leader alumni and experienced fundraiser, she has actively secured millions of pounds of investment for arts activity across England. Rachel is passionate about organisational development and leadership in the arts and is proud to support Surface Area Dance Theatre's inclusive mission.

Louise Stern, Associate Artist
Born 1978 in California, London-based artist and writer Louise Stern uses various forms of language to explore communication and isolation. Attending the California School for the Deaf, Fremont, Stern grew up in an exclusively deaf community (fourth-generation deaf on her father's side, and third generation on her mother's side), and saw in literature and visual language a way to investigate and liberate. As an artist Stern's works have been exhibited in Geneva, Madrid, Barcelona, Istanbul, Paris, and London, and as a writer, she was the founder and publisher of Maurice 2002-2009, a contemporary art magazine for children.

Tom White, Associate Artist
Past projects include commissions and appearances for Radiophrenia, Glasgow (CCA); BRAUBLFF (KRAAK & De Player); Whitechapel Gallery, London & Colour out of Space Festival, Brighton. Collaborators include Maya Dunietz, Kieron Piercy, Ben Knight, Stuart Chalmers, and most recently in Al Fresco with Lia Mazzari & Sholto Dobie. He won the British Composer Award in 2014 (Sonic Art) for Public Address, commissioned by South London Gallery. In 2016 he founded Apologies in Advance; a platform for artists presenting work in progress performances.

Achievements and Performance

In a year when many arts organisations have faced closure due to external pressures, Surface Area has remained resilient and focused. Our small core team has met every deadline and delivery target for essential reporting, without complacency. This achievement reflects our collective endeavour and strong organisational discipline—qualities that will be vital in the year ahead.

The external climate is unlikely to improve in 2025/26, and we anticipate further pressures on finance, people, and energy. We will not be distracted by this, and our work will be grounded by keeping focus on the three core values that we re-affirmed in 2024 - **Inclusive, Influential, Innovative**.

Our success is not measured solely by compliance with our business plan, pledges to our funders, but by the quality and significance of what we deliver and the relationships we nurture. The following highlights include: performing at Bowes Museum, bringing Butoh to the NE community for the first

time, a recent Laing Art Gallery commission, an invitation to Queer Butoh Festival 2025, our Athens partnership leading to our successful DeafVest project, creating a dance-for-camera film in Harewood house, hosting the first NE Deaf Rave, developing our collaborations with Newcastle Contemporary Art, and Fuse Theatre. We are grateful to Arts Council England, the Community Foundation, Henry Moore Foundation and LNER for their offers of funding.

BSL and Deaf Awareness

Our training delivery, in partnership with **Paul Miller, artist and founder of Rory Studio CIC**, continues to be popular and well-received, while also generating welcome income. Clients have included Tyne & Wear Museums & Archives, Newcastle City Council, The North East Inclusive Dance Network, Northern Stage, and Curious Arts. In addition, Bare Toed commissioned training for 20 artists in their Arts Connect network.

This training receives consistent positive feedback and forms part of Surface Area's pledge to make the arts sector more accessible and inclusive. It is currently undergoing development to ensure a wider and broader reach across the sector.

Developing Partnerships

We have developed a new partnership with the **Newcastle Deaf Centre** to enhance creativity and inclusion, supported by a grant from the Community Foundation Newcastle Art Investment Fund. The project engages with 150 participants, some from families with a mix of hearing and non-hearing members, and will culminate in two live performances.

These performances will be a commission for **Fuse Theatre CIC**, bringing *A Night in Sign*—a BSL-led cabaret of music, dance, comedy, and poetry—to **Alphabetti Theatre** in Newcastle in summer 2025. This also forms part of our newly formed partnership with Alphabetti Theatre CIO.

We continue to establish international partnerships with the New York Butoh Festival, which has grown significantly. We are also eager to explore and develop an exciting new partnership with Dance Limerick.

Butoh and Vangeline

Our relationship with **Vangeline** and the **New York Butoh Institute** continues to flourish. Vangeline visited the UK to deliver popular and well-received workshops in Newcastle and Sunderland, as well as an outstanding performance at the Blue Gallery in the Bowes Museum.

The Slowest Wave was performed on Saturday 23rd November, followed by a BSL-interpreted post-show discussion. The performance was supported by Eliot Smith, Surface Area's new producer and General Manager, Sara Chezari.

Audience Feedback Highlight:

"I was at the performance at the Bowes Museum last night, and I'd like to give you a heartfelt thank you. I'm not any kind of dancer and, though I enjoy watching dance very much, I don't generally feel a strong body-to-body connection with it. But last night, for the first time I can remember, it seemed that the performer's body was speaking a kind of truth on behalf of my own, in a way I could recognise within myself. It was, on so many levels, extraordinary."

We also created a **word cloud** from audience responses to visually showcase the diversity of experiences, highlighting the work's immersive and meditative qualities.

Looking ahead, plans are in place for a Surface Area group to attend the Institute's **Queer Butoh Festival** in New York in summer 2025 (its ninth year). This will build on our Dance for Camera piece, choreographed by Vangeline and performed by Ashling McCann, Christopher Fonseca, Annie Dearnley, and Jesse Salaman. The film will be displayed in the **Watercolour Gallery at Laing Art Museum** from December 2024 for a year.

In preparation, the group visited the **Nerys Johnson Archive** (led by PhD researcher Rachel Boyd) and filmed in the Great Hall, projecting digitised versions of Nerys Johnson's watercolours onto dancers performing Butoh techniques. This work grew from multiple R&D projects and may be performed in New York as part of the 2025 festival.

International Work

In addition to our New York connection—and previous work in Japan and Italy—development activities continued in Athens with Deaf and hard-of-hearing groups. Long-term artistic associates **Tom White** (sound/vibration) and **Christopher Fonseca** (dance) have remained key contributors in both the UK and Greece during 2024/25.

Haptic workshops, delivered by Nicole Vivien Watson and Christopher Fonseca, have taken place both at home and abroad.

Haptic, Deaf Vest, and Vibro-acoustic Music

Wearable haptic technology—enabling deaf and hearing performers to share the same sensory experience through sound and vibration—remains integral to our programmes. Following contact at our Full of Noises workshop, we appointed **Janet Bosson** as a Board Member.

DeafVest

Alt text: A diverse group of people stands with their arms raised high in joyful poses. They are positioned at different heights (photography by Bonelli Arte).

In November 2024, we completed **DeafVest**, a transformative two-year project funded by the Latsis Foundation and Arts Council England.

This project began with a six-month consultation between Surface Area and fifteen members of the Athens Deaf community, shaping DeafVest's framework and name. Using Woojer vests, which translate sound into vibrations, DeafVest empowered participants to experience rhythm and music in immersive new ways.

The project launched an accessible website—available in Greek, Sign Language, and with closed captions—offering guidance on vest activation and venue setup, plus a user-friendly booking system for independent management.

To mark the project's conclusion, Deaf dance artist **Christopher Fonseca** led workshops in Athens to deepen participants' connection to haptic technology and community confidence. The project aims to broaden its reach, fostering conversations that promote long-term inclusion and cultural awareness in the arts.

Long-term collaborator **Tom White** also presented at a Henry Moore Institute symposium on expanding artistic approaches through sensory experiences. We are also pleased to be associated with **Tim Baker**, whose Arts Council DYCP Vibroacoustic Music project uses Surface Area's sub-pacs.

DeafRave

In partnership with **Newcastle Contemporary Art (NCA)**, we brought **DeafRave** to Newcastle for the first time—a celebration of deaf and disabled talent in club culture, fostering links between deaf and hearing communities through shared sensory experiences and haptics. This was the first event of its kind in the North East.

Community Workshops:
In partnership with DeafRave and supported by NCA, we delivered inclusive community events on 8 March 2025, including two DJ workshops for ages 7+ and 12+, plus a DeafRave enhanced by haptic technology.

The evening featured:

- An electrifying opening set by **DJ Kitty** (visually impaired, Newcastle)
- A stunning commissioned piece by multi-disciplinary artist **Cara Macwilliam**
- Sets by: **DJ Kitty, DJ Jeffo and Dj China Man**
- **Dancers: Pagan Hunt, Jonny Curry, Jenny Chrisp, Amy Becke, and Toi Guy**
- **VJ by Gianni Vercetti**

Videographer Elijah captured the event, which was also covered by **ITV3** on the following day's news.

Internal Development and Learning

- General Manager attended the North East & Cumbria Deaf Network meeting to understand community needs
- General Manager Attended *Black Artists in Dance – Anti-Racism Training*
- Held a **community steering committee** with Deaf youth, Newcastle Deaf Centre manager, and Deaf artists to inform funding strategy and shape the next three years of our business plan
- General Manager attended the **Disability Inclusion Conference** (Westminster Insight), chaired by Lord Rennard MBE
- Drafted a **Digital Inclusion Safeguarding Policy** to keep beneficiaries safe online, with annual safeguarding reviews
- Achieved **Living Wage Accreditation** and maintained **Disability Confident Employer** status
- Developed our new business plan with **Yes We Can Consultancy**
- Invested in safeguarding training for trustees and the senior leadership team
- General Manager progressed **BSL training to Level 2** and looking to move onto level 3.

- Received training from the **Digital Network** to improve newsletter accessibility and launched our monthly newsletter in July 2024
- The trustees received EDI training from Diversity Marketplace and training on how to advocate for Surface Area's beneficiaries, vision, mission and aims.
- Producer Eliot Smith will be enrolling onto Level 1 BSL training.

Film and Theatre

Anthos

Anthos, a dance-for-camera film, was made at Harewood House in summer and screened there on a continuous loop until March. It launched at the Henry Moore Institute in Leeds and is now appearing at film festivals.

Inspired by the 1938 Jacob Epstein sculpture *Adam*, Anthos was filmed in the house and Himalayan Gardens. Thanks to Arts Council England, the Henry Moore Institute and the Harewood House Trust for their support and inspiration. We anticipate this short film will go onto receive awards.

The Gingerbread Witch project school workshops

We supported Rory Studio's ACE-funded theatre and animation project *The Gingerbread Witch* to reach young people through 19 workshops (December 2023 – August 2024) in Sunderland and across Durham. These reached 155 children, including deaf, disabled, and neurodivergent participants aged 5–15.

Stakeholders and partners

Bowes Museum Laing Art Gallery **Newcastle Contemporary Art** Baltic Contemporary Centre, **Southpaw Dance Studio** Newcastle Deaf Centre **Dance City** Northern Stage **Alnwick Playhouse** Ushaw College **Bede College (Sunderland)** Durham University **Gilesgate Primary School** Thorney Close Primary School **Jesmond Park Academy** Muckle LLP **Henry Moore Insitutue** Harewood House **Lowry Centre** South Bank Centre **The Hepworth Wakefield** Barbican **Limerick Dance** Roche Court Sculpture Park **Stop Gap DC** Fuse Theatre CIC **Rory Studios CIC** Digital Culture Network **New York Butoh Insitutue** DeafRave **British Council (Japan, Athens)** Latsis Foundation **Oriente Occidente** Christopher Fonseca **Tom White** Nicolas Singleton **Louise Stern** Paul Miller **Cara Mcwilliam** Tim Baker **Toi Guy** Annie Dearnley **Bold Melon Collective** Nat Sharp

Evaluation and outputs

Monitoring and evaluation by the board, including social accounting methodologies, will consider impact across project work, utilising digital software (such as Views) to process and analyse all data collected. Quantitative data such as engagement and performance attendance, artists involved, employment opportunities, growth of followers and interaction on social media, qualitative data such as performance impact, skills development, improvement to wellbeing, happiness at work, and progress towards mission and purpose will be used.

Culture Counts and Illuminate, ACE's recommended data analysis tool, will be used. Data to be reviewed regularly by the Board of Trustees. Evaluating against ACE Let's Create Investment Principles and Outcomes, and our proposed activity, to ensure they are being met to strengthen the management structure and ensure the leadership team is inclusive to D/deaf, disabled and marginalised.

Started to develop a CRM system where all SADT forms, audience interactions, SADT work, documents and data can be stored in one place and accessed securely by the SADT.

Financial review

Review of the year

The results for the year and the charity's financial position at the end of the year are shown in the attached financial statements.

During the year the Charity had income of £251,334 (2024: £208,596) and expenditure of £237,175 (2024: £106,707). There was an operating surplus of £14,159 (2024: £101,889).

At 31 March 2025 the Charity had net assets of £122,048 (2024: £107,889).

Reserves policy

The Trustees consider the level of reserves, £122,048 (2024: £107,889), prudent for the Charity at this time taking into account potential liabilities in the event that the charity ceased. Our Reserves Policy is reviewed annually.

Reserves **Target:**
Surface Area Dance Theatre aims to maintain unrestricted funds equivalent to 3-6 months of the charity's annual expenditure. For the fiscal year 2025-2026, with a budgeted expenditure of £300,000, the reserves target is set between £37,000 and £42,000.

Current Reserves:
As of the end of March 2025, SADT holds reserves of £122,048, equivalent to 6 months of the target level. These reserves are critical for meeting the working capital needs of the charity and ensuring its ability to sustain activities in the event of a significant drop in funding.

Risk Management

Surface Area's senior management team has conducted its own review of the major risks to which the charity is exposed, and systems have been established to mitigate those risks. Internal risks are minimised by the implementation of procedures for the authorisation of all transactions and projects and for ensuring the consistent quality of the delivery of all operational aspects of the charitable company.

These procedures are periodically reviewed to ensure that they still meet the needs of the charity. As part of its annual business planning process, the charity Trustees regularly review the charity's major governance, operational and financial risks and confirm that systems have been established to mitigate these risks. Surface Area has a risk management strategy in place which comprises an annual review of the strategic risks the charity may face via the business plan, the establishment of systems and procedures to mitigate those risks identified, the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

Plans for future periods

Surface Area Dance Theatre is committed to the ambitious scale and quality of our activities while recognising the wider impact of our consistent growth on capacity and team well-being.

These may need to be amended/updated/revised
Future plans include:

- Continue diversifying the Board & D/deaf Community Steering Board to govern SADT's activities to ensure access & inclusion for diverse identities, including those with less access & experience of art. Cultural worker Joel Daniel has been invited to join the Board,
- Stabilising Income Generation: Investing in regular fundraising capacity and diversifying income sources. Our recent charity status will allow us to access new funding opportunities alongside continued delivery of our BSL and Deaf awareness training, event production, and workshop facilitation. We are anticipating extension of our NPO status from the Arts Council.
- Prioritising Well-Being: Ensuring supportive structures for Surface Area's small team and the artists we work with, including professional development opportunities.
- Continuing to increase activity and audience reach: Expanding activities and audience engagement in areas of identified need, such as Sunderland and Durham. Explore development of relationships with inspiring and creative people, organisations, locations and venues.
- Continuing work with schools and community centers.
- Continue supportive relationships with talented D/deaf artists, including Paul Miller, Christopher Fonseca, Chisato Minamimura, Raffie Julien, Louise Stern and Anna Seymour. Reaching new D/deaf artists to collaborate with.
- Continue delivering inclusive artistic projects involving and collaborating with D/deaf and intersectional creatives to produce award-winning, high-quality productions that are representative of this community.
- Continue BSL accessible producing support for D/deaf artists, to enable D/deaf artists to secure ACE Lottery Funding / DYCP, commissions, opportunities and develop their own work, creative practice and engagement.
- Continue engaging with D/deaf groups and networks in the NE, Yorkshire, and beyond to deliver BSL access and creative community engagement. Continuing to meet with our community steering group through these networks.
- Establish a working group of the CIO board to consider a consolidated framework for the policies and to ensure there is a mechanism to ensure they are kept up to date, with appropriate priorities and policy review dates determined by the Board.
- Launching a national tour of *Down Amongst the Plants*, bringing performance into botanical gardens across the UK.
- Driving Creative Central Newcastle partnerships and funding to boost BSL provision and Deaf awareness across the city's creative sector.

- Commissioning and championing new Deaf talent from the North East, investing directly into the local Deaf community.
- Producing and supporting cross-cultural collaborations, including Louise Stern's partnership with Dance Limerick through R&D residencies in Ireland.
- Designing and delivering dynamic workshops in collaboration with Durham University.
- Co-developing the Sign Alive Festival with Rory's Studio in Sunderland, building new partnerships and curating an exciting line-up of Deaf and disabled talent.

Structure, governance and management

Structure:

The Chief Executive manages the charity's day-to-day operations, supported by the General Manager and producer Eliot Smith.

Governance

Type of Governing Document - Surface Area Dance Theatre is registered with the Charity Commission in March 2023 under the terms of the Charities Act 2011, having converted from its former status as a Community Interest Company. The importance of appropriate governance arrangements to empower and lead the organisation are well understood. The board challenges and holds the organisation accountable to its core mission and purpose, including its obligations as a Charitable Incorporated Organisation, and particularly as an Arts Council England National Portfolio Organisation, for SADT's outcomes, proposed activities and agreed expenditure.

Engaging currently seven Trustee Board members with leadership, disability and governance experience to strengthen the resilience of SADT – Jeff Dean has been appointed Chair, with trustees Liz Pavey, Val Milnes, Dave Sharp, Carole Blyth, Rachel Boyd and Fusako Innami and newly appointed Trustee Janet Bosson and Joel Daniels.

Surface Area Dance Theatre's board is representative of Disability, D/deaf & HOH, and diverse cultural heritage.

Under its Founding Constitution, there must be at least three charity Trustees and a maximum of nine. The Trustees are also the only Members of the charity, and consequentially, in the absence of a general Membership, there is no requirement to call a separate Annual General Meeting although the annual business of the organisation may be conducted a meeting with a separate agenda from the ordinary business.

Trustees are required to declare at board meetings if they, their families, or close associates might have a financial interest in a decision to be made at the meeting, and to withdraw from the meeting if this appears to be the case. They are also asked to declare if there is any possible conflict of interest either personally or organisationally with their other business activities.

The Board meets a minimum of four times per year and receives detailed written Board reports and oral presentations in connection with an agenda prepared by the Chief Executive Officer, agreed with the Chair, and circulated in advance of meetings.

Trustee Operations

- Working towards the appointment of a Board of Trustees skilled in the aptitude of all essential business operations SADT will enhance governance arrangements by: Conducting a skills and personal details audits in order to recruit new Board members/CIO
- Trustees to further diversify and strengthen the Board. The Board will seek to be inclusive and representative of those groups with which it engages – D/deaf, Disabled, Marginalised, Artists and others from across the community. The board audit considered any perceived skill gaps that might affect its ability to deliver its charitable objects, vision, mission, and plans.
- Board responsibility or sign-off and scheduled review of a suite of Ethical Organisational Policies and Procedures, including Safeguarding policies, Environmental, Health and Safety, LGBTQIA+ Inclusion policy, Equality and Diversity, Freelancer Handbook and Code of Conduct.
- We will strengthen our sustainability and Environmental policies by using research and toolkits published by The Endworks, Julie's Bicycles Platform.

Recruitment and Appointment of the Board

The Board meets a minimum of four times per year and has taken advantage of the provisions of the Companies Act enabling the waiver of the need to conduct an Annual General Meeting. Detailed written Board reports and an agenda are prepared by the Chief Executive Officer and circulated in advance of meetings. Potential Trustees are identified through discussions and recommendations offered by existing Trustees and outside advisors to the organisation, as well as, through the formal advertisement of vacancies through arts and charitable networks. Trustee applicants complete an application process and undergo an interview with a trustee recruitment panel, including the Chair and the Artistic Director, before being recommended to the full Board. Trustees are appointed once the Board has authorised the selection, and on completion of the necessary registration paperwork. New Trustees are offered induction and guidance and required to attend Trustee and Staff away day activities to ensure familiarisation with the charity, its work, finances and their legal duties as Trustees. New Trustees are inducted by the Chair of the Board, other Trustees and the staff team. They are provided with a range of resources to support their understanding of Surface Area's activities. From time to time, the Trustees elect a Chair and determine for what period the Chair is to hold office.

Board Induction and Training

New Board Members are introduced to the work of the organisation and informed of their legal roles and responsibilities at an induction meeting. The induction and training programme for new Board Members includes:

- A briefing by the Chair or Chief Executive
- An explanation of roles and responsibilities as a Board Member
- Copies of the main charity documents including the Memorandum and Articles of Association and the Financial Statements
- Copy of the business plan and most recent evaluation report
- Copies of recent board papers, including budgets and management accounts
- A copy of the Charity Commission publication "How to be an Effective Trustee"

- A copy of the governance structure

Trustees

Surface Area Dance Theatre's board is representative of Disability, D/deaf & HOH, and diverse cultural heritage. There are currently eight, soon to be nine, Trustee Board members with leadership, disability and governance experience to strengthen the resilience of SADT:

Trustee team

Carol Blythe

Carol brings a wealth of experience in championing diversity, equality, and inclusion (DEI). Over the past 20 years she has worked with organisations of all sizes, helping them understand the true essence of DEI and implementing practical strategies to create inclusive cultures. Carol is a magistrate and is committed to justice and community work.

Janet Bosson

With over 30 years of teaching experience and 55 years in dance, Janet is a dedicated instructor for dancers of all levels. Growing up in a dance family in Liverpool, Janet has lived and breathed dance her entire life. Qualifications include Ballroom and Theatre Examiner, Fellow of the UKAPTD, Fellow of the IDTA, trustee at Surface Area Dance, Principal at The Bosson School of Dance. Her personalised teaching approach, shaped by 15 years working alongside former world champion Eric Lashbrook, ensures that every student thrives in a supportive environment.

Rachel Boyd

Rachel is a second-year PhD student at Northumbria University. Her writing has appeared in publications such as the Scottish Society for the History of Photography, MAP Magazine, and New Internationalist. Her research examines the intersection of co-production, care, and community in artistic practices supported by women. Her PhD, funded by a Northern Bridge AHRC Collaborative Doctoral Award, focuses on the Laing Art Gallery's recent acquisition of the archive of disabled artist-curator Nerys Johnson (1942-2001). This work will contribute to a retrospective of Johnson's life and art, which Rachel is curating at the Laing's Watercolour Gallery in January 2025.

She has also served on the editorial team for Disability Arts Online, an arts journal highlighting the work of disabled artists in the UK.

Joêl Daniel

After graduating from the Northern School of Contemporary Dance, Joêl became involved in various performance genres, focusing on movement direction and choreography. In 2019, he retrained as a primary school teacher but returned to the world of movement at the Bristol Old Vic Theatre School. Currently Joêl teaches actors' movement and co-teaches an
embodied voice class. He has also served as the anti-racism advocate for the past two years, facilitating transparency and student-led initiatives and co-chairing the anti-racism working group.

Fusako Innami

Fusako Innami is an associate professor in Japanese and Performance Studies at Durham University and the author of Touching the Unreachable: Writing, Skinship, Modern Japan (2021). Her research focuses on the body, senses, intimacy, and sleep. She has contributed articles on the performing arts and created works for notable organizations, including the Bunkamura cultural complex in Tokyo and Glyndebourne Opera.

Val Milnes

Val is a trustee of several organisations and has been a school governor since 1988, now a member of Ascent Academies Trust. Val is a director of Grace House in Sunderland, director of Difference (a small disability charity) and have been a trustee of Pine Tree (another disability charity) and has sat on numerous other government boards in the past. As Finance Manager at the National Glass Centre Val was involved with the Arts Council, the Crafts Council and other associated boards previously.

Liz Pavey

Liz has lectured in dance and performance at Northumbria University since 2004, where she is also the Programme Leader for the Arts Foundation Year. She teaches in the BA and MA programs in Theatre and Performance and serves as the external examiner for dance programs at UCLan and the University of Bedfordshire. Qualified in business coaching, Liz is a founding member of d.i.n.e., a north-east dance improvisation collective. Her site-specific practice, influenced by somatic movement and her Shiatsu background, includes recent projects like Take Your Seats and Green Grass, which explore our connection to place. Currently, she is collaborating with Dr Laura Fish on The Other Side of Me, investigating the intersection of language, movement, and narratives related to indigeneity and the criminal justice system, and working on community performance projects in Eyemouth, Scotland, with theatre director Fiona MacPherson and musician Ellie Logan.

Dave Sharp

Dave has 30 years' experience within software development covering a multitude of sectors and applications. He is currently the founder of digital think-tank Binary Asylum as well as the CTO of a number of start-ups across the UK. Dave also specialises in IT due diligence for venture capitalists and investors.

Jeff Dean, Chair

Jeff has held senior management roles in both the public and private sectors. Most recently, he was the Director of Human Resources and Organisational Development at Gateshead Council, where he also served as Director of Corporate Services. His responsibilities included HR strategy, policy development, operational support, health and safety, and occupational health. He has participated in numerous cross-functional boards and was the HR Adviser to the former Northumbria Police Authority. Jeff founded and chaired the Public Service Academy, promoting training collaboration among public sector organisations in Tyneside, and also chaired the North East Region Strategic HR Forum. In financial services, he worked on mergers and acquisitions, focusing on senior appointments and internal communications for companies like General Accident and Norwich Union Life. He has extensive experience in HR roles at Water Companies and in the electricity generation sector.

A member of the Chartered Institute for Personnel and Development and a Fellow of the Royal Society of Arts, Jeff has served as chair for organisations such as Dance City in Newcastle and Phoenix Dance Theatre in Leeds. He is currently the chair of Gateway Studio in Gateshead and an Associate Artist of the Geraldine Connor Foundation.

Reference and Administrative details

Charity name	Surface Area Dance Theatre CIO
Other name the charity uses	
Registered charity number	1202467
Charity's principal address	2 Crossgate Rd Hetton-le-Hole, Houghton le Spring DH5 0EN
Office Address	Dance City, Temple Street, Newcastle upon Tyne, NE1 4BR (UK)

Name of chief executive or names of senior staff members

Nicole Vivien Watson, CEO Sara Chezari, GM

Statement of Trustee Responsibilities

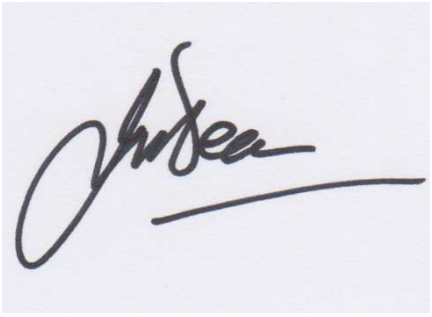
The trustees are responsible for preparing the Trustees' Annual Report and the Financial Statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Charity SORP 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 charity and of incoming resources and application of resources, including the receipts and payments of the charity for that year. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently.
- observe the methods and principles in the Charities SORP.
- make judgements and estimates that are reasonable and prudent.
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping accounting records that disclose with reasonable accuracy at any time the financial position of the charity. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the Trustees on 16/10/25 and signed on their behalf by:



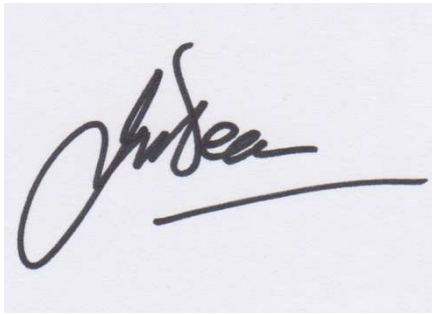
Jeff Dean

Chair

Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	Jeff Dean	
Position (eg Secretary, Chair, etc)	Chair of the Board	

Date	16/10/25

SURFACE AREA DANCE THEATRE

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES

For the year ended 31 March 2025

I report on the financial statements of Surface Area Dance Theatre for the year ended 31 March 2025, which are set out on pages 28 to 38.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2022 ("the Charities Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act), and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a ‘true and fair view’ and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

I 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.

Doug Maltman FMAAT
Fellow Member of the Association of Accountancy Technicians
Connected Voice Charity Business Services
One Strawberry Lane
Newcastle upon Tyne
NE1 4BX
Date:

SURFACE AREA DANCE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 March 2025

	Notes	Unrestricted Funds £	Restricted Funds £	**Total 2025 £**	Total to £
Income from:					
Charitable activities					
Grants and contracts	6	222,999	-	**222,999**	195,841
Other trading activities	7	28,335	-	**28,335**	12,755
Total income		251,334	-	**251,334**	208,596
Expenditure on:					
Charitable activities					
Operation of the charity	8	237,175	-	**237,175**	106,707
Total expenditure		237,175	-	**237,175**	106,707
Net income/(expenditure)		14,159	-	14,159	101,889
Exceptional item	9	-	-	**-**	6,000
Net income/(expenditure) and net movement of funds		14,159	-	**14,159**	107,889
Reconciliation of funds					
Total funds brought forward		107,889	-	**107,889**	-
Total funds carried forward		122,048	-	**122,048**	107,889

The Statement of Financial Activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities

The notes on pages 30 to 38 form an integral part of these accounts.

SURFACE AREA DANCE THEATRE

Charity Number 1202467

BALANCE SHEET

As at 31 March 2025

	Notes	£	Total 2025 £	£	Total 0 £
Fixed assets					
Tangible assets	16		799		1,199
Total fixed assets			**799**		**1,199**
Current assets					
Cash at bank and in hand	17	121,669		108,245	
Total current assets		**121,669**		**108,245**	
Creditors: amounts falling due within one year	18	**(420)**		**(1,555)**	
Net current assets			**121,249**		**106,690**
Total net assets or liabilities			**122,048**		**107,889**
Funds of the charity					
Unrestricted income funds			122,048		107,889
Restricted income funds			-		-
Total funds			**122,048**		**107,889**

The notes on pages 30 to 38 form an integral part of these accounts.

These financial statements were approved by the Board on: _____

and are signed on its behalf by: Jeff Dean _____
Chair

1 Accounting Policies

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

2 Basis of accounting

2.1 Basis of preparation

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective October 2019) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2022.

Surface Area Dance Theatre meets the definition of a public benefit entity under FRS 102.

2.2 Preparation of the accounts on a going concern basis

The charity reported total unrestricted funds at the year end of £14,159 and has already secured a significant amount of funding for the current year. The trustees are of the view that the immediate future of the charity for the next 12 to 18 months is secure and that on this basis the charity is a going concern.

3 Income

3.1 Recognition of income

Income is recognised when the charity has entitlement to the resources, any performance conditions attached to the item(s) of income have been met, it is more likely than not that the resources will be received and the monetary value can be measured with sufficient reliability

3.2 Offsetting

There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by FRS102 SORP or FRS102.

3.3 Grants and donations

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.

Income received in advance of the provision of a specified service is deferred until the criteria of income recognition are met.

3.4 Donated goods and services

Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.

Donated services and facilities are included in the SoFA when received at the value of the gift to the charity provided that the value of the gift can be measured reliably. Donated services and facilities that are consumed immediately are recognised as income with the equivalent amount recognised as an expense under the appropriate heading in the SoFA.

3.5 Volunteer help

The value of volunteer help received is not included in the accounts but is described in the trustees' annual report.

3.6 Interest receivable

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

3.7 Income from membership subscriptions

Membership subscriptions received in the nature of a gift are recognised in donations and legacies.

Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.

3.8 Investment gains and losses

This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.

3.9 Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the

4 Expenditure and liabilities

4.1 Liability recognition

Liabilities are recognised when it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.

4.2 Charitable activities

Expenditure on charitable activities includes the costs of work and other activities undertaken to further the purposes of the charity and their associated support costs.

4.3 Governance and support costs

Support costs have been allocated between governance cost and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources.

4.4 Irrecoverable VAT

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

4.5 Creditors

The charity has creditors which are measured at settlement amounts less any trade discounts.

4.6 Provisions for liabilities

A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date.

5 Assets

5.1 Tangible fixed assets for use by the charity

Individual fixed assets costing £1,000 or more are capitalised at cost and are depreciated over their estimated useful economic lives on a straight line basis, the charity does not currently have any tangible fixed

Leasehold property improvements	Straight line over life of lease
Office and computer equipment	Straight line over four years

5.2 Heritage assets

The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture.

5.3 Investments

Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment.

Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments.

Analysis of income

		Unrestricted Funds £	Restricted Funds £	**Total 2025 £**	Total 23.03.2023 to 31.03.2024 £
6	**Charitable activities**				
	Income from grants				
	ACE	209,636	-	**209,636**	162,086
	Hadrian Trust	-	-	**-**	1,000
	Unity Theatre Trust	-	-	**-**	1,000
	John S Latsis	-	-	**-**	16,845
	National Lottery Community Foundation	-	-	**-**	14,910
	Community Foundation	11,350	-	**11,350**	-
	DWP	2,013	-	**2,013**	-
		222,999	-	**222,999**	195,841
7	**Other trading activities**				
	Training	1,200	-	**1,200**	2,191
	Community workshop	5,026	-	**5,026**	6,764
	Fees	20,459	-	**20,459**	3,800
	Exhibitions by TWA	1,650	-	**1,650**	-
		28,335	-	**28,335**	12,755

Income was £251,334 (23.03.2023 to 31.03.2024: £208,596) of which £251,334 was unrestricted or designated (23.03.2023 to 31.03.2024: £208,596) and £0 was restricted (23.03.2023 to 31.03.2024: £0)

Analysis of expenditure on charitable activities

		Unrestricted Funds £	Restricted Funds £	**Total 2025 £**	Total 23.03.2023 to 31.03.2024 £
8	***Charitable activities***				
	Direct costs				
	Staff salaries	72,850	-	**72,850**	57,639
	Artist fees	27,457	-	**27,457**	7,914
	Interpreter fees	15,031	-	**15,031**	7,513
	Consultancy fees	44,739	-	**44,739**	22,990
	Marketing	3,518	-	**3,518**	635
	Production costs	6,287	-	**6,287**	525
	Travel and accommodation	32,614	-	**32,614**	4,517
	Rent	11,707	-	**11,707**	1,263
	Training	2,926	-	**2,926**	127
	IT software	1,764	-	**1,764**	1,960
	Accountancy fees	3,909	-	**3,909**	600
	Payroll fees	-	-	**-**	264
	Depreciation	400	-	**400**	400
	Donations made	2,384	-	**2,384**	-
	Support costs				
	Office equipment costs	6,016	-	**6,016**	-
	Bank charges	2,067	-	**2,067**	-
	Insurance	1,148	-	**1,148**	-
	Subscriptions	1,938	-	**1,938**	-
	Governance costs				
	Independent examiner's fees for reporting on the accounts	420	-	**420**	360
		237,175	-	**237,175**	106,707

Expenditure on charitable activities was £237,175 (23.03.2023 to 31.03.2024: £106,707) of which £237,175 was unrestricted or designated (23.03.2023 to 31.03.2024: £106,707) and £0 was restricted (23.03.2023 to

9 **Exceptional item**

	Unrestricted Funds £	Restricted Funds £	**Total 2025 £**	Total 23.03.2023 to 31.03.2024 £
Funds held prior to Charity Commission registration.	-	-	**-**	6,000
	-	-	**-**	6,000

10 Fees for examination of the accounts

	2025 £	23.03.2023 to 31.03.2024 £
Independent examiner's fees for reporting on the accounts	**420**	360
	420	360

There were no other fees paid to the examiner (23.03.2023 to 31.03.2024: £nil)

11 Analysis of staff costs and the cost of key management personnel

	2025 £	23.03.2023 to 31.03.2024 £
Salaries and wages	**66,813**	52,899
Social security costs	**1,968**	1,565
Pension costs (defined contribution pension plan)	**4,069**	3,175
Other employee benefits	**-**	-
	72,850	57,639

No employee received remuneration above £60,000 (23.03.2023 to 31.03.2024: £nil)

The key management personnel of the charity, comprise the trustees and the Executive Director . The total employee benefits of the key management personnel of the charity were £39,598 (2024 £39,482).

12 Staff numbers

The average monthly head count was 2 staff (23.03.2023 to 31.03.2024: 2 staff) and the average monthly number of full-time equivalent employees during the year were as follows:

13 Transactions with trustees

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity.

Trustees' expenses

The following detail the expenses incurred by the trustees.

	2025 £	23.03.2023 to 31.03.2024 £
Travel	**3,105**	-
	3,105	-

Transaction(s) with related parties

The following detail the related party transactions in the reporting period.

Name of the trustee or related party	Relationship to charity	Description of the transaction	Amount £	Balance at period end £	Amounts written off £
NV Watson	Executive Director	Consultancy	9,000	**9,000**	-

14 **Defined contribution pension scheme**

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

The employer's pension costs represent contributions payable by the charity to the fund and amount to £4,069 (23.03.2023 to 31.03.2024: £3,175). There was £0 outstanding as at 31 March 2025 (23.03.2023 to

15 **Corporation Taxation**

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objectives.

16 **Tangible fixed assets**	Office and computer equipment £	Total £
Cost		
Balance brought forward	1,599	**1,599**
Additions	-	**-**
Revaluations	-	**-**
Disposals	-	**-**
Transfers	-	**-**
Balance carried forward	1,599	**1,599**
Depreciation		
Basis	SL	
Rate	25%	
Balance brought forward	400	**400**
Disposals	-	**-**
Depreciation charge for year	400	**400**
Impairement	-	**-**
Transfers	-	**-**
Balance carried forward	800	**800**
Net book value		
Brought forward	1,199	**1,199**
Carried forward	799	**799**

17 **Cash at bank and in hand**

	2025 £	23.03.2023 to 31.03.2024 £
Cash at bank and in hand	**121,669**	108,245
	121,669	108,245

18 **Creditors and accruals (payable within 1 year)**

	2025 £	23.03.2023 to 31.03.2024 £
Taxation and social security	**-**	1,195
Accruals		
Independent examination of accounts	**420**	360
	420	1,555

19 **Events after the end of the repo Unrestricted Funds**

No events (not requiring adjustment to the accounts) have occurred after the end of the reporting period but before the accounts are authorised which relate to conditions that arose after the end of the reporting period.

20 **Analysis of charitable funds**

Analysis of movements in unrestricted funds

Unrestricted funds	**Fund balances brought forward** £	**Incoming resources** £	**Resources expended** £	**Transfers** £	**Fund balances carried forward** £
General unrestricted fund	107,889	251,334	(237,175)	-	**122,048**
Totals	107,889	251,334	(237,175)	-	**122,048**

Purpose of unrestricted funds

General unrestricted fund	The 'free reserves' of the charity

21 **Capital commitments**

As at 31 March 2025, the charity had no capital commitments (23.03.2023 to 31.03.2024 -£nil)

22 **Analysis of net assets between funds**

	Unrestricted Funds £	Restricted Funds £	**Total 2025 £**	**Total 23.03.2023 to 31.03.2024 £**
Tangible fixed assets	799	-	**799**	**1,199**
Cash at bank and in hand	121,669	-	**121,669**	**108,245**
Other net current assets/(liabilities)	(420)	-	**(420)**	**(1,555)**
	122,048	-	**122,048**	**107,889**