



**Trustees Annual Report
for the 12 months ending 31st March 2025**

Arts for Dementia, Zeeta House, 200 Upper Richmond Road, London SW15 2SH
T 020 36335401 E info@arts4dementia.org.uk www.arts4dementia.org.uk

Arts 4 Dementia is a company limited by guarantee, Registered Company No: 07511427, Registered Charity No: 1140842
Registered Address: Zeeta House, 200 Upper Richmond Road, London SW15 2SH

Administrative Details

Registered Charity No. 1140842
Registered Company No. 07511427

Registered Address

Zeeta House
200 Upper Richmond Road
London
SW15 2SH

Main Office and contact details

Charity staff currently work remotely.

Tel: 020 3633 9954

e-mail: info@artsfordementia.org

Trustees

Kate O'Neill (Chair)

Tim O'Brien (resigned 25 September 2024)

Imran Akram (Hon Treasurer)

Ronald Ferguson

Marie Fortune

Alan Merkel

Peter Millett, CMG (resigned 31 March 2025)

Elizabeth Sawicka, MA MD, FRCP

Jina Swartz, MB BCh, PhD, FMedSci

Independent Examiner

Kirk Rice LLP

Zeeta House

200 Upper Richmond Road

London SW15 2SH

CEO Report 2024-25

I am delighted to say that 2024/25 was another year of growth and development for Arts for Dementia. We took our successful community-based model into a second borough and reached 271 participants (49% growth). We trained 103 artists and staff from arts organisations (23% growth) and trained and supported 25 volunteers (32% growth) who supported delivery of our workshops. We increased the Arts for Dementia team with two new hires and we grew our income by 14%.

Evaluation of our programmes using the UCL Well-being Umbrella (Older Adults) continues to show benefits for people with dementia and their loved ones, including high scores on the criteria of feeling cheerful, encouraged, absorbed and inspired. We developed more relationships with arts, community and research organisations and have continued to raise awareness around the benefits of creative arts for dementia by speaking at and representing Arts for Dementia at several events.

Our new programmes and community outreach officer has increased our capacity to deliver workshops and reach more participants in the community. Our first communications manager is helping us to amplify our messages and increase awareness of Arts for Dementia and recognition around what we do.

At the end of this year, we had waiting lists of people wanting to join our programmes, and we are keen to increase our capacity to provide more workshops to meet this growing demand.

Our partnerships with the English National Ballet, Royal Collection, Central Saint Martins and community partners like Camden Libraries and Lendlease have been successful models that will inform and inspire our work in the next few years. We will continue to build new arts and community partnerships to help us to grow and reach more people affected by dementia in more London boroughs. And we will work with academic partners to improve our evidence base and help us communicate the benefits as well as the joys of creativity for people affected by dementia.

Our volunteers are vital to the effective delivery of our creative programmes, and I am very grateful for their commitment, warmth and effort over the last year. Volunteers are also a key resource for building our capacity and we intend to recruit a volunteer co-ordinator, who would recruit and support more volunteers, enabling us to deliver more programmes. We also want to respond to the demand from our trainees for more on-going support and advice, and will be developing good practice guidelines and a support network. We will also recruit a new individual giving fundraiser, to build on our successes in that area.

I wish to express my grateful thanks to all of the organisations and individuals that have generously supported our work with donations and grants. This acknowledgement includes those that have supported our local workshops such as Southwark Charities, Southwark Council, The Inspiring Elephant Fund and Arsenal Foundation Gunner's Fund to name but a few. We are delighted to have received continued funding from a number of trusts such as The Garfield Weston Foundation and The Tomoro Foundation. While other newer funders such as Ernest Hecht Charitable Foundation and The Postcode Society Trust mean that we have been able to maintain existing programmes while developing new ones. Other funders, although not named, continue to be important to us and we welcome their support.

I would also like to thank our Patrons, Katie Derham, Lori Hayden, Satinder Hunjan KC and Dr Donatus Prince of Hohenzollern for their support and advocacy over the past year.

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Finally, I would like to thank my staff team, who have worked incredibly hard, using their flair, dedication and initiative to help us provide such high-quality programmes, maintain great relationships and reach more people. Their approach, warmth and genuine care make our programmes and all our work feel inclusive and uplifting, where people feel welcome, supported and encouraged – my grateful thanks to them all.

Signed
Penny Fosten

“We wanted to say a big thank you for all the marvellous classes – we have thoroughly enjoyed them and it’s been a fantastic way to spend our precious time together. I’ve seen my father’s world open up again which has been worth its weight in gold.”

Carer participant

“This is such a special place...I loved every minute. I felt very welcome, I mean, it’s just so welcoming to anybody and everybody who’s wanting to have a try. And I love it.”

Participant with dementia

Trustees Report

This Trustee Report includes the disclosures required under UK Companies law to be included in the Directors report under the smaller companies’ regime.

Chair’s statement

The Board have been very pleased to see the continuing growth of the charity – both in terms of income generation and programme delivery. Strong governance, experienced leadership and an exceptional staff team have delivered another strong year. We were pleased to legally change the charities name this financial year from Arts 4 Dementia to Arts for Dementia – aligned with our rebrand in 2023-24. I note the challenges in fundraising, and the work done to bring in new income to offset a reduction in grant income, allowing us to increase our provision of creative activities for people affected by dementia.

During this year we conducted a review of our strategy, which highlighted the huge progress we have made since 2022, including more than tripling our workshop delivery and establishing six new partnerships with arts and heritage organisations. The Board and staff re-committed to our priorities for the next three years:

- Extending the reach of our high quality creative programmes in London
- Extending the reach of high quality programmes delivered by others around the country
- Increasing national understanding and knowledge of creative engagement and its benefits for people affected by dementia

My grateful thanks to the Board, including our out-going Chair Tim O’Brien and retiring Trustee Peter Millett, for their advice and wisdom as I took over as Chair. I am proud to be Chair of Arts for Dementia and impressed by the team of staff, volunteers, Trustees, Patrons and supporters we have gathered to advance our charitable objects.

Signed
Kate O’Neill

Objectives, purpose and main activities

Arts for Dementia was set up as a company limited by guarantee on 31 January 2011 and registered as a charity in March 2011. The trust provisions are contained in the Memorandum and Articles of Association. The main objectives of Arts for Dementia are:

- To advance public understanding of dementia
- To relieve those living with dementia and those who support or care for them, in particular through access to the arts and the provision of therapeutic intervention related to the arts

The charity focuses on the benefit of arts activities for people living with dementia, in particular those living at home and in the community. Involvement in challenging arts-related activities has been shown to significantly alleviate symptoms, to re-energise and inspire people in the early-stages of dementia so that they can enjoy greater freedom and independence and remain in their home environment.

Our staff team of seven delivers our creative programmes, builds partnerships with arts, community and older adults organisations, and recruits and communicates with participants, artists and volunteers. They provide training and advice to artists and arts organisations who also wish to deliver creative activities for people affected by dementia. The team also raises awareness of our work through social media, attending and presenting at events, and holding exhibitions of participants' artworks. The staff also raise income to enable the delivery of this work. During 2024-5 25 volunteers helped to deliver our programmes.

Progress against our priorities

Extending the reach of our creative programmes across Greater London:

We have been delivering our community-based model in Southwark for nearly two years, and have seen that participants and volunteers hugely value the on-going activities and the community they have built. The year-round programme enabled participants to enjoy a variety of artforms including textiles, print-making and dance this year. Once again we held an exhibition during the Urban Elephant Festival, showcasing our participants' artworks and raising awareness. Our commitment to the area and regular delivery means we have developed great relationships with local dementia and older adults services, NHS bodies, community groups, artists and volunteers. The group was even filmed for a BBC London News piece about carers in the build up to the election!

The success in Southwark led to a new community-based programme in Camden. Alongside shorter programmes (four-eight weeks) with Central Saint Martin's School of Art, the British Museum and Cockpit Studios, we began a year-round programme at Swiss Cottage Library in October. Working in partnership with the Library service, local artists, volunteers and service providers, the group has enjoyed print-making and dance, and their work has been displayed in the library as part of the celebrations of 'Swiss at 60'.

Our partnerships with nationally-recognised arts organisations continue to provide opportunities to take our participants into inspiring new spaces, or to explore new artforms. We held a four-week programme through our relationship with the King's Gallery - 'Explore the State Rooms at Buckingham Palace' - during which people designed their own thrones and vases, inspired by pieces in the palace. The English National Ballet led two programmes for our participants, who loved the movement and the live music. We're delighted to be continuing our relationships with the King's Gallery and the English National Ballet in the coming years.

Extending the reach of creative programmes delivered by others across the UK:

We continue to grow the reach of our training, with a 23% increase in trainees from around the country who now feel more confident to deliver their own creative programmes for people with dementia. Held in

inspiring spaces like the English National Ballet and London Zoo as well as community spaces and online, we reached a national audience of artists and arts organisations.

Many trainees – whether freelance artists or arts and heritage organisations – have expressed to us that they would value on-going learning and networking opportunities. In the next year we intend to develop good practice guidelines based on our years of experience. We will also roll-out online opportunities for trainees to network, share challenges and experiences, and provide support to one another. We know we will learn from them as much as they learn from us and the artists we work with.

“It was a really wonderful day and fantastic to connect with other art facilitators and artists. The delivery was brilliant, and the conversations were open and generous, and I came away with a newfound respect and understanding for those who live with dementia, as well as those who work, live and love those individuals. The whole day flipped the usual narrative on its head, and I am very grateful for that insight.”

Increasing national understanding and knowledge of creative engagement and its benefits for people affected by dementia:

We have seen an increase in the number of organisations asking us to help their staff better understand dementia and how the arts can be of benefit. Our CEO delivered awareness-raising sessions and presentations to organisations including the Donmar Warehouse, Shakespeare’s Globe, Camden Libraries and the Equalities in Dementia Research Network (EquaDem).

We are an active member of the Dementia Community Research Network, hosted by King’s College London and are working with the lead academics to jointly apply for funding to develop a bespoke evaluation model and method to better suit our participants and our work. We also supported a successful bid by academics at Queen Mary University London to host a Doctoral Training Centre for Integrated Care, funded by the Alzheimer’s Society. The first PhD students start in September 2025, when we will present at the induction days to all the students. We are in discussions with the lead academics on how our work can be part of the research conducted over the next ten years.

We continue to gather and record anecdotal feedback from our participants about the impact our programmes have for people with dementia and their loved ones. We also gather feedback more formally through our use of the UCL Well-being Umbrella (Older Adults), which we introduced in 2023/24. Feedback is overwhelmingly positive – both participants with dementia and carer participants averaging between 4.5 and 5 (out of 5) on all items: cheerful, encouraged, absorbed, inspired, active and enlightened. .

Fundraising:

We had another good year in terms of fundraising; but while we grew our income by 14% we did not reach our target, and are aware that Trusts and Foundations income in particular is becoming more challenging. Our runners from the Royal Parks Half Marathon once again inspired and impressed us with their dedication and hard work. We exceeded our target for The Big Give Christmas Challenge, and again took part in and again exceeded our target for The Big Give’s Arts for Impact Fund. We gained wonderful support from Trusts and Foundations and our individual giving continues to grow, including some larger donations for which we are very grateful and which made up for a drop in grants. We were the charity partner for the Women in Art Fair, where we sold art by professional artists who support us and art produced by our participants.

Structure and Governance

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The charity is run on a day-to-day basis by a Chief Executive Officer, with advice and assistance from the trustees, who have been selected for their skills and experience. We are also fortunate to have among our trustees individuals with direct experience of caring for people with dementia and of living with dementia, which enable us to ensure their voices are heard and their interests are at the heart of what we do.

The trustees meet four times a year as well as on an ad-hoc basis to discuss strategy and other matters. A finance sub-committee chaired by the honorary Treasurer supports the main Board, and a fundraising committee was established this year to support the work of the fundraising team.

As well as contributions from our Trustees, Arts for Dementia seeks and receives advice from professionals and experts in a number of areas on a pro-bono basis.

Risk management

The Board of Trustees is accountable for overall risk management. The Board reviews the Risk Register at each quarterly meeting, discussing key risks, and the adequacy of mitigating actions. Our annual planning and budgeting process, developed with the Chair and Treasurer, is reviewed and approved by the Board.

Current risks

Funding. Our plans to reach a broader spectrum of people across the UK require more resources, and we are aware that the funding environment is challenging at present – reflected in a reduction in our grants from trusts and foundations. A pipeline of applications to major trusts and foundations is maintained and monitored by the Board, and we are targeting more multi-year grants as a way to spread risk and are seeking funding for specific projects where this is more attractive to funders. We have increased the fundraising expertise and experience available to the charity as well as broaden our sources of funds, and hired an experienced communications manager to increase our reach and awareness. We will be recruiting an individual giving fundraiser to build on successes in this area and grow that income stream. We are also developing a corporate offer to diversify our income further.

Safeguarding of vulnerable adults. People attending our workshops can be frail and at higher risk than the public at large and some venues may be difficult to navigate. Failure to apply good practice may result in accidents involving our participants or carers. Arts for Dementia has established policies on Health and Safety, safeguarding vulnerable individuals, complaints and whistleblowing, and we undertake risk assessments at all new venues. We ensure that all staff, facilitators and volunteers are appropriately trained and briefed.

Reliance on key individuals. Our staff are critical assets to the charity. Good management and relationships are critical to maximising retention. To mitigate the risk we aim for a clear understanding of roles, maintaining good documentation, duplicating skills and experience where possible and developing back-up plans.

Data protection and IT security. We hold personal information on participants, donors and others, and we take protecting that data seriously. Our Data Privacy Policy is in accordance with GDPR and we use a secure database – Donorfy – to manage our contacts. We have appointed an external IT provider who we are working with to identify and manage further risks.

Financial Error or Fraud. Loss of all or part of the charity's cash balance through financial error or fraud would threaten the ability of the charity to operate. We have developed financial accounting procedures and an authorities' schedule to minimise the risk from serious errors or fraud.

Reputational Risks. Failure to act appropriately may have a major impact on the charity's reputation and thence its ability to raise funds and to continue to operate. We have policies and procedures to address risks in the areas of Health and Safety, Equality and Diversity, Information Security, Data Privacy and Security, and Conflicts of Interest. Effective management oversight of our relationships with partners is key to ensure transparency for both parties. Trustees will monitor incidents should they occur and keep these policies under periodic review to ensure they remain current and appropriate. In addition, an escalation and management process has been agreed, should there be a risk of significant reputational impact.

Financial Review

The financial statements in this report are for the year ended 31 March 2025. Total income in the year was £327,977 (2023/24 £285,779), of which £44,580 was in restricted funds (2023/24 £73,613).

Trusts and Foundation income was £165,003 (2023/24 £190,337).

Total expenditure for the year was £306,325 (2023/24 £281,600). The increase is due to increased staff numbers and new projects in Camden and Islington.

The net position for the year is a surplus of incoming resources over expenditure of £21,652 (2023/24 £4,179 surplus). Designated funds for community projects in Islington and Southwark were fully utilised during the year, which meant the ongoing projects were subsequently financed from unrestricted funds.

The cash balance on 31st March 2025 was £138,503 (31st March 2024 £119,083) including restricted funds of £32,704 carried forward, representing slightly more than 6 months of current year expenditure.

More details are provided in the financial statements below and the notes that accompany them.

Going concern

Based on the current reserves position, the forward projections of income and expenditure, and our planned recruitment of a second fundraiser to focus on individual giving, the Trustees consider that Arts for Dementia is able to continue as a going concern.

Performance Management

The Chief Executive, Chair and Treasurer meet prior to each Board meeting to discuss charity performance, monitor cash flow, and budgets.

At every Board meeting the Trustees receive the Chief Executive's report covering staffing, progress with funding and other operational matters, together with the Honorary Treasurer's report, financial accounts showing actual results compared with budgets and other relevant information.

The trustees monitor performance against strategic objectives and formally review and update the strategy once a year, confirming or amending objectives for the coming 12-18 months prior to the CEO developing the budget for the following year. A latest estimate of the financial outcome is updated from time to time as required.

Trustees review the risk register quarterly to ensure that mitigation and remedial actions remain appropriate.

The charity's policies are reviewed and approved by the Board every 3 years, or more frequently if required by changes in legislation or best practice.

The Chair of the Trustees periodically reviews personal performance with the Chief Executive, who is tasked with developing detailed plans in line with the strategy and delivering against those plans.

Statement of Trustees' Responsibilities

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

Law applicable to charities in England and Wales requires the trustees to prepare statements for each financial year that give a true and fair view of the charity's affairs and of the incoming resources and application of resources of the charity for that year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles are published in the relevant Statement of Recommended Practice for charity accounting;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statement on a going concern basis unless it is inappropriate to presume that the charity will continue in operation.

Current indications show that the charity has adequate resources to continue to operate and therefore the accounts should be prepared on a going concern basis. The charity has six months of cash in the bank, a pipeline of trust and foundation applications that historically have a solid success rate, and planned fundraising events and campaigns with a history of success.

The trustees are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 1992 and the Charity (Accounts and Reports) Regulations 2008. They are also responsible for safeguarding the assets of the charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the Board on^{25/06/2025}..... and signed on its behalf by:

Kate O'Neill

Kate O'Neill
Director and Trustee

imran akram

Imran Akram
Director and Trustee

Arts for Dementia
Statement of Financial Activities
for the year ended 31 March 2025

	Unrestricted funds	Restricted Funds	Total Funds 2025	Prior Year Funds
	£	£	£	£
Income and Endowments				
Trust and Foundation Grants	120,423	44,580	165,003	190,337
Other Donations	136,060	-	136,060	59,110
Training and Seminar Ticket Sales	5,549	-	5,549	3,179
Fundraising Events	18,313	-	18,313	16,875
Interest income	1,485	-	1,485	424
Other Income	1,567	-	1,567	15,854
Total Incoming Resources	283,397	44,580	327,977	285,779
Expenditure				
Creative Workshops	50,947	4,144	55,091	69,851
Training	27,451	1,250	28,701	20,150
Exhibition costs	1,619	-	1,619	-
Southwark Community Project	11,658	28,275	39,933	49,761
Camden Community Project	-	28,363	28,363	-
Islington Community Project	24,227	2,490	26,717	-
Best Practice Development	430	-	430	18,677
Total Charitable Activity	116,332	64,522	180,854	158,439
Fundraising	86,490	-	86,490	78,893
Governance	38,981	-	38,981	44,268
Total Resources Expended	241,803	64,522	306,325	281,600
Net Income/(Expenditure) for the Year	41,594	(19,942)	21,652	4,179
Transfer between funds	-	-	-	-
Net Movement in Funds	41,594	(19,942)	21,652	4,179
Total Funds brought Forward	69,932	52,646	122,578	118,399
Total Funds carried Forward	111,526	32,704	144,230	122,578

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Arts for Dementia
Balance Sheet as at 31 March 2025

	31 March 2025	31 March 2024
	£	£
Current Assets		
Prepayments	3,899	2,294
Pension contributions	3,261	3,164
Cash at Bank and in Hand (note 7)	138,503	119,083
<u>Less:</u>		
Creditors - Amounts Falling due within One Year (note 8)	(1,433)	(1,963)
Total Assets Less Current Liabilities	144,230	122,578
Creditors – Amounts Falling Due in More than One Year	-	-
Net Assets	144,230	122,578
 Total Charity Funds (note 9)		
Unrestricted Funds	111,526	69,932
Restricted Funds	32,704	52,646
	144,230	122,578

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

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

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of the accounts that give a true and fair view of the state of the company's affairs.

These accounts have been prepared in accordance with Charities SORP (FRS102) and the provisions of the Companies Act 2006 applicable to smaller charities and the provisions applicable to companies subject to the small companies' regime.

Signed on behalf of the Board

Kate O'Neill

imran akram

Director and Trustee

Director and Trustee

Arts for Dementia
Notes to the Financial Statements for the year ended 31 March 2025

1. Accounting Policies

Basis of Accounting

Arts for Dementia is a public benefit entity incorporated in England and Wales. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (FRS 102) and the Companies Act 2006 as applicable to companies qualifying for the smaller companies regime.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

Recognition of Income and Expenditure

The accounts are prepared on an accruals basis. Income is recorded in the period it is received unless it explicitly relates to an event that will take place in a future period, in which case it will be treated as deferred. Expenditure is recorded in the period to which it relates.

Income and Expenditure headings

The Statement of Financial Activities shows income split into main categories and expenditure by fully-costed activity. Support costs are allocated to activity categories using appropriate keys (for more detail refer to note 3 to these accounts). Residual indirect costs are together immaterial and in the previous year were included within support costs and allocated to activities but are shown separately as governance costs.

Fixed Assets

The charity does not have any fixed assets. Computers and printers are expensed in the period in which they are acquired.

Fund accounting

Reserves are split between restricted and unrestricted funds. Restricted funds are those that, because of the wishes of the donors, may only be used in accordance with the grant application and in furtherance of the particular projects specified.

Reserves

The trustees recognise the need to maintain reserves sufficient to enable Arts for Dementia to meet its core commitments despite fluctuations in the level of income. Such reserves will be held in the readily realisable form of cash or near-cash equivalents. The trustees continue to believe that it is right to have a reserves policy to cover six months of normal operating costs plus committed and planned events during this time, together with any statutory liabilities.

Contributions in kind

From time to time organisations have provided accommodation free of charge to hold workshops or training sessions. In return they may have taken some training places for their own staff at no charge. The financial value of these gestures is not material and they have not been monetised in these accounts. Nor has the time of volunteers who attend workshops and from time to time undertaken other support and charitable activity.

2. Trustee Expenses

Trustee expenses in the year were £166 (2024 £467). Two Trustees, who live outside of London, were reimbursed for travel to in-person Trustee meetings and other organisational events where their presence contributed to effective governance, awareness raising and increasing profile.

In addition, the charity sold a small number of paintings at the Women's Art Fair on behalf of a number of artists. The proceeds were shared between the charity and the artists on a 50:50 basis. One artist is a Trustee and received £140, while another is an employee and received £200.

3. Support Costs

Support costs are defined as those that have not been incurred directly in relation to one specific activity but that support the undertaking of one or more of the charity's activities. Although staff spend much of their time planning, managing and attending workshops and training seminars and such time may be considered to be a direct cost, a time writing key is used to allocate both their time and other indirect costs to activities. The table below shows total salaries and other support costs and how they have been allocated between activities.

Support costs have been split according to staff effort. An estimate is made, reviewed periodically, of how staff split their time between various activities. These costs include staff costs and sundry administrative costs incurred in the course of staff undertaking those activities.

	2025 £	2024 £
Costs allocated on staff effort		
Gross salaries	210,675	171,339
Employer's National Insurance	15,897	11,611
Employers pension contributions	6,012	4,659
Staff training and membership	1,857	620
Staff travel, accommodation, sustenance	4,217	4,710
Other staff remuneration	8,929	-
Total staff costs	<u>247,588</u>	<u>192,939</u>
Other support costs	18,529	38,030
Total support costs	<u>266,117</u>	<u>230,969</u>
Allocated to activities as follows:		
Creative workshops	30,712	50,813
Training	25,016	30,026
Southwark Community Project	39,933	36,955
Camden Community Project	28,363	-
Islington Community Project	26,717	-
Sub-total charitable activity	<u>150,741</u>	<u>117,794</u>
Fundraising	83,192	73,910
Governance	32,184	39,265
	<u>266,117</u>	<u>230,969</u>

	2025 £	2024 £
Charitable activities direct costs		
Creative workshops	24,380	19,038
Training	3,685	2,930
Best practice	430	18,677
Exhibition costs	1,619	-
Fundraising	3,298	4,983
Total Direct Cost	<u>33,412</u>	<u>45,628</u>
Governance Direct Costs		
Accounts and accountancy	3,565	3,047
Other governance	2,126	968
Insurance	1,107	988
Total Governance Costs	<u>6,798</u>	<u>5,003</u>

4. Staff Costs

Staff costs are shown in note 3 above. At the beginning of the period the charity employed 6 staff. At the end of the period the charity employed 7 staff.

During the year the pension fund provider administration charge was unchanged at £26.40 per month.

No employee was paid more than £60,000.

5. Related Party Transactions

There are no related party transactions in the current year.

In the prior year our former Chief Executive and founder Veronica Franklin Gould was a related party to Nigel Franklin, an employee. Veronica was retained on a fixed fee to give advice on a consultancy basis until 31st March 2024. During this prior year the charity received funds of £3,300 from Constance Travis and a patron for the Greengross webinars. These funds were paid to Veronica for running the webinars.

During the prior year a close relative of a Trustee was paid £200 for co-facilitating musical workshops.

6. Fees for Examination of the Accounts

During the year, £3,565 (2024 £3,047) was paid for independent examination of the 2023/24 accounts and for payroll services. An accrual of £1,300 (2024 £1,300) has also been included in these accounts for the current year independent examiner fee.

	2025 £	2024 £
Independent examiner fee paid for the previous year	1,380	1,338
Payroll services	2,185	1,709
Total	<u>3,565</u>	<u>3,047</u>

7. Cash at Bank

During the year the charity kept some funds in a 32-day savings account in order to earn interest income. At 31st March 2025 the savings balance was £51,872 (2024 £25,453) with the remaining cash kept in the main current account to cover operational needs.

8. Current Liabilities

	31 March 2025 £	31 March 2024 £
Creditors	133	663
Sundry accruals	1,300	1,300
Total Creditors falling due within one year	1,433	1,963

9. Fund Movements

	1 April 2024 £	Incoming Resources £	Resources Expended £	Fund Transfers £	31 March 2025 £
London Arts	-	3,000	(3,000)	-	-
Arts and Training	7,407	-	(2,394)	-	5,013
Islington Community Project	-	2,490	(2,490)	-	-
Camden Community Project	35,354	20,700	(28,363)	-	27,691
Southwark Community Project	9,885	18,390	(28,275)	-	-
Total Restricted Funds	52,646	44,580	(64,522)	-	32,704
Unrestricted Funds					
General Funds	69,932	283,397	(241,803)	-	111,526
Total Reserves	122,578	327,977	(306,325)	-	144,230

The Arts and Training Fund covers all activities related to ongoing training, creative workshop programmes, web-site support and advocacy undertaken by the charity. The London Arts Programme has the same scope but is for activity within London.

The Camden, Islington and Southwark Community Projects are specific projects where we are focussing activities on one geographical area, working with local artists, arts organisations, and health and care networks to reach more and more diverse people with dementia and embed creative activities across the boroughs.

Independent Examiner's Report to the Trustees of Arts 4 Dementia on the Accounts for the year ended 31 March 2025

Respective Responsibilities of the 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 2011 (The Charities Act) and that an independent examination is needed.

It is my responsibility to:

- Examine the accounts under section 145 of the Charities Act,
- Follow the procedures laid down in the general directions given by the Charity Commission (under section 145(5)(b) of the Charities Act); and
- 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 for 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 matter has come to my attention

1. which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed:

Date

James Moody

05/08/2025

James Moody FCA
Kirk Rice LLP
Zeeta House
200 Upper Richmond Road
London SW15 2SH

**Arts for Dementia**

Zeeta House
200 Upper Richmond Road
London
SW15 2SH

artsfordementia.org

020 3633 9954
info@artsfordementia.org

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Registered Charity No. 1140842
Registered Company No. 07511427

Arts for Dementia, Zeeta House, 200 Upper Richmond Road, London SW15 2SH
T 020 36335401 E info@arts4dementia.org.uk www.arts4dementia.org.uk

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Registered Address: Zeeta House, 200 Upper Richmond Road, London SW15 2SH