

# **Axis Web**

Charity number 1002841

A company limited by guarantee number 02595018

## **Annual Report and Financial Statements**

**for the year ended 31 March 2025**

**a x i s**



**Annual Report and Financial Statements  
for the year ended 31 March 2025**

<b>Contents</b>	<b>Page</b>
Trustees' report	2 to 9
Examiner's report	10
Statement of financial activities	11
Balance sheet	12
Notes to the accounts	13 to 16

**Prepared by West Yorkshire Community Accountancy Service CIO**

# Axis Web

## Trustees' report for the year ended 31 March 2025

### Reference and administrative details of the charity, its trustees and advisors

The trustees during the financial year and up to and including the date the report was approved were:

<b>Name</b>	<b>Position</b>
Fiona Grady	Co-Chair
Juan Carlos Candanedo Saez	Co-Chair
Lisa Stansbie	
Rupert Wilcox-Baker	
Sue Williams	
Holly Slingsby	
Pamela Newall	
Laura Nelson	
Radhika Patel	
Diana Ali	
Edwin Colyer	

**Charity number** 1002841 Registered in England and Wales

**Company number** 02595018 Registered in England and Wales

<b>Registered and principal address</b>	<b>Bankers</b>
The Art House	National Westminster Bank Plc
Drury Lane	8 Park Row
Wakefield	Leeds
WF1 2TE	LS1 2TW

### Independent examiner

Simon Bostrom FCIE

### West Yorkshire Community Accountancy Service CIO

Stringer House  
34 Lupton Street  
Leeds  
LS10 2QW

### Structure, governance and management

The charity is a company limited by guarantee and was formed on 25 March 1991. It is governed by a memorandum and articles of association as amended by special resolutions dated 17 April 2003, 25 December 2004, 30 November 2006, 20 December 2019 and 8 April 2021. The liability of the members in the event of the company being wound up is limited to a sum not exceeding £1.

### Method of recruitment and appointment of trustees

The trustees of the charity are also the directors for the purposes of company law and are appointed by the members at the AGM.

# Axis Web

## Trustees' report (continued) for the year ended 31 March 2025

### Objectives and activities

#### The charity's objects

Our Charity's purposes, as set out in the objects contained in the company's memorandum of association, are to:

- advance the education of the public by promoting and developing the understanding and appreciations of the visual arts in the United Kingdom,
- in particular by extending the influence in and relevance of the visual arts to the community, by creating new opportunities in the visual arts,
- by encouraging and facilitating an increase in good practice in the visual arts.

#### Our Vision and Mission

We believe art creates positive changes in society. Art connects, inspires conversations and builds understanding.

Our vision is of a society where art is part of everyday life, accessible to all, inspiring creativity, empathy and innovation.

Our mission is to champion and support contemporary visual arts in the UK and broaden public engagement with the arts. By providing artists with resources, opportunities, and platforms to showcase their work, we make contemporary art more accessible and engaging for all, fostering a vibrant and inclusive arts.

#### Public benefit statement

In setting our objectives and planning our activities our Trustees have given serious consideration to the Charity Commission's general guidance on public benefit.

### Achievements and performance

#### Our Cause and Strategy

At Axis we believe art creates positive change in society. It connects people, sparks conversations, and builds understanding. Our mission is to champion and support contemporary visual arts in the UK while broadening public engagement with artists and their work.

Our 2025–28 Strategy sets out how we will do this. We are strengthening our core programmes, growing our community, amplifying artists' voices, and ensuring long-term sustainability.

#### A Year in Summary

2024–25 was a year of growth and ambition. We supported artists at every stage of their careers and expanded our membership to almost 11,000. We supported Fellows and bursary recipients, delivered programmes on learning and wellbeing, commissioned writing, made films, activated vacant buildings in cities across the UK, launched a new website, and strengthened our governance.

At a time when artists face increasing economic and social pressures, Axis put artists first.

#### Supporting Artists' Practice

##### Axis Fellowship 2024

The Axis Fellowship is our flagship programme of direct support. Fellows receive £4,000, one-to-one mentoring, and visibility through our platforms. What makes it distinctive is the peer group model: Fellows support each other, lead sessions, and share knowledge across two phases of the programme.

# Axis Web

## Trustees' report (continued) for the year ended 31 March 2025

### Achievements and performance continued

In 2024 the Fellows were:

- Uma Breakdown
- Asuf Ishaq
- Hannah Leighton-Boyce
- Sean Roy Parker

Selectors were Diana Ali (trustee), Harriet Bowman (2023 Fellow), Sunshine Wong, and Zoë Sawyer (Bloc Sheffield). Including a previous Fellow on the panel underlined the ethos of giving back and keeping the programme artist-led.

The previous Fellowship cohort reflected on their experience. Charlotte Cullen said:

*“The fellowship has really supported me this year. It has allowed me to slow down and develop new ways of working purposefully.”*

### Bursaries

Alongside the *Fellowship* we awarded 16 bursaries of £500. These bursaries are flexible, direct awards that help artists at key points. They enable research, training, materials, and new projects.

Recipients used their bursaries for things like training in bookbinding, purchasing materials, and Michelle continued exploring exclusion and human rights.

By keeping the process light and flexible, bursaries show our commitment to putting artists first, recognising that sometimes the smallest grant can have the biggest impact.

### Graduate Programme

Our Graduate Programme continued to support emerging artists at the crucial transition from study to professional practice. In 2024 we ran a summer school for graduates, combining talks, mentoring, and crit sessions. Contributors included KP Culver, The Uncultured, Umbrella, Uma Breakdown, and Harlan Whittingham, who shared practical insights and critical perspectives.

The programme culminated in PRAXIS: The Axis Graduate Programme Exhibition at Cardiff Umbrella in January 2025, presenting the work of eleven graduates: Carys Tupper, Zainab Sheikh, Annabelle Keyes, Tom Hardwick, Zoe Dackham, Heidi Lucca-Redcliffe, Nancy-Violet Downs, Elizabeth Walker, Ewan Coombs, Prajvi Mandhani, and Cheye Williams McFarland.

By combining structured learning with opportunities to show work, the Graduate Programme gave new artists confidence, networks, and visibility at a pivotal stage.

### Back to School with Axis

Back to School with Axis is our annual learning season. We commission artists and producers to share practical skills and critical perspectives. In October 2024 more than 800 people registered.

- Roo Dhissou, Roy Claire Potter, and Madinah Farhannah Thompson explored the role of writing in practice.
- Sophie Hope, Nathan Walker, and Jade de Montserrat debated the value of PhDs.
- Sunshine Wong and Damon Jackson-Waldock gave insight into what curators look for.
- The Uncultured led workshops on budgeting and funding.

All sessions were recorded and added to our Knowledge Base, meaning the learning remains available to members long after the live events.

# Axis Web

## Trustees' report (continued) for the year ended 31 March 2025

### Achievements and performance continued

#### Mental Health for Artists

Our Mental Health for Artists season returned for its fourth year in early 2025. This programme puts care and wellbeing at the centre, tackling issues that often go unspoken. Nearly 1,000 people registered.

- Babeworld critiqued toxic wellness culture and its impact on disabled artists.
- Short Supply (Rebekah and Mollie) explored burnout and the realities of supporting northern artist communities.
- Nicola Singh combined performance and reflection on rest and resilience.
- Marcelle Joseph addressed the emotional labour of curatorial work.
- Vex Ashley examined how to build audiences while protecting boundaries.

The season deliberately ran in January to counter “new year, new you” pressures. One participant described it as:

*“The perfect antidote to a system that often forgets artists are human.”*

#### Strengthening Membership and Community

Membership approached 11,000 active artists, with retention above 90 percent. We introduced loyalty pricing, rewarding existing members by ensuring they never pay the full new price while their subscription remains active.

We also launched the Membership Charter, setting out rights, responsibilities, and values. It makes clear that Axis is more than a service: it is a collective built on respect, care, and shared purpose.

Our online members community space grew. Members now see it as a trusted place to share practice, ask questions, and connect.

We hosted more than 40 member meet-ups, attended by over 500 members, alongside the first member peer-led groups. Members valued the supportive environment.

One members said:

*“It’s refreshing to see a group of artists who have never met before come together in a supportive and nurturing way.”*

We delivered more than 50 Critical Friend Conversations, one-to-one mentoring sessions with artists as mentors including Harriet Bowman, Hanna Tuulikki, Antonio Roberts, Zinzi Minott, Lydia Catterall, and members of the Axis team. These sessions provided artists with encouragement and practical advice at key moments.

#### Artists’ Voices

Axis is committed to commissioning and amplifying artists’ voices. In 2024–25 we funded 33 writing commissions, all paid opportunities for artists and writers.

- *Art School Confidential*: 18 artists reflected on their experiences of art school or alternative routes. Their voices opened up honest debate about privilege, access, and value.

*“The arts sector is a place where only the most privileged can exist, and with all the love in the world, those that can’t afford to be there are pushed to the margins, or out altogether.”*

Lauren McLaughlin

- *Resilience, self-care and what keeps you making art. ...*: 12 artists were commissioned to share, including Larry Achiampong, Letty McHugh, Paloma de Almeida Durante, Julie Ward, Thomas Griffiths, Sally Lemsford, Helen Lane, and Sarah-Jane Mason.

## Axis Web

### Trustees' report (continued) for the year ended 31 March 2025

#### Achievements and performance continued

*"When I think about resilience my mum comes to mind; a person with so much heart and unwavering willpower... I know the parts of me that are resilient come from her, no doubt about it."*

Larry Achiampong

- *Corridor8 partnership:* We commissioned Corridor 8 to connect our Professional Members Ronnie Danaher, Aidan Moesby, and Hannah Leighton-Boyce with writers to produce reflective articles about their practice.

#### Showcasing Artists Practice

##### Costume / Performance / Identity

In summer 2024 we curated a season dedicated to costume, performance, and identity. Four artists explored how dress and performance intersect with politics, ritual, and self-expression:

- Zinzi Minott on bodies and politics.
- Eelyn Lee on fictioning for collective reimagining.
- Hanna Tuulikki on ritual and worldbuilding.
- Paul Kindersley on gender, camp, and self-expression.

Recordings were made available for members. The season showcased the depth of contemporary practice and Axis's growing curatorial voice.

##### Curated Features

Our curated features brought together artists' voices around themes that matter. Each feature was commissioned and paid, giving artists space to frame their own perspectives.

- Lydia Catterall explored care and collaboration in practice, highlighting artists whose work is grounded in community and mutual support.
- Katrina Cowling focused on sculptural practices, curating artists working with materiality, structure, and form.
- Uma Breakdown brought together speculative narratives and gaming, showing how artists use play and world-building to imagine different futures.
- Eelyn Lee curated *Here, There & Elsewhere: Encountering Ghosts, Forests and Archives*, weaving together artists who navigate memory, myth, and ecological imagination.
- Zinzi Minott selected artists working at the intersection of dance, politics, and diaspora.

Zinzi reflected that using Axis to explore artists work:

*"Reminded of the deep joy of making work, and so I will put my coin in the slot, and play again."*

- Holly Slingsby (trustee) curated *Mourning*, an exploration of grief, ritual, and renewal.
- JC Candanedo (trustee) curated *Take Me Back to When the World Made Sense*, reflecting on memory, identity, and resilience.

Together these features underlined Axis's role as a platform for diverse perspectives and critical ideas.

##### Spaces for Artists

Vacant Space remained a defining strand of our work. We turn empty buildings into creative hubs where artists can make, show, and share. At a time when access to space is scarce, this work is essential.

In Cardiff we supported artists in Wilcox House (50,000 sq ft) and at the Capitol Centre, home to tactileBOSCH, SHIFT, and Cardiff Umbrella. These groups staged open days, performances, and a sound and performance festival. We also made a film with the Cardiff artists, documenting their experience of collective creativity.

# Axis Web

## Trustees' report (continued) for the year ended 31 March 2025

### Achievements and performance continued

Beyond Cardiff, we ran spaces in Sunderland, Guildford, Bournemouth, Pontefract, and Hastings. In Pontefract, the space was visited by the now Home Secretary, Yvette Cooper, demonstrating the civic value and recognition of this work.

One artist summed up the experience:

*“The space became home to a thriving community. Together, we achieved so much in such a short time.”*

Vacant Space is more than a building scheme. It shows what happens when artists are trusted with space: communities grow, creativity flourishes, and empty buildings come alive.

### Digital Foundations

In April 2024 we launched a new website. It was designed with one clear aim: to put artists first.

Profiles are richer, search and navigation are easier, and audiences can discover artists more intuitively.

We also expanded the Knowledge Base. As well as new guides, we added recordings from all Back to School and Mental Health for Artists sessions. Together this makes dozens of resources freely available to members, forming a living library of knowledge.

The website is now the foundation for our future: a place to profile artists, showcase work, host resources, and connect with audiences.

### Governance and Policy

In December 2024 we moved to a Co-Chair model, appointing Fiona Grady and JC Candanedo. In their words:

*“It felt important to work together to combine the breadth of our artistic experiences and perspectives as co-chairs.”*

This change reflects our values of inclusivity, collaboration, and representation.

We also began developing two important policies:

- An AI ethics framework, putting artists first at a time of rapid technological change. It focuses on fairness, transparency, and protecting artistic integrity.
- An environmental sustainability policy, to reduce our impact and support members in adopting sustainable practice.

Both policies are part of our commitment to ensure Axis leads with care, responsibility, and integrity.

### Looking Forward

Axis moves forward with confidence. The past year has shown the strength of our community, the impact of our programmes, and the power of giving artists space and voice. Building on this momentum, we will continue to shape Axis as a place of care, where artists can develop, connect, and be seen.

In the year ahead we want to deepen what works best. Our fellowships and bursaries will keep providing artists with time, resources, and encouragement. Our community will grow in autonomy, with more ways for members to share, lead, and celebrate each other. Our curatorial voice will become stronger, with new ways of presenting work and contextualising practice. Vacant Spaces will continue to prove what is possible when artists are trusted with places to work and create.

We will also take steps to ensure Axis is sustainable for the long term. That means continuing to refine how we welcome new members, strengthening partnerships that share our values, and setting out a clear framework for ethical and environmental responsibility.

Looking forward, our ambition is to keep artists at the centre. To make sure they have the tools, support, and visibility they need to thrive. To create a culture where their voices shape our future, and where Axis remains a platform that is generous, critical, and open.

## **Axis Web**

### **Trustees' report (continued) for the year ended 31 March 2025**

#### **Financial review**

The net expenditure for the year was £21,384, all relating to unrestricted funds.

#### **Reserves policy**

The Trustees have established a General Reserves Policy to:

- Meet unexpected and unbudgeted demands.
- Ensure the charity's short and long-term sustainability.
- Safeguard continuity of service to beneficiaries in the event of an unexpected decline in charitable income.
- Provide for legal obligations, including staff redundancies and contractual commitments, in the event of closure.
- Maintain free reserves at a level around six months' core expenditure, together with provision for redundancy and closure costs.
- Reserves are monitored regularly by the Finance Committee and reviewed formally by the Board on a quarterly basis. Where reserves fall significantly below or above the agreed range, the Trustees will take steps to restore them to the target level over a reasonable period.

The charity's free reserves, excluding fixed assets, at the year end were £206,436.

## **Axis Web**

### **Trustees' report (continued) for the year ended 31 March 2025**

#### **Statement of trustees' responsibilities**

The trustees (who are also the directors for the purposes of company law) are responsible for preparing the Trustees report and the financial statements in accordance with the applicable law and UK Accounting Standards.

Company law requires the trustees to prepare financial accounts for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing these 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 UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;

- prepare the accounts on a going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial accounts comply with the Companies Act 2006. 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.

This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities (Charities SORP (FRS102)), and in accordance with the special provisions of the Companies Act 2006 relating to small companies.

Approved by the board of trustees on 11/12/2025

Fiona Grady (Trustee)

## **Axis Web**

### **Independent examiner's report to the trustees of Axis Web**

I report to the charity trustees on my examination of the accounts of the charitable company for the year ended 31 March 2025, which are set out on pages 11 to 16.

#### **Responsibilities and basis of report**

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

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

#### **Independent examiner's statement**

Since the charitable company's gross income exceeded £250,000 your examiner must be a fellow of a body listed in section 145 of the 2011 Act.

I confirm that I am qualified to undertake the examination because I am a fellow of ACIE which is one of the listed bodies.

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

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

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

Simon Bostrom FCIE

16/12/2025

#### **West Yorkshire Community Accountancy Service CIO**

Stringer House  
34 Lupton Street  
Leeds  
LS10 2QW

## Axis Web

### Statement of Financial Activities

(including summary income and expenditure account)

for the year ended 31 March 2025

	Notes	2025 Total funds £	2024 Total funds £
<b>Income from:</b>			
Grants and donations	(2)	89,828	119,696
Members subscriptions		246,610	217,396
Digital programme income		7,231	17,740
Income from group undertakings		599	1,669
Bank interest		4,924	5,449
<b>Total income</b>		<u>349,192</u>	<u>361,950</u>
<b>Expenditure on:</b>			
Salaries NI and pensions	(3)	166,256	140,439
Artists-led spaces		63,314	39,016
Membership delivery costs		41,070	35,723
Artists-led activity		39,368	30,939
Platform and engagement		33,960	110,707
General admin expenses		136	451
Charity insurance		1,720	1,625
Travel and subsistence		-	838
Book keeping		1,248	1,295
Bank / finance charges		13,699	12,020
Governance costs		2,394	2,744
Legal and professional		(574)	7,133
Independent examination		1,050	1,050
Depreciation		355	655
Staff development		5,580	424
Bad debts		1,000	-
<b>Total expenditure</b>		<u>370,576</u>	<u>385,059</u>
<b>Net income / (expenditure)</b>		<u>(21,384)</u>	<u>(23,109)</u>
<b>Fund balances brought forward</b>		<u>227,821</u>	<u>250,930</u>
<b>Fund balances carried forward</b>		<u>206,437</u>	<u>227,821</u>

All incoming resources and resources expended derive from continuing activities.

**Axis Web**  
**Balance sheet**  
**as at 31 March 2025**

		2025	2024
		Total	Total
		£	£
<b>Fixed assets</b>			
Tangible assets	(4)	-	355
Investments	(5)	<u>1</u>	<u>1</u>
<b>Total fixed assets</b>		<u>1</u>	<u>356</u>
<b>Current assets</b>			
Debtors and prepayments	(6)	999	2,927
Cash at bank		<u>335,807</u>	<u>380,175</u>
<b>Total current assets</b>		<u>336,806</u>	<u>383,102</u>
<b>Current liabilities:</b>			
<b>amounts falling due within one year</b>			
Creditors and accruals	(7)	<u>130,370</u>	<u>155,637</u>
<b>Total current liabilities</b>		<u>130,370</u>	<u>155,637</u>
<b>Net current assets / (liabilities)</b>		<u>206,436</u>	<u>227,465</u>
<b>Net assets</b>		<u>206,437</u>	<u>227,821</u>
<b>Funds</b>			
Unrestricted funds		206,437	227,821
Restricted funds		<u>-</u>	<u>-</u>
<b>Total funds</b>		<u>206,437</u>	<u>227,821</u>

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

The members have not required the charitable company to obtain an audit of its accounts for the year in question in accordance with section 476. The trustees (who are also the directors for the purposes of company law) acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and with FRS 102 (effective January 2019).

The financial statements were approved by the board of trustees on 11/12/2025

Fiona Grady (Trustee)

# **Axis Web**

## **Notes to the accounts**

### **for the year ended 31 March 2025**

#### **1 Accounting policies**

##### **Basis of accounting**

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 financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102. There has been no change to the accounting policies since last year. No changes have been made to the accounts for previous years.

##### **Going concern**

The trustees are satisfied that there are no material uncertainties about the charity's ability to continue.

##### **Incoming resources**

All incoming resources are included in the Statement of Financial Activities (SOFA) when the charity becomes entitled to the resources, if it is more likely than not that the trustees will receive the resources and the monetary value can be measured with sufficient reliability.

##### **Grants and donations**

Grants and donations are only included in the SOFA when the charity has unconditional entitlement to the resources.

Where grants are related to performance and specific deliverables, they are accounted for as the charity earns the right to consideration by its performance.

Donated assets, facilities or services are valued at their estimated value to the charity. This is the price that the charity estimates it would pay in the open market for equivalent items; or services and facilities of equivalent utility to the charity.

##### **Investments**

Investments are stated at market value at the balance sheet date. The SOFA includes the net gains and losses arising on revaluations and disposals throughout the year.

##### **Expenditure and liabilities**

Expenditure is recognised on an accrual basis as a liability is incurred. Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out the resources and the amount of the obligation can be measured with reasonable certainty.

##### **Taxation**

As a charity the organisation benefits from rates relief and is generally exempt from income tax and capital gains tax but not from VAT. Irrecoverable VAT is included in the cost of those items to which it relates.

# **Axis Web**

## **Notes to the accounts**

### **for the year ended 31 March 2025**

#### **1 Accounting policies continued**

##### **Tangible fixed assets**

Tangible fixed assets costing more than £500 are capitalised and included at cost including any incidental expenses of acquisition. Gifted assets are shown at the value to the charity on receipt. Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost on a straight line basis over their expected useful economic lives as follows:

Fixtures, fittings and equipment: over 3 years

##### **Pensions**

The charity operates a defined contribution scheme for the benefit of its employees. The costs of contributions are recognised in the year they are payable.

##### **Fund accounting**

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

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

## Axis Web

### Notes to the accounts continued for the year ended 31 March 2025

2 Grants and donations	2025 Unrestricted funds £	2025 Restricted funds £	2025 Total funds £	2024 Total funds £
Donations in relation to space for artists	89,423	-	89,423	119,696
Other donations	405	-	405	-
	<u>89,828</u>	<u>-</u>	<u>89,828</u>	<u>119,696</u>

3 Staff costs and numbers	2025 £	2024 £
Gross salaries	143,766	121,416
Social security costs	11,995	10,479
Employment allowance	(5,000)	(5,000)
Working from home allowances	1,451	1,373
Pensions	14,044	12,171
	<u>166,256</u>	<u>140,439</u>

The average number of employees during the year was 6.3, being an average of 5.1 full time equivalent (2024: 5, 4.4 FTE). There were no employees with emoluments above £60,000.

Defined contribution pension scheme	2025 £	2024 £
Costs of the scheme to the charity for the year	14,044	12,171
Amount of any contributions outstanding at the year end	1,522	1,406
Amount of any contributions prepaid at the year end	-	-

4 Tangible assets	Fixtures, fittings & £	Total £
<b>Cost</b>		
At 1 April 2024	45,550	45,550
Additions	-	-
At 31 March 2025	<u>45,550</u>	<u>45,550</u>
<b>Depreciation</b>		
At 1 April 2024	45,195	45,195
Charge for year	355	355
At 31 March 2025	<u>45,550</u>	<u>45,550</u>
<b>Net book value</b>		
At 31 March 2025	<u>-</u>	<u>-</u>
At 31 March 2024	<u>355</u>	<u>355</u>

# Axis Web

## Notes to the accounts continued for the year ended 31 March 2025

5 Fixed assets investments - subsidiary undertakings	2025 Total £	2024 Total £
Balance b/f	1	1
Additions / (Disposals)	-	-
Total	<u>1</u>	<u>1</u>

6 Debtors and prepayments	2025 £	2024 £
Amounts owed by subsidiary company	899	1,827
Accrued income	-	1,000
Other debtors	100	100
	<u>999</u>	<u>2,927</u>

7 Creditors and accruals	2025 £	2024 £
Creditors	4,632	11,998
Accruals	15,750	48,085
Deferred income (see note below for analysis)	94,256	84,458
Taxation and social security	13,820	9,293
Other creditors	1,912	1,803
	<u>130,370</u>	<u>155,637</u>

### 8 Related party transactions

#### Trustee expenses

During the year 4 trustees were paid a total of £794 in respect of travel (previous year: £nil).

#### Trustee remuneration and benefits

##### Details of remuneration and benefits

Name of trustee or related party	Relationship to charity	Description of transaction	2025 £	2024 £
Holly Slingsby	Allowance for trustee board meeting attendance		800	600
Fiona Grady	Allowance for trustee board meeting attendance		800	800
			<u>1,600</u>	<u>1,400</u>

#### Remuneration and benefits received by key management personnel

The total employee benefits received by key management personnel were £41,667 (previous year: £46,004).

### 9 Other related party transactions

At the balance sheet date the Charity was owed £899 (2024: £1,827) by Axis Web Development Limited (a wholly owned subsidiary company) which is included within debtors. Admin recharges to the subsidiary during the year were £nil (2024: £300).