Arts for Dementia

Trustees Annual Report
for the 12 months ending 31st March 2026

Arts for Dementia, Zeeta House, 200 Upper Richmond Road, London SW15 2SH
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Arts for 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)

Imran Akram (Hon Treasurer)
Ronald Ferguson

Marie Fortune

Alan Merkel (resigned 6 February 2026)
Elizabeth Sawicka, MA MD, FRCP (resigned 12 February 2026)
Jina Swartz, MB BCh, PhD, FMedSci

Matthew Belcher (appointed 20 October 2025)

Gary Douglas (appointed 20 October 2025)

Connor Guffogg (appointed 20 October 2025)

Laura Mead (appointed 20 October 2025)

James Reed (appointed 20 October 2025)

Lesley Williamson (appointed 20 October 2025)

Independent Examiner
Kirk Rice LLP
Zeeta House
200 Upper Richmond Road
London SW15 2SH

CEO Report

This year Arts for Dementia has shown that we are a nationally-impactful organisation, growing our own programme delivery while informing and influencing the wider conversation around creative health and dementia. With an aging population, increasing prevalence of dementia, and huge pressures on the NHS and social care, people are often given little or no support to live well after their diagnosis, which leaves them and their families feeling isolated and hopeless – we are making huge strides to tackle that gap.

With nationally-recognised arts partners like Shakespeare's Globe asking us to work with them, trainees coming to us from across the UK and the world, and being invited to speak at national events, we are seeing the impact of our 2022 10-year strategy. Four years in, our priorities continue to be to grow our own delivery, support delivery by others around the country, and improve wider understanding of the benefits of creativity for people living with dementia, and we are seeing those bear fruit.

Our own delivery is now firmly committed to long-term high-quality community-based programmes that are seeing increasing usage by people affected by dementia (329 participants, up 21%). Our new partnerships with Shakespeare's Globe and the Philharmonia Orchestra are building on on-going partnerships with the English National Ballet, Royal Collection and Central Saint Martins to demonstrate that we hold vital skills and expertise of benefit to arts and culture organisations. Across our creative programmes our evaluation has shown improvements in well-being in terms of feeling absorbed, active, cheerful, encouraged and inspired (measured by UCL's Wellbeing Umbrella (Older Adults)). Beyond that, we hear from people that they value the community they have joined, and that they delight in creative expression. Demand is now exceeding our current capacity, with waiting lists for programmes and new opportunities for partnerships, despite growing our provision and staff team.

The work to train and support other artists and arts organisations has led to 126 people attending our training (an increase of 22%), including groups from regions beyond our London base requesting bespoke training for their partners. Each of these artists and arts organisations are now more able to adapt their practices and work to meet the needs of people affected by dementia, increasing access to creativity and community around the UK.

The quality of our work, and investment in our communications, has led to invitations to speak at local and national events including the Dementia Community Research Network, Carers UK and the Francis Crick Institute. Audiences of artists, academics, support workers and heritage organisations are being encouraged to consider how our work connects with theirs, and inviting us to be part of the process to embed it.

My huge thanks to the organisations and individuals who have helped to make all this possible. Thank you to our funders and donors, including Southwark Charities, the Wakefield Tetley Trust, the National Lottery Community Fund, The Garfield Weston Foundation and The Tomoro Foundation to name but a few. Thank you to our Patrons Lori Hayden, Satinder Hunjan KC and Dr Donatus Prince of Hohenzollern for their support and advocacy over the past year. Finally huge thanks to my brilliant staff team - their ambition for the charity and our work, their care for our participants, their support for our artists and volunteers, and their enthusiasm to explore and grow all make Arts for Dementia the inspiring and engaging organisation it is.

We are working towards a world where everyone living with dementia can enjoy creativity. Arts for Dementia is well placed as the NHS focuses on neighbourhood health and there is growing understanding of and commitment to creative health. Over the coming years we will make the most of these opportunities by continuing to expand our community-based London delivery while increasing our national reach through training, partnerships and evidence-building.

Penny Fosten, CEO

"It was a pleasure to have joined Roy in his art classes. I think what you are doing is fantastic … and it is obviously making a difference to the lives of the attendees. Expressing through art is a wonderful way for them to communicate and I'm so pleased my brother has the opportunity to do this. I know he really enjoys the classes. You and the rest of the staff have such a good way of communicating with everyone and are so caring and patient. Well done to you all!"

Carer participant

""I love these classes, they are amazing, I wish they would never end.

I want the classes to be forever."

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 and influence of the charity – considerably increasing our delivery and reach. Strong governance, experienced leadership and an exceptional staff team have delivered another impressive year. After a robust and competitive recruitment process we were delighted to welcome six new Board members this year, who bring skills and expertise from a range of areas, including communications, fundraising, research and participatory arts. Income remained good despite on-going pressure across the funding landscape. We successfully diversified income through challenge events, earned income and exhibitions while strengthening our pipeline of multi-year trust funding, allowing us to increase our provision of creative activities for people affected by dementia.

My grateful thanks to the Board, including our out-going Legal Trustee Alan Merkel and retiring Trustee Elzbieta Sawicka, for their advice and guidance over many years. I am proud to be Chair of Arts for Dementia and grateful for the team of staff, volunteers, Trustees, Patrons and supporters who do so much 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 still living at home and able to access their community. Involvement in challenging arts-related activities has been shown to significantly alleviate symptoms, and 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 2025-26 37 volunteers helped to deliver our programmes.

Progress against our priorities

Extending the reach of our creative programmes across Greater London:

We delivered 20 creative programmes this year, with 42% more creative sessions, and reached 329 participants - 21% more than last year. 46% of participants attend more than one programme, with 36% attending 3 or more. We have been delivering our community-based model in Southwark for nearly three years, and this year began our second year-round programme, in Peckham, to complement the long-running year-round programme in Elephant and Castle. These programmes have seen joyful communities grow, while exploring artforms including dance, animation, photography, creative writing, ceramics, textiles and painting. We also developed new partnerships with nationally-renowned and Southwark-based organisations Shakespeare's Globe, where we ran an eight-week drama programme, and the Philharmonia Orchestra, who we helped to bring their successful Hear and Now programme to London for the first time. Our commitment to the borough and our regular delivery there means we have developed great relationships with local dementia and older adults services, NHS bodies, community groups, artists and volunteers.

Our community-based work in Camden continues strongly, with our year-round programme going into its second year, and always having a waiting list. Participants and volunteers have enjoyed artforms such as mosaics, sculpture, ceramics and drama – the latter led by Park Theatre. Alongside this we also delivered an eight-week programme with Cockpit Studios Bloomsbury where their makers taught our participants embossing, using natural dyes and needle felting. Building on that relationship, Cockpit Studios Deptford hosted an eight-week programme as well. We were also delighted that local construction firm Bovis installed some large prints of our participants' artworks on hoardings by a pedestrian walkway at one of their sites in Camden, raising awareness of our work and challenging assumptions about what people with dementia can achieve.

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 delivered a programme with our partners the Royal Collection, with participants creating textile works inspired by the King's Gallery's 'The Edwardians: Age of Elegance' exhibition. We continue to work with the English National Ballet and Central Saint Martins School of Art, whose dancers and students engage and inspire our participants.

"I wanted to say a massive thank you for all the amazing art and creativity we've experienced whilst coming to Arts for Dementia… When we first came all that time ago I had no support with mum at all and your classes were a much needed window of light opening each week."

Carer participant

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

We continue to grow the reach of our training, with 126 trainees from around the country who now feel more confident to deliver their own creative programmes for people with dementia – a 22% increase. Held in inspiring spaces like the Arsenal Community Hub as well as community spaces and online, we reached a national audience of artists and arts organisations. We also had increased demand for bespoke training courses, including from Museum Development Midlands and Shakespeare's Globe.

We began offering our London-based artists and partners on-going learning and networking opportunities this year, starting with Rare Dementias training delivered by an expert external trainer. The feedback was

overwhelmingly positive, with a real desire for more opportunities to connect with peers and share challenges and learning. Next year we hope to develop that support network project further.

"Really useful, informative session. [The facilitators] are both extremely knowledgeable and shared great examples of their experience of working with people living with dementia. The information about the Arts workshops was really valuable and something I'm going to look to implement in [our venue]."

Trainee

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

With a big increase in demand for our staff to speak at events and to groups to help people better understand dementia and how the arts can be of benefit, we reached over 450 people – a 200% increase on last year. Our CEO delivered awareness-raising sessions and presentations to organisations including the Dementia Community Research Network (hosted by King's College London), Creative Dementia conference, the Crick Institute and Carers UK.

We continue our work with London institutions and academics (including at King's College London and Queen Mary University London) about how to improve the evidence base and research into the benefits of creativity for people affected by dementia. Our new Board members and the newly established Research and Evaluation committee will bring added focus and connections to this work.

We continue to evaluate the impacts of our creative workshops by using the UCL Well-being Umbrella (Older Adults) and now have a full year of data. With more than 180 completed evaluations, participants showed an average improvement of 1-1.5 points across all six Wellbeing Umbrella domains, with the biggest improvements in feeling absorbed and inspired. 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, both informally each session, and with regular reflection discussions across the year.

Fundraising:

We had a balanced year in terms of fundraising; our income grew slightly, despite challenges in grant funding being felt across the sector. We increased our challenge and fundraising events, exhibition and workshop income. Our runners from the Royal Parks Half Marathon did an exceptional job with raising awareness and income as well as training. We nearly reached an ambitious target for The Big Give Christmas Challenge. We gained wonderful support from existing and new Trusts and Foundations and we can see real potential to grow our individual giving income. We were the charity partner for the Affordable Art Fair Hampstead, where we sold art by professional artists who support the charity.

Structure and Governance

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. Six new Trustees were appointed this year following an open recruitment process, in part due to the end of some existing Trustees' terms of office, and in anticipation of others in coming years. A Finance committee chaired by the honorary Treasurer supports the main Board, and three new committees were established this year to support the work of the staff team: Fundraising and Communications, Research and Evaluation, and Risk and Governance.

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 Risk and Governance committee oversees the Risk Register and the Board reviews the Risk Register at each quarterly meeting, discussing key risks, appetite for risk, 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 across the sector at present. In addition to overall budget control, a pipeline of applications to major trusts and foundations is maintained and monitored quarterly by the Board and the newly formed Fundraising and Communications sub-committee brings together key expertise from the trustees and staff team. In order to spread risk we are targeting more multi-year grants and taking action to diversify funding streams. The staff team now includes expertise in communications and individual giving and the development of our corporate offer has so far resulted in a two year relationship with a very supportive firm. We are carefully exploring opportunities for trading and have benefitted from donations from professional artists who support our cause through sales of their work.

Safeguarding of vulnerable adults. People attending our workshops can be frail and at higher risk than the public at large and navigating some venues may require extra support. Failure to apply good practice may result in accidents involving our participants or carers. Arts for Dementia has established policies and procedures on Health and Safety, Safeguarding Vulnerable Individuals, Complaints and Whistleblowing, and we work closely with and undertake risk assessments at all new venues. We ensure that all staff, facilitators and volunteers are appropriately trained and briefed and the newly formed Risk and Governance sub-committee brings oversight and direction-setting from experienced staff and trustees

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, individual and team support meetings, maintaining good documentation, sharing skills and experience where possible and developing operations manuals and 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 an external IT provider that undertook a thorough review and improvement of all our systems and security during 2025 and actively identifies and manages further risks while providing training and support for the staff team.

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 2026. Total income in the year was £328,785 (2024/25 £327,977), of which £107,955 was in restricted funds (2024/25 £44,580).

Trusts and Foundation income was £141,555 (2024/25 £165,003).

Total expenditure for the year was £342,720 (2024/25 £306,325). The increase is due to increased staff numbers and new projects in Camden and Lewisham.

The net position for the year is a deficit of incoming resources over expenditure of £13,935 (2024/25 £21,652 surplus).

The cash balance on 31st March 2026 was £125,172 (31st March 2025 £138,503) representing slightly more than 5 months of current year expenditure. Restricted funds carried forward reached £96,127.

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 ……05/10/2026…… 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 2026

	Unrestricted funds	Restricted Funds	Total Funds 2026	Prior Year Funds
	£	£	£	£
Income and Endowments				
Trust and Foundation Grants	33,600	107,955	141,555	165,003
Other Donations	132,582	-	132,582	136,060
Training and Seminar Ticket Sales	5,382	-	5,382	5,549
Fundraising Events	40,932	-	40,932	18,313
Interest income	1,859	-	1,859	1,485
Other Income	6,475	-	6,475	1,567
Total Incoming Resources	**220,830**	**107,955**	**328,785**	**327,977**
Expenditure				
Creative Workshops	66,539	693	67,232	55,091
Training	28,264	3,272	31,536	28,701
Exhibition costs	-	-	-	1,619
Southwark Community Project	33,710	24,483	58,193	39,933
Camden Community Project	29,802	14,193	43,995	28,363
Islington Community Project	2,510	-	2,510	26,717
Lewisham	15,414	1,891	17,305	-
Best Practice Development	778	-	778	430
Total Charitable Activity	177,017	44,532	221,549	180,854
Fundraising	96,339	-	96,339	86,490
Governance	24,832	-	24,832	38,981
Total Resources Expended	**298,188**	**44,532**	**342,720**	**306,325**
Net Income/(Expenditure) for the Year	**(77,358)**	**63,423**	**(13,935)**	**21,652**
Transfer between funds	-	-	-	-
Net Movement in Funds	(77,358)	63,423	(13,935)	21,652

Total Funds brought Forward	111,526	32,704	144,230	122,578
Total Funds carried Forward	**34,168**	**96,127**	**130,295**	**144,230**

Arts for Dementia

Balance Sheet as at 31 March 2026

	31 March 2026	31 March 2025
	£	£
Current Assets		
Prepayments	4,450	3,899
Pension contributions	3,004	3,261
Cash at Bank and in Hand (note 7)	125,172	138,503
Less:		
Creditors - Amounts Falling due within One Year (note 8)	(2,331)	(1,433)
Total Assets Less Current Liabilities	130,295	144,230
Net Assets	**130,295**	**144,230**
Total Charity Funds (note 9)		
Unrestricted Funds	34,168	111,526
Restricted Funds	96,127	32,704
	130,295	**144,230**

For the year ending 31 March 2026, 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

Director and Trustee

Imran Akram

Director and Trustee

Arts for Dementia
Notes to the Financial Statements for the year ended 31 March 2026

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 £190 (2025 £166). One Trustee, who lives outside of London, was 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 art fairs 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 £858, while another is an employee and received £228.

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.

	2026	2025
	£	£
Costs allocated on staff effort		
Gross salaries	220,593	210,675
Employer's National Insurance	16,776	15,897
Employers pension contributions	6,481	6,012
Staff training and membership	3,419	1,857
Staff travel, accommodation, sustenance	5,988	4,218
Other staff remuneration	-	8,929
Total staff costs	253,257	247,588
Other support costs	27,101	18,529
Total support costs	280,358	266,117
Allocated to activities as follows:		
Creative workshops	26,610	30,712
Training	26,624	25,016
Southwark Community Project	58,193	39,933
Camden Community Project	43,995	28,363
Islington Community Project	2,510	26,717
Lewisham Community Project	17,305	-

Sub-total charitable activity	175,237	150,741
Fundraising	86,745	83,192
Governance	18,376	32,184
	280,358	266,117

	2026	2025
	£	£
Charitable activities direct costs		
Creative workshops	40,621	24,380
Training	4,913	3,685
Best practice	778	430
Exhibition costs	-	1,619
Fundraising	9,594	3,298
Total Direct Cost	55,906	33,412
Governance Direct Costs		
Accounts and accountancy	4,089	3,565
Other governance	1,232	2,126
Insurance	1,135	1,107
Total Governance Costs	6,456	6,798

4. Staff Costs

Staff costs are shown in note 3 above. At the beginning of the period the charity employed 7 staff. At the end of the period the charity employed 8 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.

6. Fees for Examination of the Accounts

During the year, £4,089 (2025 £3,565) was paid for independent examination of the 2024/25 accounts and for payroll services. An accrual of £1,500 (2025 £1,300) has also been included in these accounts for the current year independent examiner fee.

	2026	2025
	£	£
Independent examiner fee paid for the previous year	1,572	1,380
Payroll services	2,517	2,185
Total	4,089	3,565

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 2026 the savings balance was £18,530 (2025 £51,872) with the remaining cash kept in the main current account to cover operational needs.

8. Current Liabilities

	31 March 2026	31 March 2025
	£	£
Creditors	831	133
Sundry accruals	1,500	1,300
Total Creditors falling due within one year	2,331	1,433

9. Fund Movements

	1 April 2025	Incoming Resources	Resources Expended	Fund Transfers	31 March 2026
	£	£	£	£	£
Arts and Training	5,013	-	(3,965)	-	1,048
Lewisham Community Project	-	6,000	(1,891)	-	4,109
Camden Community Project	27,691	65,000	(14,193)	-	78,498
Southwark Community Project	-	36,955	(24,483)	-	12,472
Total Restricted Funds	32,704	107,955	(44,532)	-	96,127
Unrestricted Funds	111,526	220,830	(298,188)	-	34,168
Total Reserves	144,230	328,785	(342,720)	-	130,295

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 Camden, Lewisham 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 2026

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 05/10/2026

James Moody FCA

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