Company registration number: 02454546
Charity registration number: 702973

ARTS ACTIVE TRUST
TRUSTEES' REPORT AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

HSJ Accountants Ltd
Severn House
Hazell Drive
Newport
NP10 8FY

Arts Active Trust
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Arts Active Trust
Company No. 02454546
Trustees' Report For The Year Ended 31 March 2026

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements of the charitable company for the year ended 31 March 2025.

Objectives and activities

Public Benefit
The trustees confirm that they have complied with the requirements of Section 17 of the Charities Act 2011 to have due regard to the Charity Commission's guidance on public benefit.

Reference and Administrative Details

Trustees
Mr B A Weir
Miss M Philippe
Ms C J Macaulay (appointed 29/10/2025)
Mrs L M Hale
Mr D R Baxter

Chairman
M D R Baxter

Company Secretary
Ms B A Harris

Charity Number
702973

Company Number
02454546

Registered Office
180 King George V Drive
Cardiff
CF14 4EP

Independent Examiner
Leanne Jones FCCA
HSJ Accountants Ltd
Severn House
Hazell Drive
Newport
NP10 8FY

Small Company Rules
This report has been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

The trustees' report was approved by the board of trustees and signed on its behalf by:

Mr D R Baxter
Chairman

Date

14 October 2026

Structure, governance and management
Financial instruments

Objectives and policies
The charity's activities expose it to a number of financial risks including credit risk, cash flow risk and liquidity risk. The use of financial derivatives is governed by the charity's policies approved by the board of trustees, which provide written principles on the use of financial derivatives to manage these risks. The charity does not use derivative financial instruments for speculative purposes.

Cash flow risk
The charity's activities expose it primarily to the financial risks of changes in foreign currency exchange rates and interest rates. The charity uses foreign exchange forward contracts and interest rate swap contracts to hedge these exposures.
Interest bearing assets and liabilities are held at fixed rate to ensure certainty of cash flows.

Credit risk
The charity's principal financial assets are bank balances and cash, trade and other receivables, and investments. The charity's credit risk is primarily attributable to its trade receivables. The amounts presented in the balance sheet are net of allowances for doubtful receivables. An allowance for impairment is made where there is an identified loss event which, based on previous experience, is evidence of a reduction in the recoverability of the cash flows.
The credit risk on liquid funds and derivative financial instruments is limited because the counterparties are banks with high credit-ratings assigned by international credit-rating agencies.
The charity has no significant concentration of credit risk, with exposure spread over a large number of counterparties and customers.

Liquidity risk
In order to maintain liquidity to ensure that sufficient funds are available for ongoing operations and future developments, the charity uses a mixture of long-term and short-term debt finance.
Further details regarding liquidity risk can be found in the Statement of accounting policies in the financial statements.

Statement of trustees' responsibilities
The trustees (who are also the directors of Arts Active Trust for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".
Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they 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 its income and expenditure, of the charitable company for that period. 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 accounting standards, comprising FRS 102 have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The annual report was approved by the trustees of the charity on .14.10.2026.... and signed on its behalf by:

.....
Mr D R Baxter
Chairman and trustee

The trustees, who are also the charity's directors for purposes of the Companies Act 2006, present their report together with the charity's financial statements for the year ended 31 March 2026. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Objectives and Activities

To encourage, promote and educate the public in the arts, music and performing arts in England and Wales in particular, but without prejudice to the generality of the foregoing, at schools, theatre, performance and other community venues in Wales.

The Arts Active Trust Interests are:

Helping to break down barriers that may prevent our communities from enjoying the arts.
Developing talents and life skills, especially among groups of participants that have protected characteristics and/or come from a low-income background. We recognise that performing and participating in creative arts can act as a catalyst for improved wellbeing, life change, and personal development.

Ensuring our work delivers our aims

We review our aims, objectives, and activities annually, examining the work achieved and the outcomes and impact of our programme over the previous 12 months. We evaluate the success of each activity area and the benefits they have brought to the various groups of people participating in our projects. This review process helps us ensure that our aims, objectives, and activities remain focused on our stated purposes.

We refer to the Charity Commission's general guidance on public benefit when reviewing our activities, aims, and objectives, and when planning our future programmes. In particular, the Trustees consider how planned projects contribute to the Charity's aims and objectives.

How our activities deliver public benefit

We run projects that provide access to the arts through opportunities for participation and engagement, arts education, and community arts. We offer an inclusive and accessible programme that benefits a diverse range of people and communities. Our activities are designed to support deeper learning, enhanced creative engagement, community empowerment, improved wellbeing, extended horizons and improved life outcomes. The following pages describe the output and impacts of our work this year.

Mission

To engage our local communities with initiatives and activities that invigorate the imagination and stimulate the soul. Bringing first-class classical music and other performance and visual art genres to the broadest audience. To encourage people of all ages to engage in and enjoy arts activities whilst providing accessible, local, transformative arts-led learning experiences.

We support and implement a programme of activities focused on three areas of priority:

Young People – By offering opportunities to collaborate with arts professionals to learn the skills, disciplines and practices in presenting and creating work. Young people are not only encouraged to participate but also to take active ownership of the work. We support their development of the skills to steer projects, events and initiatives.

Disadvantaged communities – By creating opportunities to enjoy the broader benefits of engaging with and participating in cultural activities in connection with local arts venues and community resources.

Arts for Health and Wellbeing – Encouraging creative engagement to support health and mental wellbeing for all ages. We collaborate with health and community partners to introduce innovative approaches to maintaining and achieving improved health through the arts.

Schools – Enabling access to creative arts projects, events, resources and networks and supporting teaching staff to encourage and develop learners' creativity and core skills through a creative curriculum.

What We Do

We deliver a bold programme of creative activities for all our communities across Cardiff and the South Wales region, with particular emphasis on young people and vulnerable, underrepresented groups. A key role beyond delivering activity is to support and signpost people to opportunities to engage in creative activities. We see the value in all levels of creative engagement as a driver for both participation and the innovative production of the arts in Wales, as well as the future health and wellbeing of our community, both as audiences, active supporters, leaders, and stakeholders in this crucial aspect of Welsh identity and cultural life.

Our impact

In 2025/26, Arts Active Trust delivered **1015 sessions, engaged 3649 participants and generated more than 12533 engagements**. These figures demonstrate not only our reach but also the depth and continuity of engagement that characterise our work.

Our programmes span youth development, community music, inclusive music-making, arts and health, creative learning and community participation. Together they demonstrate the breadth of our approach and our ability to adapt high-quality creative practice to different communities and settings.

Our **youth-led development programmes**, including *Pwnc Llosg*, give young people from marginalised and working-class backgrounds opportunities to develop critical thinking, leadership and creative skills while shaping the programmes they take part in. This approach places young people at the centre of decision-making and creates space for debate, kindness, creativity and social change.

Our **Arts and Health programmes** use creative activity to support physical and mental wellbeing, social connection and confidence. Our work with older adults and people referred through health and wellbeing services demonstrates the value of sustained, accessible creative activity in supporting people to remain active, connected and engaged.

Our **inclusive community music programmes** create meaningful opportunities for people with learning disabilities and complex needs, as well as refugees and asylum seekers, to participate in music-making, build relationships and contribute their creativity. These programmes demonstrate how the arts can provide a shared space for belonging, cultural exchange and participation.

Our priorities for 2026 – 27

The next phase of Arts Active Trust's development focuses on **deepening impact, strengthening sustainability, and building the evidence needed to secure the future of successful programmes**.

We will continue to develop *Pwnc Llosg*, building on its youth-led model and developing an approach towards further multi-year National Lottery funding. This will allow us to consolidate the programme and strengthen the opportunities it provides for young people to develop leadership, critical thinking and creative agency.

Our Arts and Health programmes will continue, with a particular focus on developing more embedded and sustainable partnership models. The partnerships that have enabled these programmes to succeed are central to their future, and we will work to strengthen these relationships and demonstrate the value of creative activity as part of wider approaches to health and wellbeing.

Our Community Music programme will also continue as part of Cardiff Council's wider Music Strategy. This provides an important foundation for sustained community participation and enables us to connect specialist music practice with communities that can experience barriers to accessing conventional music provision.

Alongside delivery, we will strengthen the strategic management of this programme portfolio. Much of our work is project-funded, and therefore requires effective fundraising, partnership development, evaluation and communication to sustain activity over the longer term.

Evidence, evaluation and learning

We have established evaluation frameworks across our programmes and already collect quantitative data on activity, participation and engagement. During this funding period, we will build on this foundation by deepening and improving the quality of our evaluation.

We will continue to monitor attendance, participation and outputs while placing greater emphasis on **outcomes, participant experience and longer-term change**. We will develop individual case studies and stronger programme documentation to capture the difference our work makes in people's lives.

This evidence will serve two purposes: helping us to learn and improve as an organisation, and enabling us to communicate the value of our work more effectively to funders, partners and stakeholders.

Our ambition is to move beyond demonstrating **how much activity we deliver** to demonstrating **why it matters, who benefits and what changes as a result**.

Overall Project Statistics Charts

	Number of sessions	Number of participants	Number of engagements/ participations
Totals	**1015**	**3649**	**12533**

Arts Active Trust
Activity delivered and funded solely through the Arts Active Trust

A2: Connect CPD
Funded by designated funds from Arts Active Trust
Working with partners, the Cardiff Curriculum team and CSC education consortia, we presented five days of CPD for Primary teachers across all disciplines of the expressive arts.

	Number of events or workshop sessions	Number of participants	Number of participations
Teachers' Professional Learning	10	63	126

Arts Active website and Plwg.cymru
Funded by designated funds from Arts Active Trust
The Arts Active Trust website includes an integrated link to the plwg.cymru website. The site features all events and activities, and each Programme strand has its own dedicated page with details about partners and funders.

Youth Development Programmes

Our Development programme focuses on progressive learning, creative practice, leadership, and participation.

Reading Room Development Programme –

Pwnc Llosg
Funded by National Lottery Supporting Great Ideas (3-year funding)
S.H.E.D. as part of the Reading Room UK project and the Necessity Network.
This youth-led programme uses an Action Research approach to upskill young people aged 18 to 25 to develop creative projects in response to reading and to meet authors and activists whose work touches on topics of interest to the cohort. The project is funded through several strands, including a three-year National Lottery Grant to develop the programme in Wales and partnership support from the Necessity Network, which leads on the UK Reading Room project.





Activities included online R&D with the School of Machines, the Readers in Residence programme, event-planner recruitment and training, Festival of Debate internships and participation in the Reading Room Conference in Bishop Auckland.
Five public events provided 150 days of paid, role-specific learning activity, with young people working as event planners, facilitators, mentors, writers, video producers, Welsh-language contributors and coordinators. Events brought young people into discussions with writers and thinkers including Sophie K. Rosa, Kojo Koram, Suhaiymah Manzoor-Khan, Lola Olufemi, and Dan Evans, with 35–39 participants attending each session. Alongside this, young people developed digital communications and social media assets with Ffwligans, while the Cysgod Cymraeg R&D strand created further opportunities for new contributors to develop their practice and involvement while embedding bilingualism

	Number of events	Audience at events	Training/ Research sessions	Attendance at Training/ Research sessions	Total engagements/ participations
Reading Rooms – Pwnc Llosg	5	175	392	3236	3411

Engineer Project
Funded through a grant from the Taith International Exchange programme and
a large Create grant from Arts Council of Wales.

Engineer has provided a sustained learning programme for a core group of seven young people, delivering 90 hours of core learning alongside opportunities for applied practice. Three participants have developed and performed a part-play/part-panel event at The Canopi, engaging an audience of more than 35 young people and undertaking a further 45 hours of script development and performance practice. The work subsequently travelled to the International Social Housing Festival in Dublin, where three young people presented alongside Cwmpas, and was reviewed and presented at youth and professional events in Manchester, Rochdale and the European Architecture Students Assembly in Finland.

As part of this innovative programme, the Arts Active Trust also had Taith funding for a group of young people to visit Newbern, Alabama, as part of the Engineer project. The group visited and worked with students at the Rural Studio, an off-campus design-build program rooted in Hale County and part of the School of Architecture, Planning and Landscape Architecture at Auburn University.

"Rural Studio is at the frontier of sustainable design; what they do is not just buildings. They see their responsibilities as more than architectural. Their practice is socially engaged; political and critically environmental. They employ reciprocal systems, deeply embedded in caring for the community and Newbern's layered context. They create sustainable structures from this practice to support rural living and working. " Young person on the Engineer project

In describing the project's wider impact, the young people highlighted the power of recognising the importance of legacy, learning from vernacular architecture, working with underused, locally available resources, consolidating and connecting rather than reinventing, and seeing design as a tool for social justice.

	Number of events or workshop sessions	Number of participants	Number of engagements/ participations
Engineer Research Project	30	7	210
Play development	18	3	54
Performances	3	105	112

Arts Active – Youth Arts Participation and Inclusion

Youth Wellbeing Project
Funded by designated funds from Arts Active Trust.
This is a discrete project working with Llamau and the Cardiff Youth Supported Living team, which supports cohorts of young people at risk of homelessness. The activities aim to encourage creative expression and support improved wellbeing through a hands-on, active approach to 'mindfulness'. The sessions are carefully planned and delivered by professional artists who use trauma-informed approaches to facilitate creative activities related to the five 'ways of wellbeing'. We are keen to continue working with Llamau and the Supported Living teams to provide creative interventions to support the wellbeing of this most vulnerable group of young people.

"I enjoyed being able to bring my own equipment in to personalise the bags"
"My Winnie the Pooh prints were amazing! Yeah boi!"
"I had never made a print stencil before – I surprised myself on how good it looked!"



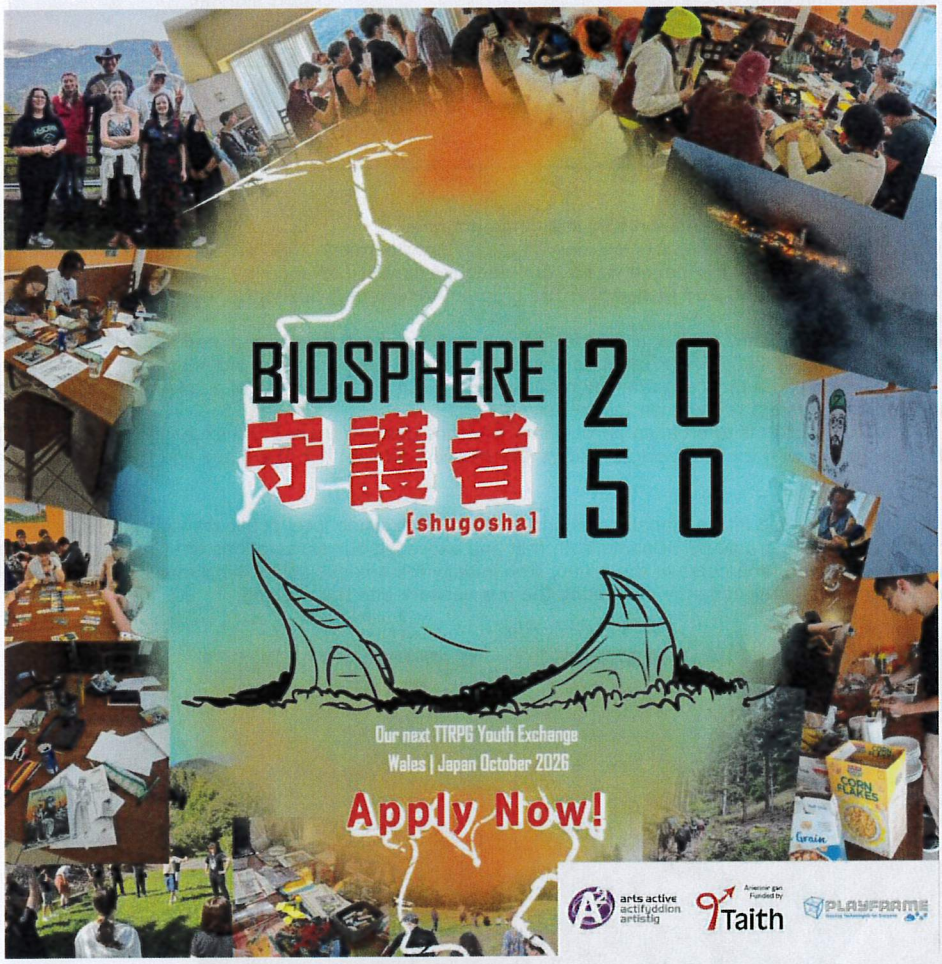
	Number of events or workshop sessions	Number of participants	Number of engagements/ participations
Llamau & Ty Gorwel partnership	7	13	61

Biosphere Guardians 2050
Funded through a grant from the Taith International Exchange programme.
This year, Taith awarded a second grant to further develop the Biosphere Guardians 2050 tabletop gaming project, a partnership with Playframe. The primary activity for this period was a week-long residential exchange in **Grumes, Italy**, involving youth cohorts from **Wales, Ireland, Germany, Italy, and Lithuania**. The program moved participants from social "onboarding" to a phase of more intensive creative collaboration.
Co-Design & Game Mechanics: Central to our aim of fostering creative skills, the week featured daily design labs. Participants playtested the *Biosphere Guardians 2050* game and, in a significant development, began prototyping two new modules: a standalone board game version and a tactical gameplay module, along with the beginnings of a solo mode. This met our objective of empowering young people as creators rather than just consumers.
A major objective of the project trips is to broaden participants' horizons through the cultural exchange and the links they make with their international peers. In line with the *Wellbeing of Future Generations (Wales) Act*, the game and the visit programme address environmental issues.

By navigating the stresses of delayed international travel and independently using local public transport between Trento and Grumes, our neurodiverse and vulnerable participants both met and exceeded our expectations of building resilience and confidence in unfamiliar environments. Several members of the group, who initially felt anxious about the remote setting, reached a point where they were confidently and independently navigating the bus network into the evening.



The next period of the project focuses on the final residential exchange in Japan. We have established a strategic partnership with an English-language lecturer at the National University of Foreign Studies and Nanzan University. Nanzan University has authorised our project to integrate with a new module English on games and gamification. This provides a formal cross-sectoral framework for the visit, allowing our participants to act as creative experts within a Japanese higher-education setting.



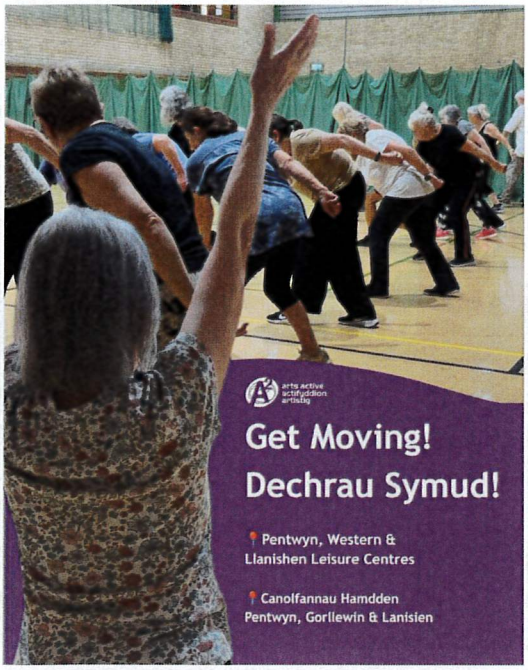
	Number of events or workshop sessions	Number of participants	Number of engagements/ participations
Biospheres Guardians 2050 project pre-visit sessions	30	13	20

Arts for Health & Wellbeing:
Funded by an Arts & Health Grant from Arts Council of Wales.
This project delivers health and Wellbeing interventions in welcoming, familiar venues close to participants' homes, offering a more social and relaxed community environment than hospitals or health centres. Continuing weekly sessions means participants gain the benefits of long-term participation, leading to improved health and greater independence. Moreover, participants become part of a group that offers a social and support network they may have lacked before.

Get Moving: Led by professional dance practitioners Alex Marshall Parsons, Liam Wallace, and Shakeera Ahmun, these sessions use dance and therapeutic movement to enhance mobility, strength, and self-confidence, directly contributing to a Healthier Wales.
Get Creative: Relaxed craft activities led by artist Emma Prentice and others in supportive, inclusive social spaces that reduce anxiety, alleviate loneliness, and improve mental Wellbeing.
Both strands provide safe, relaxed spaces where participants can have fun being active and creative, supporting their physical and emotional Wellbeing and helping them develop meaningful social connections.
To increase our project's impact, we are expanding activity to new partner organisations:

- Supported Living: Through the Age Cymru and Cardiff Wellbeing network, we are reaching out to bring the project activity into supported living communities to address the decline in external activities observed since the pandemic. This supports A More Equal Wales by reaching isolated older adults.
- Community Hubs: Supported by the Council's Age Friendly Cardiff team, we will offer similar opportunities for isolated communities, with access to hubs and centres across the city.

Long-term, we will work with our partners to develop a more sustainable model that will enable the project to reach further.





This year's programme has included in-depth evaluation to capture the narrative aspect of this very popular programme. Here is a snippet from the evaluators' observations of one session at Butetown Community Centre:

> Most describe themselves as retired or semi-retired, several managing arthritis or other age-related health conditions. *"This is great for us,"* one said, *"because it's not strenuous, but it gets you exercising, moving and stretching."* Another has noticed a measurable physical change: *"I've had a problem with my shoulder for two or three years – I've actually got a better reach now; it's definitely helping me with my shoulder".*
>
> What comes through most strongly is how much fun they have: *"She makes it fun, and the music is good – I have to stop myself from singing!"; "it's not like being in another class where it's come on now, let's do this"; "we all love music, there's good music which makes a big difference."*
>
> Many say they've been surprised at what they're capable of: *"I could never salsa, and I thought, oh, this is good, I can do it now"; "I can stretch now ... and then some of the steps, I do them in the kitchen at home"; "I definitely feel more energised"; "Tomorrow there's a party here, and we'll be busting a few moves!"*

Health and Wellbeing	Number of events or workshop sessions	Number of participants	Number of engagements/ participations
Get Moving Sessions	86	96	1310
Get Creative Sessions	84	61	935

Gamelan
Funded by designated funds from Arts Active Trust and in partnership with Cardiff Council.
The Cardiff Gamelan Community Group has a strong core of members who meet weekly to learn both traditional Javanese pieces and create new works.

Throughout the year, one tuning (half) of the gamelan set has been sited at Chapter Arts Centre in the Cardiff Music Education suite; the other half of the set is in storage. A more appropriate home for the full set is still required if we are to be able to gain maximum value from using the instruments as a music teaching and cultural resource

	Number of events or workshops	Number of participants	Number of engagements/ participations
Cardiff Gamelan	34	23	215
Schools Gamelan Tasters	10	130	151

Arts Active Music Programme
Funded through Cardiff Council in Partnership with Arts Active Trust and supported by a Create grant from the Arts Council of Wales.

Cardiff Classical
Supported by the Arts Council of Wales through St David's Hall, Cardiff Council, this partnership project between Cardiff Council and Arts Active Trust supports engagement with classical music and offers targeted community music programmes and youth music activities. The council team of three employees continues in post, delivering the Arts Active community arts programme for Cardiff Council, under the Education Directorate.

Partnerships are at the core of this work and are crucial to the ongoing development and successful reach. We have forged key links with a diverse range of organisations, and these are vital to continuing to deliver our aims.

Cardiff Classical – Lunchtime Concert Series
The Arts Active team programs high-quality music recitals in central Cardiff on the first Tuesday of the month. This year the programme has featured the London Handel Players, the Fibonacci Quartet, Sinfonia Cymru and Irene Duval. Over the course of this year's concerts, a regular audience has been developing, and we will continue to build on it.



	Number of events or workshops	Number of participants	Number of engagements/ participations
Lunchtime Concerts	10	810	810

Podcasts
The Upbeat Podcast, linked to the Lunchtime Concert series recitals, aims to enrich the listening experience for both seasoned classical music fans and newcomers. They are freely available online, enhancing audience engagement, providing a lasting legacy for the programme, and connecting with audiences beyond Wales.

	Number of events or workshops	Number of participants	Number of engagements/ over the year
Podcasts	9	1391	1391

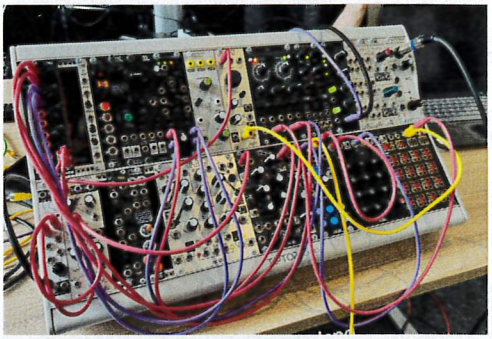
Young Composers
The Young Composers Scheme provides an opportunity for aspiring young musicians aged 14-18 to develop their skills in composition, instrumentation and arranging. This scheme is one of the very few initiatives aimed at this age group and, as such, is an important element of the music programme. The course gives young musicians the opportunity to learn from and work alongside professional composers and musicians, making it ideal for those developing a portfolio.





	Number of events or workshops	Number of participants	Number of engagements/ participations
Young Composers	24	25	148

Music Lab
Supported by Ty Cerdd Engage Grant.
Music Lab offers young people the opportunity to explore their creative music-making. In a supportive, open environment, participants can learn new skills to further their creative practice. The sessions explore the possibilities of music technology for creating crossovers between musical genres.



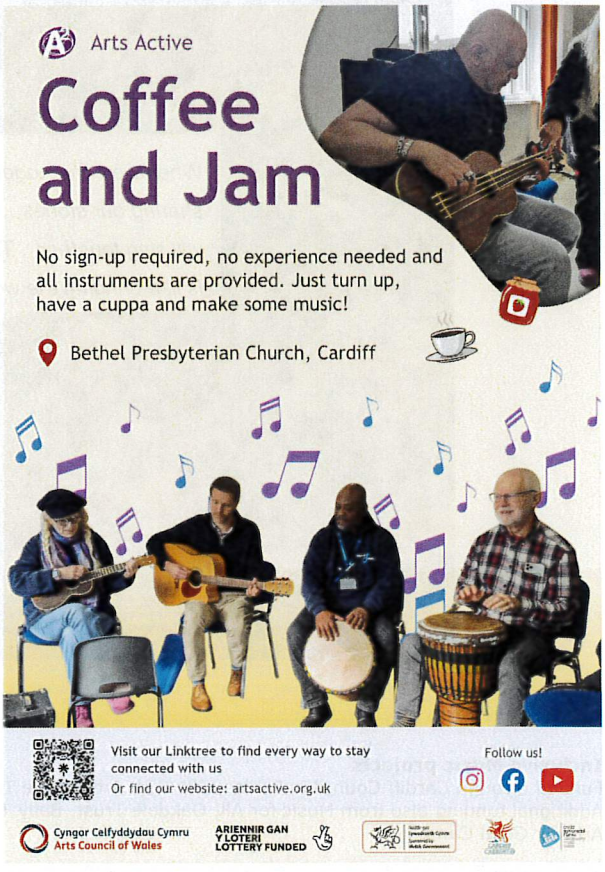
	Number of events or workshops	Number of participants	Number of engagements/ participations
Music Lab	9	43	72

Community Music Programmes

Coffee and Jam
These are social music-making and wellbeing sessions held at Ely Presbyterian Church. Led by musicians from Community Music Wales, the weekly jam sessions are informal and fun, catering to all musical abilities and tastes.

Close friendships have formed within the group, and participants have welcomed the sessions' relaxed, friendly, and open nature, as well as the sense of belonging the group exudes. Most sessions included participants with disabilities and additional learning needs, underscoring the project's inclusive nature.

The Wednesday morning sessions are great fun. A chance to play with some wonderful, accomplished musicians and a very diverse selection of songs. It's something I look forward to every time I can get there.



	Number of events or workshops	Number of participants	Number of engagements/ participations
Coffee and Jam	34	55	236

Dovetail Orchestra Project
Funded through Cardiff Council in Partnership with Arts Active Trust and supported by Margaret and Gwendoline Davies Charity, Ty Cerdd Inspire Grant and the Dovetail Orchestra Charity.

The Dovetail Orchestra Cardiff is a safe, creative space for asylum seekers and refugees—sessions are held on Thursday mornings at Eglwys Dewi Sant, in central Cardiff. Using music as a powerful catalyst for healing, inclusion, and cultural enrichment, Dovetail Cardiff fosters meaningful connections, celebrates diversity, and supports personal development.

Throughout the term, participants have continued to build and refine a varied and evolving repertoire. The group now has a broad selection of pieces and continues to create new material weekly while revisiting and developing past work.

Alongside group sessions, several members have received 1:1 support, including songwriting, recording, and instrumental lessons. These opportunities are helping individuals further develop their musical skills beyond the main Dovetail sessions and support their wider creative journeys.

	Number of events or workshops	Number of participants	Number of engagements/ participations
Dovetail	45	53	619



Inclusive Music projects
Funded through Cardiff Council in Partnership with Arts Active Trust and supported by a Create grant from the Arts Council of Wales. Additional funding also from Music for All, Oakdale Trust, Baily Thomas Charitable Fund, Ty Cerdd Inspire Grant and the Big Give Arts for Good Campaign.

Soundworks
The Soundworks project provides weekly music sessions for adults with learning disabilities and complex needs and has been running for over 25 years. The sessions run at Western Leisure Centre in Ely, Cardiff and are well attended. Due to increased demand, we are currently seeking funds to add a third weekly session, enabling us to serve a larger cohort of participants.

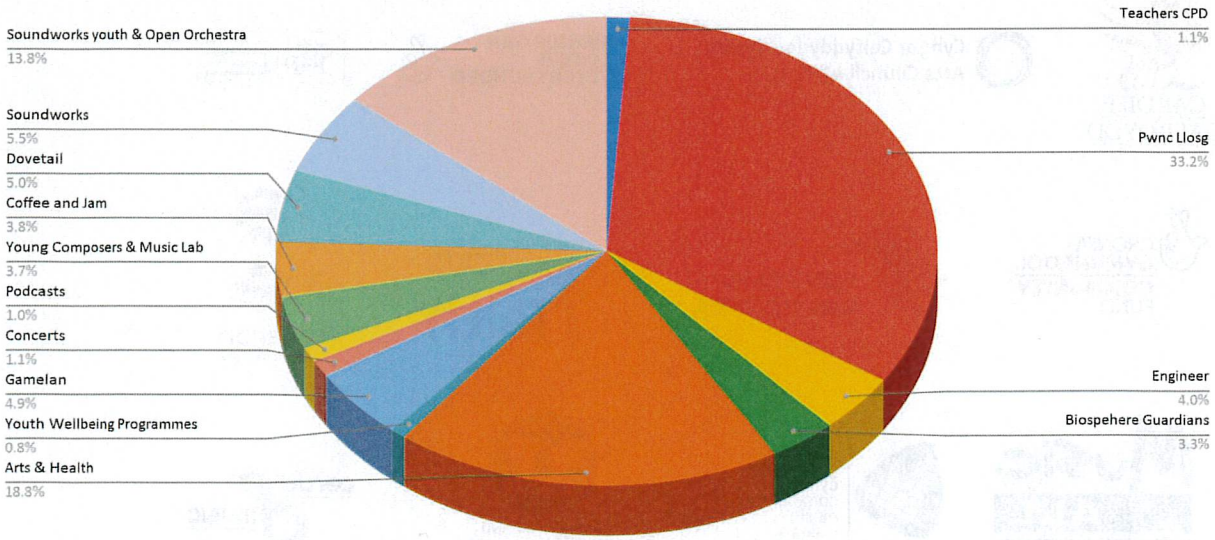
	Number of events or workshops	Number of participants	Number of engagements/ participations
Soundworks	50	76	1082

Soundworks Youth
An offer of regular music-making sessions for young people in their Additional Learning Needs education settings in Cardiff was initially made possible through external funding and in partnership with the Cardiff Music Education Service. Weekly sessions have been very successful and have had a significant impact on participants. Unfortunately, this programme is not currently funded to continue into the next academic year. It will be greatly missed, and we will be seeking opportunities to raise funds to reestablish the work, if possible.



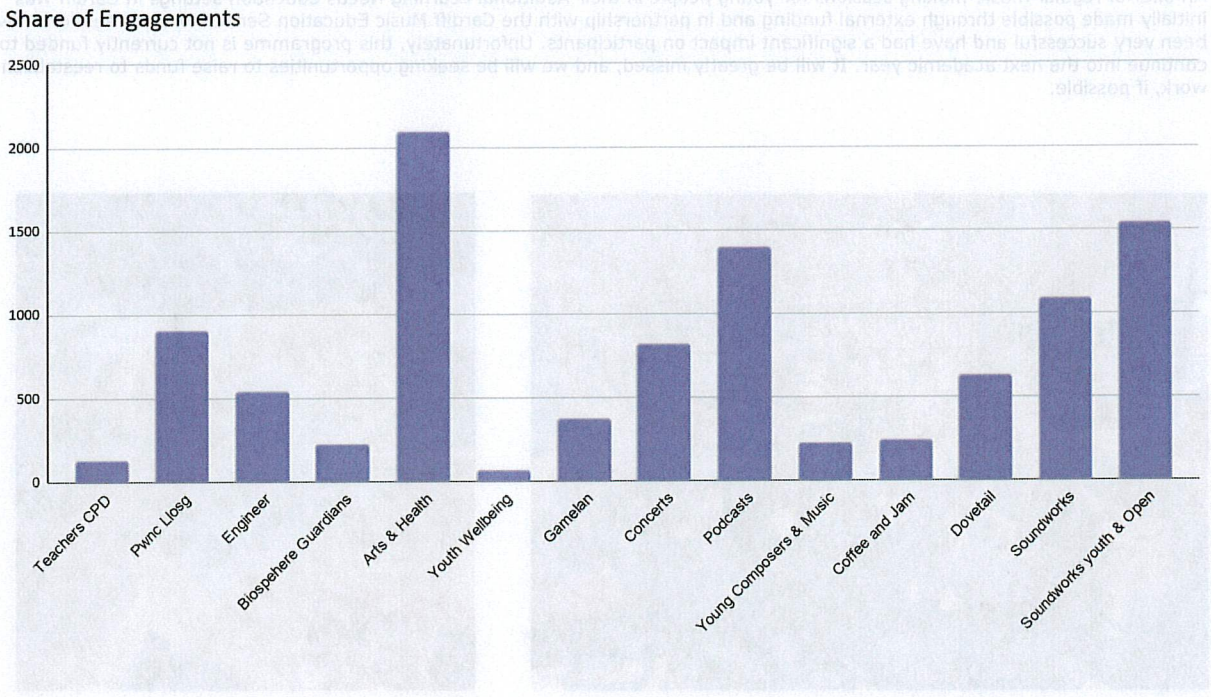


Share of Sessions delivered



pairs and gradually build up to larger groups. The participants are young people with significant physical and learning challenges. Sessions are tailored to each student's individual needs and incorporate student-led elements.

	Number of events or workshops	Number of participants	Number of engagements/ participations
Soundworks Youth	61	170	1535
Open Orchestra	64	299	856



Our partners and funders this year:

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In Conclusion
Arts Active Trust combines a long and successful track record with strong local relationships and specialist expertise. Our Board brings experience from across the arts and cultural sector, alongside business, legal, further education, music and theatre production.

Our close relationship with Cardiff Council provides a strong strategic and operational foundation. The three-person partnership team within Cardiff Council's Community Learning and Arts department brings substantial on-the-ground experience of our programmes and a direct understanding of the benefits they bring to participants.

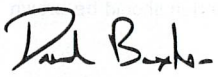
We also work closely with community partners to ensure activities respond to participants' needs and experiences. This combination of **professional arts expertise, local infrastructure, community relationships and participant-centred practice** places Arts Active Trust in a strong position to deliver meaningful and sustainable impact.

Looking ahead
The challenge for Arts Active Trust is not a lack of demand or evidence that our work is effective. The principal challenge is sustaining and developing high-quality programmes within an increasingly project-funded environment.

Our response is to build on what already works: strengthening partnerships, developing a more sophisticated evidence base, investing in strategic fundraising and documenting our impact more effectively. This will help us secure longer-term investment and create greater stability for programmes and communities.

Our ambition is to ensure that people across Cardiff who benefit most from creative activity continue to have access to **high-quality, inclusive and meaningful arts experiences** – and that the positive changes generated through this work can be sustained and developed over time.

The strategic report was approved by the board of trustees and signed on its behalf by:



Mr D R Baxter
Chairman

Date

14 October 2026

Arts Active Trust
Independent Examiner's Report to the Trustees of Arts Active Trust
For The Year Ended 31 March 2026

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2026.

Responsibilities and Basis of Report
As the charity trustees of the 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 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 2011 ('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
I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

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.

L Jones

Leanne Jones FCCA
Date
Severn House
Hazell Drive
Newport
NP10 8FY

02/11/26

Arts Active Trust
Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 March 2026

	Notes	Unrestricted funds £	Restricted funds £	2026 Total funds £	2025 Total funds £
INCOME AND ENDOWMENTS FROM:					
Donations and legacies	**3**	148	1,434	1,582	2,509
Charitable activities:	**4**				
Events, grants and other revenue		7,916	149,584	157,500	174,880
		8,065	151,019	159,084	177,390
EXPENDITURE ON:					
Raising funds		(8,407)	(2,290)	(10,697)	(209)
Charitable activities:					
Support costs		(41,598)	(214,080)	(255,678)	(202,476)
		(50,005)	(216,370)	(266,375)	(202,685)
NET EXPENDITURE		(41,940)	(65,351)	(107,291)	(25,295)
Transfers between funds	**12**	(22,336)	22,336	-	-
NET MOVEMENT IN FUNDS		(64,276)	(43,015)	(107,291)	(25,295)
RECONCILIATION OF FUNDS:					
Total funds brought forward		95,269	128,313	223,582	248,877
TOTAL FUNDS CARRIED FORWARD	**12**	30,993	85,298	116,291	223,582

The total funds balance held by the charity has decreased from £223,582 at the end of the 2025 financial year to £116,291 at the end of the 2026 financial year. The reason for the decrease was that included in the 2025 financial year were funds received that included amounts to be carried forward for projects taking place in the 2026 financial year. Following the activity taken place in the 2026 financial year by the charity, significant amounts of these funds have now been spent and utilised resulting in the lower levels currently being carried forward.

The notes on pages 20 to 29 form part of these financial statements.

Arts Active Trust
Comparative Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 March 2026

	Notes	Unrestricted funds £	Restricted funds £	2025 Total funds £
INCOME AND ENDOWMENTS FROM:				
Donations and legacies	3	-	2,509	2,509
Charitable activities:	4			
Events, grants and other revenue	4	13,816	161,064	174,880
		13,814	163,576	177,390
EXPENDITURE ON:				
Raising funds		(209)	-	(209)
Charitable activities:				
Support costs		(58,294)	(144,182)	(202,476)
		(58,503)	(144,182)	(202,685)
NET EXPENDITURE		(44,689)	19,394	(25,295)
Transfers between funds	12	29,129	(29,129)	-
NET MOVEMENT IN FUNDS		(15,560)	(9,735)	(25,295)
RECONCILIATION OF FUNDS:				
Total funds brought forward		110,829	138,048	248,877
TOTAL FUNDS CARRIED FORWARD	12	95,269	128,313	223,582

The notes on pages 7 to 16 form part of these financial statements.

Arts Active Trust
Balance Sheet
As At 31 March 2026

	Notes	Unrestricted funds £	Restricted funds £	2026 Total funds £	2025 Total funds £
FIXED ASSETS					
Tangible Assets	9	-	-	-	385
		-	-	-	385
CURRENT ASSETS					
Debtors	10	6,971	-	6,971	1,555
Cash at bank and in hand		31,782	85,298	117,080	231,539
		38,753	85,298	124,051	233,094
Creditors: Amounts Falling Due Within One Year	11	**(7,760)**	**-**	**(7,760)**	**(9,897)**
NET CURRENT ASSETS (LIABILITIES)		**30,993**	**85,298**	**116,291**	**223,197**
TOTAL ASSETS LESS CURRENT LIABILITIES		**30,993**	**85,298**	**116,291**	**223,582**
NET ASSETS		**30,993**	**85,298**	**116,291**	**223,582**
FUNDS OF THE CHARITY					
Restricted Funds				85,298	128,313
Unrestricted Funds				30,993	95,269
TOTAL FUNDS	12			116,291	223,582

For the year ending 31 March 2026 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 company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The trustees 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.

On behalf of the board

Mr D R Baxter
Chairman
Date 14 October 2026

The notes on pages 20 to 29 form part of these financial statements.

1. General Information

Arts Active Trust is a company limited by guarantee, incorporated in England & Wales, registered number 02454546 and registered charity number 702973 . The registered office is 180 King George V Drive, Cardiff, CF14 4EP.

2. Accounting Policies

2.1. Basis of Preparation of Financial Statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)", Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Companies Act 2006.

The charitable company is a Public Benefit Entity as defined by FRS 102.

2.2. Going Concern Disclosure

Funding has been confirmed for all key grant funders for the financial year to 31 March 2026. In addition, the charity continues to raise funds from Trusts and individuals, enabling a range of support programmes. The trustees are confidend that Arts Active Trust will be able to tailor service provision in line with the funding available and will look to obtain additional funding from the other sources. Given the free reserves currently held the trustees are confident of the future of the charity for the next 12 months.

The trustees and key management personnel are satisfied that it is appropriate for the charity's financial statements to be prepared on a going concern basis. In the circumstances they have concluded that no adjustments or additional disclosures are required to the financial statements at this time.

2.3. Incoming Resources

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of the income receivable can be measured reliably.

Donations and legacies

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Investment income

Investment income is recognised on a receivable basis.

Charitable activities

Income from charitable activities includes income received under contract or where entitlement to grant funding is subject to specific performance conditions. This income is recognised as the related services are provided and there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Income is deferred when the amounts received are in advance of the performance of the service or event to which they relate.

2.4. Resources Expended

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Expenditure includes any VAT which cannot be fully recovered and is reported as part of the expenditure to which it relates.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

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2.4. Resources Expended - continued

Support costs

Support costs are those costs that, whilst necessary to deliver an activity, do not themselves produce or constitute the output of the charitable activity. This includes governance costs which are those costs associated with meeting the constitutional and statutory requirements of the charity and include the accountancy fees and costs linked to the strategic management of the charity.

Governance costs

These include the costs attributable to the charity's compliance with constitutional and statutory requirements, including audit, strategic management and trustees meetings and reimbursed expenses.

2.5. Tangible Fixed Assets and Depreciation

Tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. Depreciation is provided at rates calculated to write off the cost of the fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Fixtures & Fittings	25% straight line

2.6. Cash and Cash Equivalents

Cash and cash equivalents are basic financial assets and include cash in hand and deposits held at call with banks, other short-term highly liquid investments that mature in no more than three months from the date of acquisition and are readily convertible to a known amount of cash with insignificant risk of change in value, and bank overdrafts.

2.7. Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

2.8. Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

2.9. Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

2.10. Fund structure

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

Designated funds are unrestricted funds set aside for specific purposes at the discretion of the trustees.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

Financial instruments

Classification

The charity only has financial assets and financial liabilities of a kind that qualify as a basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

3. Income from Donations and Legacies

	Unrestricted funds £	Restricted funds £	2026 Total funds £
Donations and gifts:			
Donations and gifts	148	1,434	1,582

	Unrestricted funds £	Restricted funds £	2025 Total funds £
Donations and gifts:			
Donations and gifts	-	2,509	2,509

4. Income from Charitable Activities

	Unrestricted funds £	Restricted funds £	2026 Total funds £
Charitable activities:			
Events	2,114	1,501	3,615
Grants	1,000	148,083	149,083
Other revenue	4,802	-	4,802
	7,917	149,585	157,502

	Unrestricted funds £	Restricted funds £	2025 Total funds £
Charitable activities:			
Events	1,887	516	2,403
Grants	2,000	160,548	162,548
Other revenue	9,929	-	9,929
	13,814	161,067	174,881

Grants, included above, are as follows:

	2026		
	Unrestricted funds £	**Restricted funds £**	**Total funds £**
Charles Hayward Foundation	-	-	-
Earthsong Foundation	-	3,500	3,500
Edgar E Lawley Foundation	-	-	-
The National Lottery - Supporting Great Ideas	-	98,419	98,419
Taith - Cardiff University	-	15,452	15,452
The D'Oyly Carte Charitable Trust	-	8,010	8,010
Ty Cerdd Music Centre Wales	-	4,500	4,500
Criw Celf Legacy Work	1,000	-	1,000
Arts Council	-	18,202	18,202
	1,000	148,083	149,083

	2025		
	Unrestricted funds £	**Restricted funds £**	**Total funds £**
Charles Hayward Foundation	-	4,000	4,000
Earthsong Foundation	-	1,000	1,000
Edgar E Lawley Foundation	-	2,000	2,000
The National Lottery - Supporting Great Ideas	-	58,121	58,121
Taith - Cardiff University	-	98,437	98,437
The D'Oyly Carte Charitable Trust	-	4,000	4,000
Ty Cerdd Music Centre Wales	-	930	930
Criw Celf Legacy Work	-	-	-
Arts Council	-	-	-
	-	168,488	168,488

5. Net Income/(Expenditure)

The net expenditure is stated after charging/(crediting):

	2026	**2025**
	£	**£**
Depreciation of tangible fixed assets - owned	385	419

6. Support Costs

	Raising funds	Charitable activities	2026 Total
	£	£	£
Employee costs:			
Subcontractor costs	-	15,900	15,900
Staff training	-	1,010	1,010
Refreshments	-	1,668	1,668
Travel and venue hire	-	46,026	46,026
General administration:			
Computer and IT consumables	-	6,168	6,168
Insurance	-	1,608	1,608
Printing, postage and stationery	-	652	652
Advertising and marketing costs	10,697	-	10,697
Legal fees	-	198	198
Artists	-	58,264	58,264
Producers	-	103,553	103,553
Subscriptions	-	3,369	3,369
Bank charges	-	36	36
Translation	-	1,666	1,666
Material	-	7,774	7,774
Depreciation:			
Depreciation	-	385	385
Governance costs:			
Independent examiner's fees	-	2,136	2,136
Accountancy fees	-	5,265	5,265
	10,697	255,678	266,375

	Raising funds	Charitable activities	2025 Total
	£	£	£
Employee costs:			
Subcontractor costs	-	33,250	33,250
Staff training	-	4,661	4,661
Refreshments	-	1,429	1,429
Travel and venue hire	-	17,154	17,154
Premises expenses:			
Rent	-	217	217
General administration:			
Computer and IT consumables	-	2,181	2,181
Insurance	-	1,069	1,069
Printing, postage and stationery	-	382	382
Advertising and marketing costs	209	-	209
Legal fees	-	34	34

...CONTINUED

Artists	-	69,393	69,393
Producers	-	59,997	59,997
Subscriptions	-	2,998	2,998
Sundry expenses	-	111	111
Translation	-	3,464	3,464
Material	-	1,126	1,126
Depreciation:			
Depreciation	-	419	419
Governance costs:			
Independent examiner's fees	-	2,064	2,064
Accountancy fees	-	2,527	2,527
	209	202,476	202,685

7. Independent Examiner's Remuneration

	2026	2025
	£	£
Independent examination of the financial statements	2,136	2,064

8. Average Number of Employees
Average number of employees during the year was: 5 (2025: 5)

9. Tangible Assets

	Fixtures & Fittings
	£
Cost	
As at 1 April 2025	38,036
Disposals	(32,396)
As at 31 March 2026	5,640
Depreciation	
As at 1 April 2025	37,651
Provided during the period	385
Disposals	(32,396)
As at 31 March 2026	5,640
Net Book Value	
As at 31 March 2026	-
As at 1 April 2025	385

10. Debtors

	2026	2025
	£	£
Due within one year		
Trade debtors	4,777	411
Other debtors	2,194	1,144
	6,971	1,555

11. Creditors: Amounts Falling Due Within One Year

	2026	2025
	£	£
Trade creditors	3,094	6,376
Accruals and deferred income	4,666	3,521
	7,760	9,897

12. Movement in Funds

	As at 1 April 2025	Income	Expenditure	Transfers	As at 31 March 2026
	£	£	£	£	£
Unrestricted funds					
General:					
General unrestricted fund	3,876	281	(28,063)	(22,336)	(46,242)
Designated:					
A2 Connect	31,812	-	(5,117)	-	26,695
Winter of Wellbeing	25,184	6,783	(12,813)	-	19,154
Criw Celf fund	34,397	1,001	(4,012)	-	31,386
	91,393	7,784	(21,942)	-	77,235
Total unrestricted funds	95,269	8,065	(50,005)	(22,336)	30,993
Restricted funds					
Tiddly Prom fund	2,470	-	(2,470)	-	-
Artswork Cymru	6,954	-	(6,954)	-	-
Soundworks	-	8,993	(10,208)	1,215	-
Taith - Biospheres Guardian 2050 Project	-	14,998	(12,487)	-	2,511
The Engineer Project	10,209	-	(5,815)	-	4,394
Arts & Health Programme	2,641	18,202	(27,773)	6,930	-
Taith Reading Room	37,735	-	(43,953)	6,218	-
Taith - Engineer	29,832	453	(37,983)	7,698	-
Gamelan	517	1,500	(910)	-	1,107
Reading Rooms Development Programme	36,941	98,418	(59,225)	-	76,134
Young Musicians' Academi Bursary Fund	185	3,955	(2,988)	-	1,152
Dovetail Cardiff	829	4,500	(5,604)	275	-
Total restricted funds	128,313	151,019	(216,370)	22,336	85,298
Total funds	223,582	159,084	(266,375)	-	116,291

	As at 1 April 2024	Income	Expenditure	Transfers	As at 31 March 2025
	£	£	£	£	£
Unrestricted funds					
General:					
General unrestricted fund	33,047	1,999	(31,214)	44	3,876
Designated:					
A2 Connect	45,228	-	(13,416)	-	31,812
Winter of Wellbeing	32,554	11,815	(13,873)	(5,312)	25,184
Criw Celf fund	-	-	-	34,397	34,397
	77,782	11,815	(27,289)	29,085	91,393
Total unrestricted funds	110,829	13,814	(58,503)	29,129	95,269
Restricted funds					
Tiddly Prom fund	2,470	-	-	-	2,470
Criw Celf fund	58,295	1	(23,899)	(34,397)	-
Artswork Cymru	24,230	-	(17,276)	-	6,954
Soundworks	3,177	4,000	(15,118)	7,941	-
Taith - Biospheres Guardian 2050 Project	-	44	-	(44)	-
Anthem Music Fund - Soundworks Youth Project	2,204	-	-	(2,204)	-
Ty Cerdd - Music Lab Project	425	-	-	(425)	-
The Engineer Project	20,000	-	(9,791)	-	10,209
Arts & Health Programme	27,247	4,000	(28,606)	-	2,641
Taith Reading Room	-	67,265	(29,530)	-	37,735
Taith - Engineer	-	31,128	(1,296)	-	29,832
Gamelan	-	517	-	-	517
Reading Rooms Development Programme	-	52,183	(15,242)	-	36,941
Young Musicians' Academi Bursary Fund	-	2,509	(2,324)	-	185
Dovetail Cardiff	-	1,929	(1,100)	-	829
Total restricted funds	138,048	163,576	(144,182)	(29,129)	128,313
Total funds	248,877	177,390	(202,685)	-	223,582

The specific purposes for which the funds are to applied are as follows:

Designated funds:
All of these programmes of activity support the Arts Active Trust to offer community arts projects that have focus on inclusivity and diversity to reach a broad range of communities in and around Cardiff. Any unspent funds remaining at the end of the project will be transferred to general funds at that point.

Tiddly Prom fund - Grant funding was received in a prior year from the Oakdale Trust, The Gibbs Charitable Trust and Arts Council of Wales in previous years towards the Tiddly Prom project. This project aims to support a series of performances, presented by Arts Active, that tours for under 5 year in areas and communities that have little access to the arts and live music.

Criw Celf fund - Grant funding received from the Arts Council of Wales to support the Criw Celf Cardiff Scheme. This project aims to engage young people in the visual arts and targets specifically the 'More Able and Talented' band of students offering a variety of different chances to work with well recognised practising artists.

Artworks Cymru - The Artworks Cymru activity is supported as a partnership programme. Funding was received in the form of two grants. One from Arts Council Wales and one from Paul Hamlyn Foundation will support this work in its entirety of the next two financial years.

Taith - Biospheres Guardian 2050 Project - Funding received during the year from International Learning Exchange Programme Limited (Via TAITH) to support the Biospheres Guardians 2050 Project. Biosphere Guardians 2050 is an exciting tabletop roleplaying game design exchange project for young people themed around biodiversity and climate action. The project is part of an international exchange programme that includes group exchanges to Italy, Germany and Ireland as well as regular online sessions.

Anthem Music Fund - Soundworks Youth Project - Funding received during the prior year from Anthem Music Fund to support the Soundworks Youth Project. The project forms part of our inclusive programme of creative activities for adults and young people with learning disabilities and autism, offering excellent creative experiences for all.

Ty Cerdd - Music Lab Project - Support in a prior year of £1,700 from the Ty Cerdd Inspire fund was secured during the year for research and development work to establish a new project called Music Lab for young people aged 14-25 years old, encouraging explorative creative approaches to composition and music making.

The Engineer Project - Grant funding of £20,000 received from the National Lottery to enable Arts Active Trust to further explore and scope the feasibility of a programme that supports young people to develop safe creative spaces in which to work and develop their practise and networks.

Arts & Health Programme - Grant funding of £29,595 from Arts Council of Wales as a contribution to the project 'Creativity for Health and Wellbeing 2024'.

Reading Room (Pwnc Llosg) Development Project - The National Lottery's Supporting Great Ideas grant fund will support the development of Pwnc Llosg over three years. The project focuses on driving change and developing an approach to working with young people that develops their skills through creative and critical thinking.

Engineer TAITH Grant - Working alongside the Reading Room Pwnc Llosg project, the Engineer programme has evolved to research and scope the feasibility of the design and development of youth-led shared creative spaces. Through TAITH grant funding, research trips to the USA and Europe will take place in 2025.

Dovetail Orchestra Cardiff - The development of an eclectic music ensemble for refugees and asylum seekers in Cardiff and South Wales. The aim is to provide a welcoming, safe environment in which participants can benefit from cultural enrichment and foster meaningful connections. The project is a partnership with the Bristol Dovetail Orchestra, enabling shared fundraising bids as well as individual applications.

Young Musicians' Academi Bursary Fund - The Young Musicians Academy is managed and delivered through the Cardiff Music Education Service. Y.M.A. provides a range of bespoke activities that support and develop a rounded musical experience for young musicians wishing to develop their potential to the highest level. Through specific grant funding, the Arts Active Trust can offer a limited number of bursaries to young musicians who show talent and or potential for whom the fees for Y.M.A. are unaffordable.

Camau Cerdd Community Programme - Designated funds from the Cardiff Music Education Service have been shared with the Arts Active Trust to support targeted community-based music education projects, enabling greater access to instrumental music lessons for beginners.

13. Transactions with Trustees
None of the trustees received any remuneration or any other benefits from an employment with the charity or a related entity during the current or previous year.
No trustee expenses have been incurred.

14. Related Party Disclosures
There have been no related party transactions in the reporting period that require disclosure.

15. Company limited by guarantee
The company is limited by guarantee and has no share capital.

Every member of the company undertakes to contribute to the assets of the company, in the event of a winding up, such an amount as may be required not exceeding £5.

13. Transactions with Trustees

None of the trustees received any remuneration or any other benefits from an employment with the charity or a related entity during the current or previous year.

No trustee expenses have been incurred.

14. Related Party Disclosures

There have been no related party transactions in the reporting period that require disclosure.

15. Company limited by guarantee

The company is limited by guarantee and has no share capital.

Every member of the company undertakes to contribute to the assets of the company, in the event of a winding up, such an amount as may be required not exceeding £5.

Company registration number: 02454546
Charity registration number: 702973

ARTS ACTIVE TRUST
TRUSTEES' REPORT AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

HSJ Accountants Ltd
Severn House
Hazell Drive
Newport
NP10 8FY

Arts Active Trust
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Arts Active Trust
Company No. 02454546
Trustees' Report For The Year Ended 31 March 2026

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements of the charitable company for the year ended 31 March 2025.

Objectives and activities

Public Benefit
The trustees confirm that they have complied with the requirements of Section 17 of the Charities Act 2011 to have due regard to the Charity Commission's guidance on public benefit.

Reference and Administrative Details

Trustees
Mr B A Weir
Miss M Philippe
Ms C J Macaulay (appointed 29/10/2025)
Mrs L M Hale
Mr D R Baxter

Chairman
M D R Baxter

Company Secretary
Ms B A Harris

Charity Number
702973

Company Number
02454546

Registered Office
180 King George V Drive
Cardiff
CF14 4EP

Independent Examiner
Leanne Jones FCCA
HSJ Accountants Ltd
Severn House
Hazell Drive
Newport
NP10 8FY

Small Company Rules
This report has been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

The trustees' report was approved by the board of trustees and signed on its behalf by:

Mr D R Baxter
Chairman

Date

14 October 2026

Structure, governance and management
Financial instruments

Objectives and policies
The charity's activities expose it to a number of financial risks including credit risk, cash flow risk and liquidity risk. The use of financial derivatives is governed by the charity's policies approved by the board of trustees, which provide written principles on the use of financial derivatives to manage these risks. The charity does not use derivative financial instruments for speculative purposes.

Cash flow risk
The charity's activities expose it primarily to the financial risks of changes in foreign currency exchange rates and interest rates. The charity uses foreign exchange forward contracts and interest rate swap contracts to hedge these exposures.
Interest bearing assets and liabilities are held at fixed rate to ensure certainty of cash flows.

Credit risk
The charity's principal financial assets are bank balances and cash, trade and other receivables, and investments. The charity's credit risk is primarily attributable to its trade receivables. The amounts presented in the balance sheet are net of allowances for doubtful receivables. An allowance for impairment is made where there is an identified loss event which, based on previous experience, is evidence of a reduction in the recoverability of the cash flows.
The credit risk on liquid funds and derivative financial instruments is limited because the counterparties are banks with high credit-ratings assigned by international credit-rating agencies.
The charity has no significant concentration of credit risk, with exposure spread over a large number of counterparties and customers.

Liquidity risk
In order to maintain liquidity to ensure that sufficient funds are available for ongoing operations and future developments, the charity uses a mixture of long-term and short-term debt finance.
Further details regarding liquidity risk can be found in the Statement of accounting policies in the financial statements.

Statement of trustees' responsibilities
The trustees (who are also the directors of Arts Active Trust for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".
Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they 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 its income and expenditure, of the charitable company for that period. 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 accounting standards, comprising FRS 102 have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The annual report was approved by the trustees of the charity on .14.10.2026.... and signed on its behalf by:

.....
Mr D R Baxter
Chairman and trustee

The trustees, who are also the charity's directors for purposes of the Companies Act 2006, present their report together with the charity's financial statements for the year ended 31 March 2026. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Objectives and Activities

To encourage, promote and educate the public in the arts, music and performing arts in England and Wales in particular, but without prejudice to the generality of the foregoing, at schools, theatre, performance and other community venues in Wales.

The Arts Active Trust Interests are:

Helping to break down barriers that may prevent our communities from enjoying the arts.
Developing talents and life skills, especially among groups of participants that have protected characteristics and/or come from a low-income background. We recognise that performing and participating in creative arts can act as a catalyst for improved wellbeing, life change, and personal development.

Ensuring our work delivers our aims

We review our aims, objectives, and activities annually, examining the work achieved and the outcomes and impact of our programme over the previous 12 months. We evaluate the success of each activity area and the benefits they have brought to the various groups of people participating in our projects. This review process helps us ensure that our aims, objectives, and activities remain focused on our stated purposes.

We refer to the Charity Commission's general guidance on public benefit when reviewing our activities, aims, and objectives, and when planning our future programmes. In particular, the Trustees consider how planned projects contribute to the Charity's aims and objectives.

How our activities deliver public benefit

We run projects that provide access to the arts through opportunities for participation and engagement, arts education, and community arts. We offer an inclusive and accessible programme that benefits a diverse range of people and communities. Our activities are designed to support deeper learning, enhanced creative engagement, community empowerment, improved wellbeing, extended horizons and improved life outcomes. The following pages describe the output and impacts of our work this year.

Mission

To engage our local communities with initiatives and activities that invigorate the imagination and stimulate the soul. Bringing first-class classical music and other performance and visual art genres to the broadest audience. To encourage people of all ages to engage in and enjoy arts activities whilst providing accessible, local, transformative arts-led learning experiences.

We support and implement a programme of activities focused on three areas of priority:

Young People – By offering opportunities to collaborate with arts professionals to learn the skills, disciplines and practices in presenting and creating work. Young people are not only encouraged to participate but also to take active ownership of the work. We support their development of the skills to steer projects, events and initiatives.

Disadvantaged communities – By creating opportunities to enjoy the broader benefits of engaging with and participating in cultural activities in connection with local arts venues and community resources.

Arts for Health and Wellbeing – Encouraging creative engagement to support health and mental wellbeing for all ages. We collaborate with health and community partners to introduce innovative approaches to maintaining and achieving improved health through the arts.

Schools – Enabling access to creative arts projects, events, resources and networks and supporting teaching staff to encourage and develop learners' creativity and core skills through a creative curriculum.

What We Do

We deliver a bold programme of creative activities for all our communities across Cardiff and the South Wales region, with particular emphasis on young people and vulnerable, underrepresented groups. A key role beyond delivering activity is to support and signpost people to opportunities to engage in creative activities. We see the value in all levels of creative engagement as a driver for both participation and the innovative production of the arts in Wales, as well as the future health and wellbeing of our community, both as audiences, active supporters, leaders, and stakeholders in this crucial aspect of Welsh identity and cultural life.

Our impact

In 2025/26, Arts Active Trust delivered **1015 sessions, engaged 3649 participants and generated more than 12533 engagements**. These figures demonstrate not only our reach but also the depth and continuity of engagement that characterise our work.

Our programmes span youth development, community music, inclusive music-making, arts and health, creative learning and community participation. Together they demonstrate the breadth of our approach and our ability to adapt high-quality creative practice to different communities and settings.

Our **youth-led development programmes**, including *Pwnc Llosg*, give young people from marginalised and working-class backgrounds opportunities to develop critical thinking, leadership and creative skills while shaping the programmes they take part in. This approach places young people at the centre of decision-making and creates space for debate, kindness, creativity and social change.

Our **Arts and Health programmes** use creative activity to support physical and mental wellbeing, social connection and confidence. Our work with older adults and people referred through health and wellbeing services demonstrates the value of sustained, accessible creative activity in supporting people to remain active, connected and engaged.

Our **inclusive community music programmes** create meaningful opportunities for people with learning disabilities and complex needs, as well as refugees and asylum seekers, to participate in music-making, build relationships and contribute their creativity. These programmes demonstrate how the arts can provide a shared space for belonging, cultural exchange and participation.

Our priorities for 2026 – 27

The next phase of Arts Active Trust's development focuses on **deepening impact, strengthening sustainability, and building the evidence needed to secure the future of successful programmes**.

We will continue to develop *Pwnc Llosg*, building on its youth-led model and developing an approach towards further multi-year National Lottery funding. This will allow us to consolidate the programme and strengthen the opportunities it provides for young people to develop leadership, critical thinking and creative agency.

Our Arts and Health programmes will continue, with a particular focus on developing more embedded and sustainable partnership models. The partnerships that have enabled these programmes to succeed are central to their future, and we will work to strengthen these relationships and demonstrate the value of creative activity as part of wider approaches to health and wellbeing.

Our Community Music programme will also continue as part of Cardiff Council's wider Music Strategy. This provides an important foundation for sustained community participation and enables us to connect specialist music practice with communities that can experience barriers to accessing conventional music provision.

Alongside delivery, we will strengthen the strategic management of this programme portfolio. Much of our work is project-funded, and therefore requires effective fundraising, partnership development, evaluation and communication to sustain activity over the longer term.

Evidence, evaluation and learning

We have established evaluation frameworks across our programmes and already collect quantitative data on activity, participation and engagement. During this funding period, we will build on this foundation by deepening and improving the quality of our evaluation.

We will continue to monitor attendance, participation and outputs while placing greater emphasis on **outcomes, participant experience and longer-term change**. We will develop individual case studies and stronger programme documentation to capture the difference our work makes in people's lives.

This evidence will serve two purposes: helping us to learn and improve as an organisation, and enabling us to communicate the value of our work more effectively to funders, partners and stakeholders.

Our ambition is to move beyond demonstrating **how much activity we deliver** to demonstrating **why it matters, who benefits and what changes as a result**.

Overall Project Statistics Charts

	Number of sessions	Number of participants	Number of engagements/ participations
Totals	**1015**	**3649**	**12533**

Arts Active Trust
Activity delivered and funded solely through the Arts Active Trust

A2: Connect CPD
Funded by designated funds from Arts Active Trust
Working with partners, the Cardiff Curriculum team and CSC education consortia, we presented five days of CPD for Primary teachers across all disciplines of the expressive arts.

	Number of events or workshop sessions	Number of participants	Number of participations
Teachers' Professional Learning	10	63	126

Arts Active website and Plwg.cymru
Funded by designated funds from Arts Active Trust
The Arts Active Trust website includes an integrated link to the plwg.cymru website. The site features all events and activities, and each Programme strand has its own dedicated page with details about partners and funders.

Youth Development Programmes

Our Development programme focuses on progressive learning, creative practice, leadership, and participation.

Reading Room Development Programme –

Pwnc Llosg
Funded by National Lottery Supporting Great Ideas (3-year funding)
S.H.E.D. as part of the Reading Room UK project and the Necessity Network.
This youth-led programme uses an Action Research approach to upskill young people aged 18 to 25 to develop creative projects in response to reading and to meet authors and activists whose work touches on topics of interest to the cohort. The project is funded through several strands, including a three-year National Lottery Grant to develop the programme in Wales and partnership support from the Necessity Network, which leads on the UK Reading Room project.





Activities included online R&D with the School of Machines, the Readers in Residence programme, event-planner recruitment and training, Festival of Debate internships and participation in the Reading Room Conference in Bishop Auckland.
Five public events provided 150 days of paid, role-specific learning activity, with young people working as event planners, facilitators, mentors, writers, video producers, Welsh-language contributors and coordinators. Events brought young people into discussions with writers and thinkers including Sophie K. Rosa, Kojo Koram, Suhaiymah Manzoor-Khan, Lola Olufemi, and Dan Evans, with 35–39 participants attending each session. Alongside this, young people developed digital communications and social media assets with Ffwligans, while the Cysgod Cymraeg R&D strand created further opportunities for new contributors to develop their practice and involvement while embedding bilingualism

	Number of events	Audience at events	Training/ Research sessions	Attendance at Training/ Research sessions	Total engagements/ participations
Reading Rooms – Pwnc Llosg	5	175	392	3236	3411

Engineer Project
Funded through a grant from the Taith International Exchange programme and
a large Create grant from Arts Council of Wales.

Engineer has provided a sustained learning programme for a core group of seven young people, delivering 90 hours of core learning alongside opportunities for applied practice. Three participants have developed and performed a part-play/part-panel event at The Canopi, engaging an audience of more than 35 young people and undertaking a further 45 hours of script development and performance practice. The work subsequently travelled to the International Social Housing Festival in Dublin, where three young people presented alongside Cwmpas, and was reviewed and presented at youth and professional events in Manchester, Rochdale and the European Architecture Students Assembly in Finland.

As part of this innovative programme, the Arts Active Trust also had Taith funding for a group of young people to visit Newbern, Alabama, as part of the Engineer project. The group visited and worked with students at the Rural Studio, an off-campus design-build program rooted in Hale County and part of the School of Architecture, Planning and Landscape Architecture at Auburn University.

"Rural Studio is at the frontier of sustainable design; what they do is not just buildings. They see their responsibilities as more than architectural. Their practice is socially engaged; political and critically environmental. They employ reciprocal systems, deeply embedded in caring for the community and Newbern's layered context. They create sustainable structures from this practice to support rural living and working. " Young person on the Engineer project

In describing the project's wider impact, the young people highlighted the power of recognising the importance of legacy, learning from vernacular architecture, working with underused, locally available resources, consolidating and connecting rather than reinventing, and seeing design as a tool for social justice.

	Number of events or workshop sessions	Number of participants	Number of engagements/ participations
Engineer Research Project	30	7	210
Play development	18	3	54
Performances	3	105	112

Arts Active – Youth Arts Participation and Inclusion

Youth Wellbeing Project
Funded by designated funds from Arts Active Trust.
This is a discrete project working with Llamau and the Cardiff Youth Supported Living team, which supports cohorts of young people at risk of homelessness. The activities aim to encourage creative expression and support improved wellbeing through a hands-on, active approach to 'mindfulness'. The sessions are carefully planned and delivered by professional artists who use trauma-informed approaches to facilitate creative activities related to the five 'ways of wellbeing'. We are keen to continue working with Llamau and the Supported Living teams to provide creative interventions to support the wellbeing of this most vulnerable group of young people.

"I enjoyed being able to bring my own equipment in to personalise the bags"
"My Winnie the Pooh prints were amazing! Yeah boi!"
"I had never made a print stencil before – I surprised myself on how good it looked!"



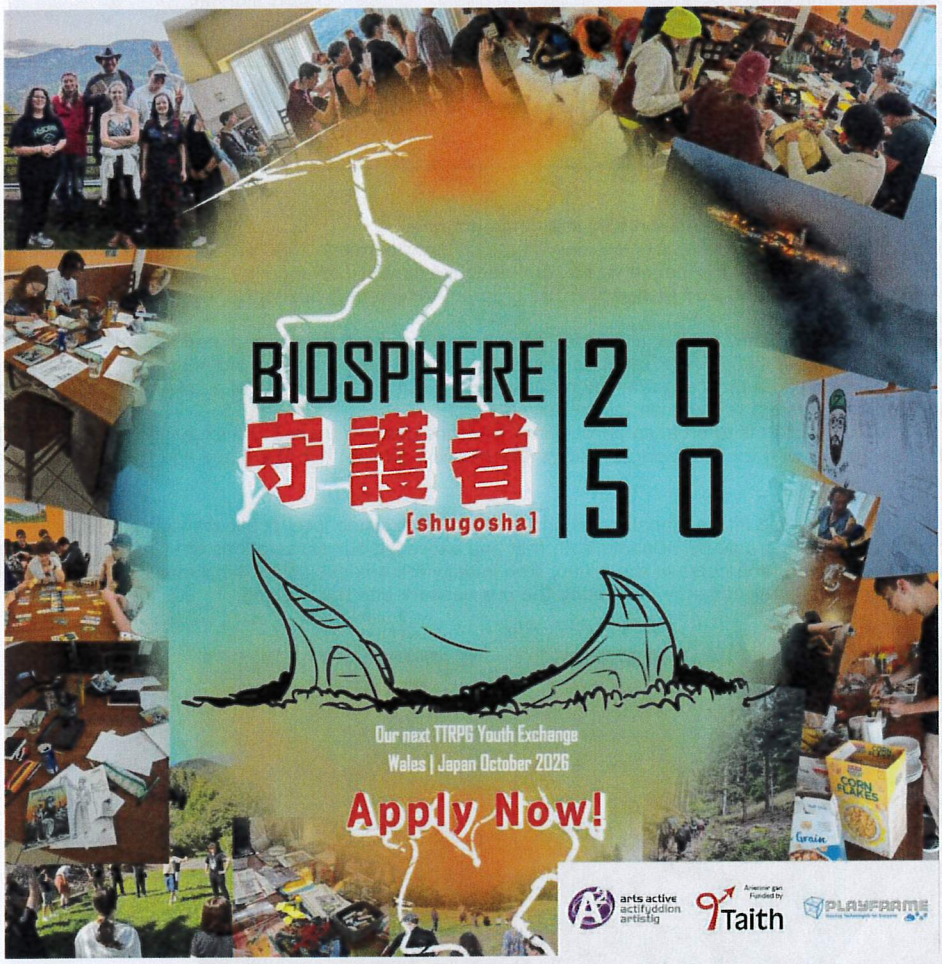
	Number of events or workshop sessions	Number of participants	Number of engagements/ participations
Llamau & Ty Gorwel partnership	7	13	61

Biosphere Guardians 2050
Funded through a grant from the Taith International Exchange programme.
This year, Taith awarded a second grant to further develop the Biosphere Guardians 2050 tabletop gaming project, a partnership with Playframe. The primary activity for this period was a week-long residential exchange in **Grumes, Italy**, involving youth cohorts from **Wales, Ireland, Germany, Italy, and Lithuania**. The program moved participants from social "onboarding" to a phase of more intensive creative collaboration.
Co-Design & Game Mechanics: Central to our aim of fostering creative skills, the week featured daily design labs. Participants playtested the *Biosphere Guardians 2050* game and, in a significant development, began prototyping two new modules: a standalone board game version and a tactical gameplay module, along with the beginnings of a solo mode. This met our objective of empowering young people as creators rather than just consumers.
A major objective of the project trips is to broaden participants' horizons through the cultural exchange and the links they make with their international peers. In line with the *Wellbeing of Future Generations (Wales) Act*, the game and the visit programme address environmental issues.

By navigating the stresses of delayed international travel and independently using local public transport between Trento and Grumes, our neurodiverse and vulnerable participants both met and exceeded our expectations of building resilience and confidence in unfamiliar environments. Several members of the group, who initially felt anxious about the remote setting, reached a point where they were confidently and independently navigating the bus network into the evening.



The next period of the project focuses on the final residential exchange in Japan. We have established a strategic partnership with an English-language lecturer at the National University of Foreign Studies and Nanzan University. Nanzan University has authorised our project to integrate with a new module English on games and gamification. This provides a formal cross-sectoral framework for the visit, allowing our participants to act as creative experts within a Japanese higher-education setting.



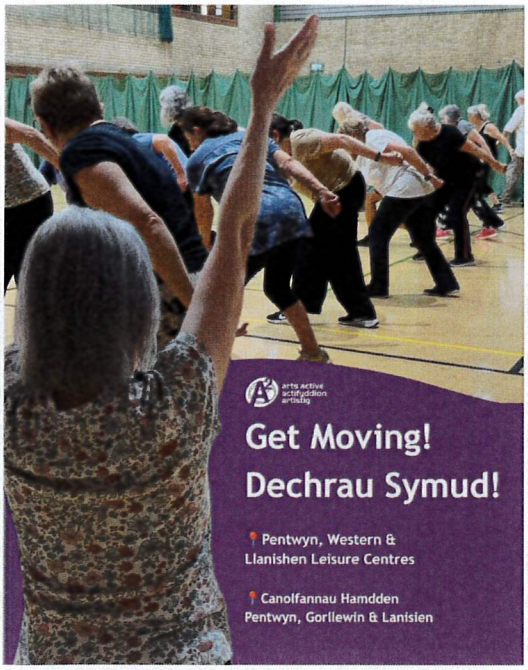
	Number of events or workshop sessions	Number of participants	Number of engagements/ participations
Biospheres Guardians 2050 project pre-visit sessions	30	13	20

Arts for Health & Wellbeing:
Funded by an Arts & Health Grant from Arts Council of Wales.
This project delivers health and Wellbeing interventions in welcoming, familiar venues close to participants' homes, offering a more social and relaxed community environment than hospitals or health centres. Continuing weekly sessions means participants gain the benefits of long-term participation, leading to improved health and greater independence. Moreover, participants become part of a group that offers a social and support network they may have lacked before.

Get Moving: Led by professional dance practitioners Alex Marshall Parsons, Liam Wallace, and Shakeera Ahmun, these sessions use dance and therapeutic movement to enhance mobility, strength, and self-confidence, directly contributing to a Healthier Wales.
Get Creative: Relaxed craft activities led by artist Emma Prentice and others in supportive, inclusive social spaces that reduce anxiety, alleviate loneliness, and improve mental Wellbeing.
Both strands provide safe, relaxed spaces where participants can have fun being active and creative, supporting their physical and emotional Wellbeing and helping them develop meaningful social connections.
To increase our project's impact, we are expanding activity to new partner organisations:

- Supported Living: Through the Age Cymru and Cardiff Wellbeing network, we are reaching out to bring the project activity into supported living communities to address the decline in external activities observed since the pandemic. This supports A More Equal Wales by reaching isolated older adults.
- Community Hubs: Supported by the Council's Age Friendly Cardiff team, we will offer similar opportunities for isolated communities, with access to hubs and centres across the city.

Long-term, we will work with our partners to develop a more sustainable model that will enable the project to reach further.





This year's programme has included in-depth evaluation to capture the narrative aspect of this very popular programme. Here is a snippet from the evaluators' observations of one session at Butetown Community Centre:

> Most describe themselves as retired or semi-retired, several managing arthritis or other age-related health conditions. *"This is great for us,"* one said, *"because it's not strenuous, but it gets you exercising, moving and stretching."* Another has noticed a measurable physical change: *"I've had a problem with my shoulder for two or three years – I've actually got a better reach now; it's definitely helping me with my shoulder".*
>
> What comes through most strongly is how much fun they have: *"She makes it fun, and the music is good – I have to stop myself from singing!"; "it's not like being in another class where it's come on now, let's do this"; "we all love music, there's good music which makes a big difference."*
>
> Many say they've been surprised at what they're capable of: *"I could never salsa, and I thought, oh, this is good, I can do it now"; "I can stretch now ... and then some of the steps, I do them in the kitchen at home"; "I definitely feel more energised"; "Tomorrow there's a party here, and we'll be busting a few moves!"*

Health and Wellbeing	Number of events or workshop sessions	Number of participants	Number of engagements/ participations
Get Moving Sessions	86	96	1310
Get Creative Sessions	84	61	935

Gamelan
Funded by designated funds from Arts Active Trust and in partnership with Cardiff Council.
The Cardiff Gamelan Community Group has a strong core of members who meet weekly to learn both traditional Javanese pieces and create new works.

Throughout the year, one tuning (half) of the gamelan set has been sited at Chapter Arts Centre in the Cardiff Music Education suite; the other half of the set is in storage. A more appropriate home for the full set is still required if we are to be able to gain maximum value from using the instruments as a music teaching and cultural resource

	Number of events or workshops	Number of participants	Number of engagements/ participations
Cardiff Gamelan	34	23	215
Schools Gamelan Tasters	10	130	151

Arts Active Music Programme
Funded through Cardiff Council in Partnership with Arts Active Trust and supported by a Create grant from the Arts Council of Wales.

Cardiff Classical
Supported by the Arts Council of Wales through St David's Hall, Cardiff Council, this partnership project between Cardiff Council and Arts Active Trust supports engagement with classical music and offers targeted community music programmes and youth music activities. The council team of three employees continues in post, delivering the Arts Active community arts programme for Cardiff Council, under the Education Directorate.

Partnerships are at the core of this work and are crucial to the ongoing development and successful reach. We have forged key links with a diverse range of organisations, and these are vital to continuing to deliver our aims.

Cardiff Classical – Lunchtime Concert Series
The Arts Active team programs high-quality music recitals in central Cardiff on the first Tuesday of the month. This year the programme has featured the London Handel Players, the Fibonacci Quartet, Sinfonia Cymru and Irene Duval. Over the course of this year's concerts, a regular audience has been developing, and we will continue to build on it.



	Number of events or workshops	Number of participants	Number of engagements/ participations
Lunchtime Concerts	10	810	810

Podcasts
The Upbeat Podcast, linked to the Lunchtime Concert series recitals, aims to enrich the listening experience for both seasoned classical music fans and newcomers. They are freely available online, enhancing audience engagement, providing a lasting legacy for the programme, and connecting with audiences beyond Wales.

	Number of events or workshops	Number of participants	Number of engagements/ over the year
Podcasts	9	1391	1391

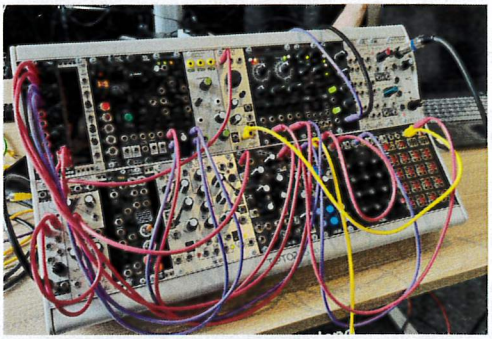
Young Composers
The Young Composers Scheme provides an opportunity for aspiring young musicians aged 14-18 to develop their skills in composition, instrumentation and arranging. This scheme is one of the very few initiatives aimed at this age group and, as such, is an important element of the music programme. The course gives young musicians the opportunity to learn from and work alongside professional composers and musicians, making it ideal for those developing a portfolio.





	Number of events or workshops	Number of participants	Number of engagements/ participations
Young Composers	24	25	148

Music Lab
Supported by Ty Cerdd Engage Grant.
Music Lab offers young people the opportunity to explore their creative music-making. In a supportive, open environment, participants can learn new skills to further their creative practice. The sessions explore the possibilities of music technology for creating crossovers between musical genres.



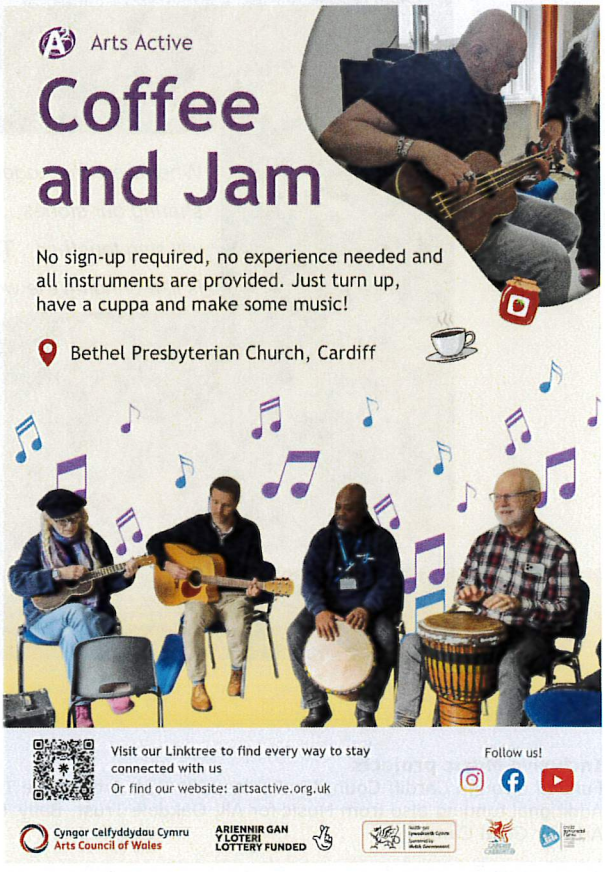
	Number of events or workshops	Number of participants	Number of engagements/ participations
Music Lab	9	43	72

Community Music Programmes

Coffee and Jam
These are social music-making and wellbeing sessions held at Ely Presbyterian Church. Led by musicians from Community Music Wales, the weekly jam sessions are informal and fun, catering to all musical abilities and tastes.

Close friendships have formed within the group, and participants have welcomed the sessions' relaxed, friendly, and open nature, as well as the sense of belonging the group exudes. Most sessions included participants with disabilities and additional learning needs, underscoring the project's inclusive nature.

The Wednesday morning sessions are great fun. A chance to play with some wonderful, accomplished musicians and a very diverse selection of songs. It's something I look forward to every time I can get there.



	Number of events or workshops	Number of participants	Number of engagements/ participations
Coffee and Jam	34	55	236

Dovetail Orchestra Project
Funded through Cardiff Council in Partnership with Arts Active Trust and supported by Margaret and Gwendoline Davies Charity, Ty Cerdd Inspire Grant and the Dovetail Orchestra Charity.

The Dovetail Orchestra Cardiff is a safe, creative space for asylum seekers and refugees—sessions are held on Thursday mornings at Eglwys Dewi Sant, in central Cardiff. Using music as a powerful catalyst for healing, inclusion, and cultural enrichment, Dovetail Cardiff fosters meaningful connections, celebrates diversity, and supports personal development.

Throughout the term, participants have continued to build and refine a varied and evolving repertoire. The group now has a broad selection of pieces and continues to create new material weekly while revisiting and developing past work.

Alongside group sessions, several members have received 1:1 support, including songwriting, recording, and instrumental lessons. These opportunities are helping individuals further develop their musical skills beyond the main Dovetail sessions and support their wider creative journeys.

	Number of events or workshops	Number of participants	Number of engagements/ participations
Dovetail	45	53	619



Inclusive Music projects
Funded through Cardiff Council in Partnership with Arts Active Trust and supported by a Create grant from the Arts Council of Wales. Additional funding also from Music for All, Oakdale Trust, Baily Thomas Charitable Fund, Ty Cerdd Inspire Grant and the Big Give Arts for Good Campaign.

Soundworks
The Soundworks project provides weekly music sessions for adults with learning disabilities and complex needs and has been running for over 25 years. The sessions run at Western Leisure Centre in Ely, Cardiff and are well attended. Due to increased demand, we are currently seeking funds to add a third weekly session, enabling us to serve a larger cohort of participants.

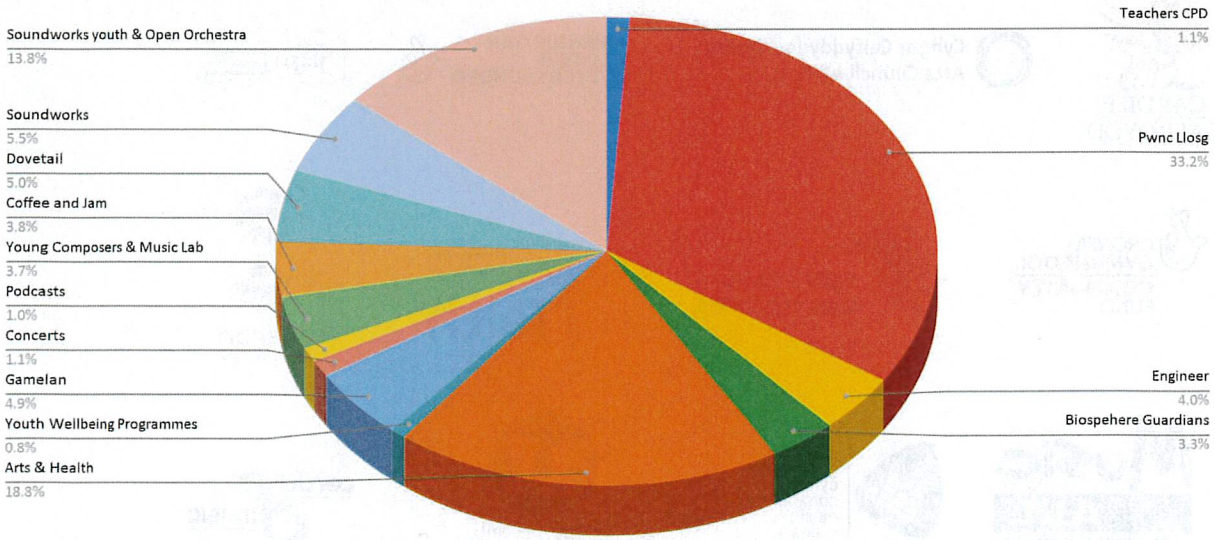
	Number of events or workshops	Number of participants	Number of engagements/ participations
Soundworks	50	76	1082

Soundworks Youth
An offer of regular music-making sessions for young people in their Additional Learning Needs education settings in Cardiff was initially made possible through external funding and in partnership with the Cardiff Music Education Service. Weekly sessions have been very successful and have had a significant impact on participants. Unfortunately, this programme is not currently funded to continue into the next academic year. It will be greatly missed, and we will be seeking opportunities to raise funds to reestablish the work, if possible.



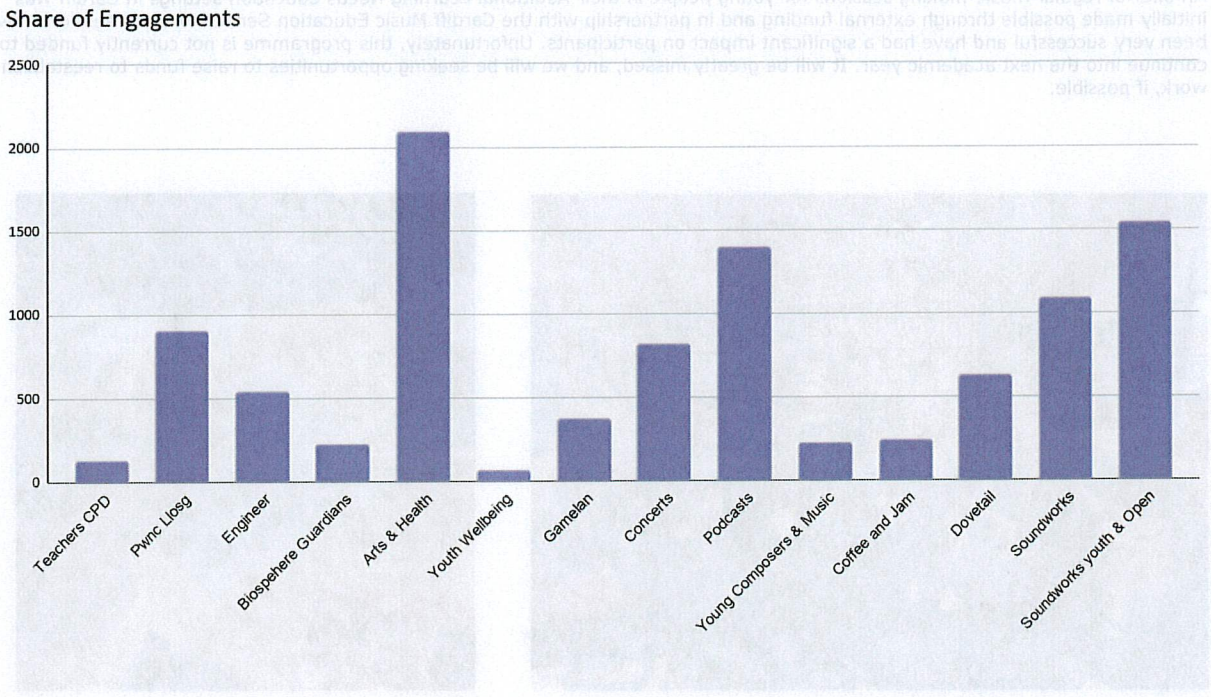


Share of Sessions delivered



pairs and gradually build up to larger groups. The participants are young people with significant physical and learning challenges. Sessions are tailored to each student's individual needs and incorporate student-led elements.

	Number of events or workshops	Number of participants	Number of engagements/ participations
Soundworks Youth	61	170	1535
Open Orchestra	64	299	856



Our partners and funders this year:

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In Conclusion
Arts Active Trust combines a long and successful track record with strong local relationships and specialist expertise. Our Board brings experience from across the arts and cultural sector, alongside business, legal, further education, music and theatre production.

Our close relationship with Cardiff Council provides a strong strategic and operational foundation. The three-person partnership team within Cardiff Council's Community Learning and Arts department brings substantial on-the-ground experience of our programmes and a direct understanding of the benefits they bring to participants.

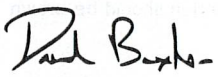
We also work closely with community partners to ensure activities respond to participants' needs and experiences. This combination of **professional arts expertise, local infrastructure, community relationships and participant-centred practice** places Arts Active Trust in a strong position to deliver meaningful and sustainable impact.

Looking ahead
The challenge for Arts Active Trust is not a lack of demand or evidence that our work is effective. The principal challenge is sustaining and developing high-quality programmes within an increasingly project-funded environment.

Our response is to build on what already works: strengthening partnerships, developing a more sophisticated evidence base, investing in strategic fundraising and documenting our impact more effectively. This will help us secure longer-term investment and create greater stability for programmes and communities.

Our ambition is to ensure that people across Cardiff who benefit most from creative activity continue to have access to **high-quality, inclusive and meaningful arts experiences** – and that the positive changes generated through this work can be sustained and developed over time.

The strategic report was approved by the board of trustees and signed on its behalf by:



Mr D R Baxter
Chairman

Date

14 October 2026

Arts Active Trust
Independent Examiner's Report to the Trustees of Arts Active Trust
For The Year Ended 31 March 2026

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2026.

Responsibilities and Basis of Report
As the charity trustees of the 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 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 2011 ('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
I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

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.

L Jones

Leanne Jones FCCA
Date
Severn House
Hazell Drive
Newport
NP10 8FY

02/11/26

Arts Active Trust
Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 March 2026

	Notes	Unrestricted funds £	Restricted funds £	2026 Total funds £	2025 Total funds £
INCOME AND ENDOWMENTS FROM:					
Donations and legacies	**3**	148	1,434	1,582	2,509
Charitable activities:	**4**				
Events, grants and other revenue		7,916	149,584	157,500	174,880
		8,065	151,019	159,084	177,390
EXPENDITURE ON:					
Raising funds		(8,407)	(2,290)	(10,697)	(209)
Charitable activities:					
Support costs		(41,598)	(214,080)	(255,678)	(202,476)
		(50,005)	(216,370)	(266,375)	(202,685)
NET EXPENDITURE		(41,940)	(65,351)	(107,291)	(25,295)
Transfers between funds	**12**	(22,336)	22,336	-	-
NET MOVEMENT IN FUNDS		(64,276)	(43,015)	(107,291)	(25,295)
RECONCILIATION OF FUNDS:					
Total funds brought forward		95,269	128,313	223,582	248,877
TOTAL FUNDS CARRIED FORWARD	**12**	30,993	85,298	116,291	223,582

The total funds balance held by the charity has decreased from £223,582 at the end of the 2025 financial year to £116,291 at the end of the 2026 financial year. The reason for the decrease was that included in the 2025 financial year were funds received that included amounts to be carried forward for projects taking place in the 2026 financial year. Following the activity taken place in the 2026 financial year by the charity, significant amounts of these funds have now been spent and utilised resulting in the lower levels currently being carried forward.

The notes on pages 20 to 29 form part of these financial statements.

Arts Active Trust
Comparative Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 March 2026

	Notes	Unrestricted funds £	Restricted funds £	2025 Total funds £
INCOME AND ENDOWMENTS FROM:				
Donations and legacies	3	-	2,509	2,509
Charitable activities:	4			
Events, grants and other revenue	4	13,816	161,064	174,880
		13,814	163,576	177,390
EXPENDITURE ON:				
Raising funds		(209)	-	(209)
Charitable activities:				
Support costs		(58,294)	(144,182)	(202,476)
		(58,503)	(144,182)	(202,685)
NET EXPENDITURE		(44,689)	19,394	(25,295)
Transfers between funds	12	29,129	(29,129)	-
NET MOVEMENT IN FUNDS		(15,560)	(9,735)	(25,295)
RECONCILIATION OF FUNDS:				
Total funds brought forward		110,829	138,048	248,877
TOTAL FUNDS CARRIED FORWARD	12	95,269	128,313	223,582

The notes on pages 7 to 16 form part of these financial statements.

Arts Active Trust
Balance Sheet
As At 31 March 2026

	Notes	Unrestricted funds £	Restricted funds £	2026 Total funds £	2025 Total funds £
FIXED ASSETS					
Tangible Assets	9	-	-	-	385
		-	-	-	385
CURRENT ASSETS					
Debtors	10	6,971	-	6,971	1,555
Cash at bank and in hand		31,782	85,298	117,080	231,539
		38,753	85,298	124,051	233,094
Creditors: Amounts Falling Due Within One Year	11	**(7,760)**	**-**	**(7,760)**	**(9,897)**
NET CURRENT ASSETS (LIABILITIES)		**30,993**	**85,298**	**116,291**	**223,197**
TOTAL ASSETS LESS CURRENT LIABILITIES		**30,993**	**85,298**	**116,291**	**223,582**
NET ASSETS		**30,993**	**85,298**	**116,291**	**223,582**
FUNDS OF THE CHARITY					
Restricted Funds				85,298	128,313
Unrestricted Funds				30,993	95,269
TOTAL FUNDS	12			116,291	223,582

For the year ending 31 March 2026 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 company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The trustees 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.

On behalf of the board

Mr D R Baxter
Chairman
Date 14 October 2026

The notes on pages 20 to 29 form part of these financial statements.

1. General Information

Arts Active Trust is a company limited by guarantee, incorporated in England & Wales, registered number 02454546 and registered charity number 702973 . The registered office is 180 King George V Drive, Cardiff, CF14 4EP.

2. Accounting Policies

2.1. Basis of Preparation of Financial Statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)", Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Companies Act 2006.

The charitable company is a Public Benefit Entity as defined by FRS 102.

2.2. Going Concern Disclosure

Funding has been confirmed for all key grant funders for the financial year to 31 March 2026. In addition, the charity continues to raise funds from Trusts and individuals, enabling a range of support programmes. The trustees are confidend that Arts Active Trust will be able to tailor service provision in line with the funding available and will look to obtain additional funding from the other sources. Given the free reserves currently held the trustees are confident of the future of the charity for the next 12 months.

The trustees and key management personnel are satisfied that it is appropriate for the charity's financial statements to be prepared on a going concern basis. In the circumstances they have concluded that no adjustments or additional disclosures are required to the financial statements at this time.

2.3. Incoming Resources

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of the income receivable can be measured reliably.

Donations and legacies

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Investment income

Investment income is recognised on a receivable basis.

Charitable activities

Income from charitable activities includes income received under contract or where entitlement to grant funding is subject to specific performance conditions. This income is recognised as the related services are provided and there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Income is deferred when the amounts received are in advance of the performance of the service or event to which they relate.

2.4. Resources Expended

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Expenditure includes any VAT which cannot be fully recovered and is reported as part of the expenditure to which it relates.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

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2.4. Resources Expended - continued

Support costs

Support costs are those costs that, whilst necessary to deliver an activity, do not themselves produce or constitute the output of the charitable activity. This includes governance costs which are those costs associated with meeting the constitutional and statutory requirements of the charity and include the accountancy fees and costs linked to the strategic management of the charity.

Governance costs

These include the costs attributable to the charity's compliance with constitutional and statutory requirements, including audit, strategic management and trustees meetings and reimbursed expenses.

2.5. Tangible Fixed Assets and Depreciation

Tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. Depreciation is provided at rates calculated to write off the cost of the fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Fixtures & Fittings	25% straight line

2.6. Cash and Cash Equivalents

Cash and cash equivalents are basic financial assets and include cash in hand and deposits held at call with banks, other short-term highly liquid investments that mature in no more than three months from the date of acquisition and are readily convertible to a known amount of cash with insignificant risk of change in value, and bank overdrafts.

2.7. Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

2.8. Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

2.9. Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

2.10. Fund structure

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

Designated funds are unrestricted funds set aside for specific purposes at the discretion of the trustees.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

Financial instruments

Classification

The charity only has financial assets and financial liabilities of a kind that qualify as a basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

3. Income from Donations and Legacies

	Unrestricted funds £	Restricted funds £	2026 Total funds £
Donations and gifts:			
Donations and gifts	148	1,434	1,582

	Unrestricted funds £	Restricted funds £	2025 Total funds £
Donations and gifts:			
Donations and gifts	-	2,509	2,509

4. Income from Charitable Activities

	Unrestricted funds £	Restricted funds £	2026 Total funds £
Charitable activities:			
Events	2,114	1,501	3,615
Grants	1,000	148,083	149,083
Other revenue	4,802	-	4,802
	7,917	149,585	157,502

	Unrestricted funds £	Restricted funds £	2025 Total funds £
Charitable activities:			
Events	1,887	516	2,403
Grants	2,000	160,548	162,548
Other revenue	9,929	-	9,929
	13,814	161,067	174,881

Grants, included above, are as follows:

	2026		
	Unrestricted funds £	**Restricted funds £**	**Total funds £**
Charles Hayward Foundation	-	-	-
Earthsong Foundation	-	3,500	3,500
Edgar E Lawley Foundation	-	-	-
The National Lottery - Supporting Great Ideas	-	98,419	98,419
Taith - Cardiff University	-	15,452	15,452
The D'Oyly Carte Charitable Trust	-	8,010	8,010
Ty Cerdd Music Centre Wales	-	4,500	4,500
Criw Celf Legacy Work	1,000	-	1,000
Arts Council	-	18,202	18,202
	1,000	148,083	149,083

	2025		
	Unrestricted funds £	**Restricted funds £**	**Total funds £**
Charles Hayward Foundation	-	4,000	4,000
Earthsong Foundation	-	1,000	1,000
Edgar E Lawley Foundation	-	2,000	2,000
The National Lottery - Supporting Great Ideas	-	58,121	58,121
Taith - Cardiff University	-	98,437	98,437
The D'Oyly Carte Charitable Trust	-	4,000	4,000
Ty Cerdd Music Centre Wales	-	930	930
Criw Celf Legacy Work	-	-	-
Arts Council	-	-	-
	-	168,488	168,488

5. Net Income/(Expenditure)

The net expenditure is stated after charging/(crediting):

	2026	**2025**
	£	**£**
Depreciation of tangible fixed assets - owned	385	419

6. Support Costs

	Raising funds	Charitable activities	2026 Total
	£	£	£
Employee costs:			
Subcontractor costs	-	15,900	15,900
Staff training	-	1,010	1,010
Refreshments	-	1,668	1,668
Travel and venue hire	-	46,026	46,026
General administration:			
Computer and IT consumables	-	6,168	6,168
Insurance	-	1,608	1,608
Printing, postage and stationery	-	652	652
Advertising and marketing costs	10,697	-	10,697
Legal fees	-	198	198
Artists	-	58,264	58,264
Producers	-	103,553	103,553
Subscriptions	-	3,369	3,369
Bank charges	-	36	36
Translation	-	1,666	1,666
Material	-	7,774	7,774
Depreciation:			
Depreciation	-	385	385
Governance costs:			
Independent examiner's fees	-	2,136	2,136
Accountancy fees	-	5,265	5,265
	10,697	255,678	266,375

	Raising funds	Charitable activities	2025 Total
	£	£	£
Employee costs:			
Subcontractor costs	-	33,250	33,250
Staff training	-	4,661	4,661
Refreshments	-	1,429	1,429
Travel and venue hire	-	17,154	17,154
Premises expenses:			
Rent	-	217	217
General administration:			
Computer and IT consumables	-	2,181	2,181
Insurance	-	1,069	1,069
Printing, postage and stationery	-	382	382
Advertising and marketing costs	209	-	209
Legal fees	-	34	34

...CONTINUED

Artists	-	69,393	69,393
Producers	-	59,997	59,997
Subscriptions	-	2,998	2,998
Sundry expenses	-	111	111
Translation	-	3,464	3,464
Material	-	1,126	1,126
Depreciation:			
Depreciation	-	419	419
Governance costs:			
Independent examiner's fees	-	2,064	2,064
Accountancy fees	-	2,527	2,527
	209	202,476	202,685

7. Independent Examiner's Remuneration

	2026	2025
	£	£
Independent examination of the financial statements	2,136	2,064

8. Average Number of Employees
Average number of employees during the year was: 5 (2025: 5)

9. Tangible Assets

	Fixtures & Fittings
	£
Cost	
As at 1 April 2025	38,036
Disposals	(32,396)
As at 31 March 2026	5,640
Depreciation	
As at 1 April 2025	37,651
Provided during the period	385
Disposals	(32,396)
As at 31 March 2026	5,640
Net Book Value	
As at 31 March 2026	-
As at 1 April 2025	385

10. Debtors

	2026	2025
	£	£
Due within one year		
Trade debtors	4,777	411
Other debtors	2,194	1,144
	6,971	1,555

11. Creditors: Amounts Falling Due Within One Year

	2026	2025
	£	£
Trade creditors	3,094	6,376
Accruals and deferred income	4,666	3,521
	7,760	9,897

12. Movement in Funds

	As at 1 April 2025	Income	Expenditure	Transfers	As at 31 March 2026
	£	£	£	£	£
Unrestricted funds					
General:					
General unrestricted fund	3,876	281	(28,063)	(22,336)	(46,242)
Designated:					
A2 Connect	31,812	-	(5,117)	-	26,695
Winter of Wellbeing	25,184	6,783	(12,813)	-	19,154
Criw Celf fund	34,397	1,001	(4,012)	-	31,386
	91,393	7,784	(21,942)	-	77,235
Total unrestricted funds	95,269	8,065	(50,005)	(22,336)	30,993
Restricted funds					
Tiddly Prom fund	2,470	-	(2,470)	-	-
Artswork Cymru	6,954	-	(6,954)	-	-
Soundworks	-	8,993	(10,208)	1,215	-
Taith - Biospheres Guardian 2050 Project	-	14,998	(12,487)	-	2,511
The Engineer Project	10,209	-	(5,815)	-	4,394
Arts & Health Programme	2,641	18,202	(27,773)	6,930	-
Taith Reading Room	37,735	-	(43,953)	6,218	-
Taith - Engineer	29,832	453	(37,983)	7,698	-
Gamelan	517	1,500	(910)	-	1,107
Reading Rooms Development Programme	36,941	98,418	(59,225)	-	76,134
Young Musicians' Academi Bursary Fund	185	3,955	(2,988)	-	1,152
Dovetail Cardiff	829	4,500	(5,604)	275	-
Total restricted funds	128,313	151,019	(216,370)	22,336	85,298
Total funds	223,582	159,084	(266,375)	-	116,291

	As at 1 April 2024	Income	Expenditure	Transfers	As at 31 March 2025
	£	£	£	£	£
Unrestricted funds					
General:					
General unrestricted fund	33,047	1,999	(31,214)	44	3,876
Designated:					
A2 Connect	45,228	-	(13,416)	-	31,812
Winter of Wellbeing	32,554	11,815	(13,873)	(5,312)	25,184
Criw Celf fund	-	-	-	34,397	34,397
	77,782	11,815	(27,289)	29,085	91,393
Total unrestricted funds	110,829	13,814	(58,503)	29,129	95,269
Restricted funds					
Tiddly Prom fund	2,470	-	-	-	2,470
Criw Celf fund	58,295	1	(23,899)	(34,397)	-
Artswork Cymru	24,230	-	(17,276)	-	6,954
Soundworks	3,177	4,000	(15,118)	7,941	-
Taith - Biospheres Guardian 2050 Project	-	44	-	(44)	-
Anthem Music Fund - Soundworks Youth Project	2,204	-	-	(2,204)	-
Ty Cerdd - Music Lab Project	425	-	-	(425)	-
The Engineer Project	20,000	-	(9,791)	-	10,209
Arts & Health Programme	27,247	4,000	(28,606)	-	2,641
Taith Reading Room	-	67,265	(29,530)	-	37,735
Taith - Engineer	-	31,128	(1,296)	-	29,832
Gamelan	-	517	-	-	517
Reading Rooms Development Programme	-	52,183	(15,242)	-	36,941
Young Musicians' Academi Bursary Fund	-	2,509	(2,324)	-	185
Dovetail Cardiff	-	1,929	(1,100)	-	829
Total restricted funds	138,048	163,576	(144,182)	(29,129)	128,313
Total funds	248,877	177,390	(202,685)	-	223,582

The specific purposes for which the funds are to applied are as follows:

Designated funds:
All of these programmes of activity support the Arts Active Trust to offer community arts projects that have focus on inclusivity and diversity to reach a broad range of communities in and around Cardiff. Any unspent funds remaining at the end of the project will be transferred to general funds at that point.

Tiddly Prom fund - Grant funding was received in a prior year from the Oakdale Trust, The Gibbs Charitable Trust and Arts Council of Wales in previous years towards the Tiddly Prom project. This project aims to support a series of performances, presented by Arts Active, that tours for under 5 year in areas and communities that have little access to the arts and live music.

Criw Celf fund - Grant funding received from the Arts Council of Wales to support the Criw Celf Cardiff Scheme. This project aims to engage young people in the visual arts and targets specifically the 'More Able and Talented' band of students offering a variety of different chances to work with well recognised practising artists.

Artworks Cymru - The Artworks Cymru activity is supported as a partnership programme. Funding was received in the form of two grants. One from Arts Council Wales and one from Paul Hamlyn Foundation will support this work in its entirety of the next two financial years.

Taith - Biospheres Guardian 2050 Project - Funding received during the year from International Learning Exchange Programme Limited (Via TAITH) to support the Biospheres Guardians 2050 Project. Biosphere Guardians 2050 is an exciting tabletop roleplaying game design exchange project for young people themed around biodiversity and climate action. The project is part of an international exchange programme that includes group exchanges to Italy, Germany and Ireland as well as regular online sessions.

Anthem Music Fund - Soundworks Youth Project - Funding received during the prior year from Anthem Music Fund to support the Soundworks Youth Project. The project forms part of our inclusive programme of creative activities for adults and young people with learning disabilities and autism, offering excellent creative experiences for all.

Ty Cerdd - Music Lab Project - Support in a prior year of £1,700 from the Ty Cerdd Inspire fund was secured during the year for research and development work to establish a new project called Music Lab for young people aged 14-25 years old, encouraging explorative creative approaches to composition and music making.

The Engineer Project - Grant funding of £20,000 received from the National Lottery to enable Arts Active Trust to further explore and scope the feasibility of a programme that supports young people to develop safe creative spaces in which to work and develop their practise and networks.

Arts & Health Programme - Grant funding of £29,595 from Arts Council of Wales as a contribution to the project 'Creativity for Health and Wellbeing 2024'.

Reading Room (Pwnc Llosg) Development Project - The National Lottery's Supporting Great Ideas grant fund will support the development of Pwnc Llosg over three years. The project focuses on driving change and developing an approach to working with young people that develops their skills through creative and critical thinking.

Engineer TAITH Grant - Working alongside the Reading Room Pwnc Llosg project, the Engineer programme has evolved to research and scope the feasibility of the design and development of youth-led shared creative spaces. Through TAITH grant funding, research trips to the USA and Europe will take place in 2025.

Dovetail Orchestra Cardiff - The development of an eclectic music ensemble for refugees and asylum seekers in Cardiff and South Wales. The aim is to provide a welcoming, safe environment in which participants can benefit from cultural enrichment and foster meaningful connections. The project is a partnership with the Bristol Dovetail Orchestra, enabling shared fundraising bids as well as individual applications.

Young Musicians' Academi Bursary Fund - The Young Musicians Academy is managed and delivered through the Cardiff Music Education Service. Y.M.A. provides a range of bespoke activities that support and develop a rounded musical experience for young musicians wishing to develop their potential to the highest level. Through specific grant funding, the Arts Active Trust can offer a limited number of bursaries to young musicians who show talent and or potential for whom the fees for Y.M.A. are unaffordable.

Camau Cerdd Community Programme - Designated funds from the Cardiff Music Education Service have been shared with the Arts Active Trust to support targeted community-based music education projects, enabling greater access to instrumental music lessons for beginners.

13. Transactions with Trustees
None of the trustees received any remuneration or any other benefits from an employment with the charity or a related entity during the current or previous year.
No trustee expenses have been incurred.

14. Related Party Disclosures
There have been no related party transactions in the reporting period that require disclosure.

15. Company limited by guarantee
The company is limited by guarantee and has no share capital.

Every member of the company undertakes to contribute to the assets of the company, in the event of a winding up, such an amount as may be required not exceeding £5.

13. Transactions with Trustees

None of the trustees received any remuneration or any other benefits from an employment with the charity or a related entity during the current or previous year.

No trustee expenses have been incurred.

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There have been no related party transactions in the reporting period that require disclosure.

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