

**ELECTRIC THEATRE WORKSHOP LTD**  
(A company limited by guarantee)  
**UNAUDITED**  
**TRUSTEES' REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**ArmstrongWatson®**  
Accountants, Business & Financial Advisers

**ELECTRIC THEATRE WORKSHOP LTD**  
**(A company limited by guarantee)**

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**ELECTRIC THEATRE WORKSHOP LTD**  
(A company limited by guarantee)

**REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS  
FOR THE YEAR ENDED 31 MARCH 2025**

<b>Trustees</b>	Karen Clapperton, Chair Jamie Milligan, Trustee (resigned 19 November 2025) Rachel Scott (appointed 1 April 2025) Tom Armstrong, Trustee (resigned 9 April 2025) Moira Priestley, Trustee (resigned 16 December 2024) Jordan Chisholm, Trustee Carlo Rinaldi, Trustee Roy Stairmand, Trustee (resigned 1 August 2024) Philip N Jones, Trustee (resigned 16 December 2024) Robertson Wellen, Trustee
<b>Company registered number</b>	SC414600
<b>Charity registered number</b>	SC042897
<b>Registered office</b>	70 High Street Dumfries Dumfries and Galloway DG1 2BS
<b>Company secretary</b>	Graham Main
<b>Chief executive officer</b>	Graham Main
<b>Accountants</b>	Armstrong Watson LLP Chartered Accountants 51 Rae Street Dumfries Dumfries and Galloway DG1 1JD
<b>Bankers</b>	HSBC Bank plc 46 High Street Dumfries DG1 2JA

**ELECTRIC THEATRE WORKSHOP LTD**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**  
**FOR THE YEAR ENDED 31 MARCH 2025**

The Trustees present their annual report together with the financial statements of the Electric Theatre Workshop Ltd for the period 1 April 2024 to 31 March 2025. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Since the Company qualifies as small under section 382 of the Companies Act 2006, the Strategic report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

**Objectives and activities**

**a. Policies and objectives**

**Purpose**

We create cultural experience.

**Mission**

We curate a major festival programme in South Scotland and year-round community arts programmes with many different artistic and community partners to develop our people, our place, our profile, and our position in the world.

We create cultural experience by curating a major festival programme in South Scotland and year-round community arts programmes with lots of different artistic and community partners to develop our people, our place, our profile, and our position in the world.

**Our Aims**

Big Burns Supper is an independent curator and presenter of performance and community arts.

Our three cornerstones are:

- We raise the profile of our place within UK, Europe and internationally.
- We create culture that offers our audiences an experience they will never forget, and we use culture as a means for social connection.
- Our organisation continues to thrive, and we deliver a balanced portfolio of projects that are sustainable into the future.

The Charity's objects as set out in the charity's Articles and Memorandum of Association are:

- (a) the advancement of education
- (b) the advancement of citizenship and community development
- (c) the advancement of the arts, heritage and culture
- (d) the provision of recreational facilities and the organisation of recreational activities, with the object of improving the conditions of life for the persons for whom the facilities and activities are primarily intended.
- (e) any other purposes that may be reasonably regarded as analogous to any of the preceding purposes.

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**Achievements and performance**

**a. Main achievements and review of activities**

**Progress of our Strategic objectives**

We started the year on the back of a fallow year which had to be taken because of the removal of the Winter Festival's funding by the Scottish Government. It should be noted however that although the event didn't take place in January, our organisation was as fertile, creative and fuelled by community and social connection.

At the start of the year, the board and senior management restructured the organisation with less resource to be able to deliver a project that would still meet the expectations of our community and primary stakeholders.

We spent time renewing and testing a range of new ideas to help expand the scale and the scope of the festival event in January. The first important step was to define our programme by making it clear internally and externally that we were running a winter participation program that included two and a half thousand people from August all the way through to February.

The second was that the live event and production periods were exclusive to January. This important distinction in our strategy helped us to communicate our social and economic value.

We were pleased to receive strong sector and political support for Big Burns Supper. Two cross-party parliamentary discussions took place with a range of key stakeholders who made it clear that Big Burns Supper had a place in our regional economic strategy and that we must do as much as we can to protect and safeguard the event going forward.

During the year we were able to transfer funding which had been allocated to the Scottish Government via the National Events Programme which was administrated by Events Scotland. This took some intensive working by our leadership team alongside colleagues at Events Scotland to make sure that this approach would work.

At the same time, our organisation commissioned the testing of private trust funding through an external agency. We invested £6,000 and we saw a £2,000 return. This important piece of work was important for us to realise that as well as public funding demands increasing, the same too was being experienced in the private funding sector.

We instigated local stakeholder sessions with a range of partners based in Dumfries and across South Scotland. These Roadshow-like events allowed key partners to be honest and upfront about the festival model and how they could reasonably interact or support its aims. This led to the development of a range of initiatives which we were able to test out.

As we remodelled the festival, we took time to embrace the membership of Dumfries-Burns Tourism Partnership. This allowed us to examine more closely the role that the festival had in signposting the heritage of Robert Burns, the key assets and how we could collaborate with them in the future.

As a result of this work, we developed several new initiatives to support continued innovation in the way that communities celebrate Burns Night, as well as helping us connect with the international diaspora. The Underwater Burns Supper was an innovation that helped us to test new performance technology in partnership with DG1 and Dumfries and Galloway Council we developed the world's first underwater Burns Supper. This received significant media attention.

We also developed the Burns Supper on a bus model with partners in Glasgow and Edinburgh to offer visitors a unique 90-minute activity that could be developed year-round as part of a tourism attraction. Burns Night Live was presented by Michelle McManus including a heady roster of local and national talent.

During the project we engaged with 30 different Burns and Caledonian societies around the globe to help understand how we could thread together a more structured international celebration for Burns Night. In our festival space we pioneered new approaches including the Supper Club which was a partnership with the Swan restaurant in Dumfries and a range of different cabaret clubs across Europe.

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**Achievements and performance (continued)**

We were able to programme European cabaret which included themes around David Bowie, the Pet Shop Boys and the French Parisian cabaret scene. These proved to be popular with audiences and it's something that we will look at in the future to test again. The supper club also allowed us to test out the festival club model in this venue which helped us to engage a festival audience to late night club sessions.

Dumfries Carnival made a triumphant return the costumes that had been made throughout lockdown and COVID were able to be used. We also led a unique creative commission for carnival artists across Scotland, welcoming four emerging carnival artists to work with us in Dumfries around the festival space to understand how we could develop participatory arts practice.

Our lantern procession was included as part of the project. and was delivered in eight different community hubs including partnerships with Dumfries Highs Pole, Queen of the South, Dumfries Baptist Church, The Jolly Harvester, Dumfries and Galloway Multicultural Association, as well as 28 different primary schools who hosted our lantern team and approximately 14 different volunteers who supported the development. we developed the brand-new Northern Lights programme which included testing five key sound and light experiences that would help us understand whether the festival could move in this direction.

We were keen to develop new ways of experiencing entertainment and culture that didn't involve large amounts of festival infrastructure. We were pleased to be able to work in partnership with Dumfries and Galloway Museum Service and St Michael's Church to develop an installation at Burns Mausoleum which included a composition of Green Grow the Rashes by Dumfries Community Choir.

At the former Jumping Jacks nightclub, we were fortunate to be able to test out a new installation, which was supported by Wirefox Property, who provided the space for us to examine how an abandoned light club above a high street could be repurposed into a visitor attraction. This became the Divided Project which was scored by Roan Ballantine light and designed by David Morris through a concept led by our own Artistic leader Graham Main. Exploring the challenging, changing political views around immigration and where we see our space and our place in the world. Purpose-built mirrors and real grass were installed in installation, allowing the audience to appreciate that the grass is not always greener on the other side. This was also supported by 147 Christmas trees that were donated by members of the community in Dumfries.

At Greyfriars Church we embarked upon opening the doors and asking members of the public to light a candle for an immortal memory. The lighting and soundscape offered audiences a performance narrative to shape the idea of the past. This proved to be incredibly popular and reminded us that local people sometimes feel left out of important cultural or heritage sites because they're no longer functioning.

We were incredibly grateful to our partners Dumfries Partnership Action Group, who led the Lights of Hope, which was sponsored by Mark Jardine and the People's Project. This helped to festivalise the town centre with unique holograms and festoon lighting, supporting the vision that we have that at the darkest time of winter people need light and that light can exist in physical, tangible form but it also exists in intangible form through the spirit of a community coming together which was testament to the thousands of people who came out to support the vision that we have.

Across our organisation we were grateful for the specialist advice of our voluntary trustees and advisors. They all influenced the organisation in their unique way. Special mention to Phil N Jones who stepped in at last minute to chair the organisation through an interim period offering us stability and continuity and help us test out some new funding partnerships. He continues to advise the board in the background. At the end of the year, long serving board member Tom Armstrong stood down. We are grateful to the contribution he made towards the business and the particular budget support he provided to the leadership team, as well as facilitating finance training for board members. He continues to support the organisation as a member of Dumfries Community Choir.

It was during this period that we made the transition from the Loretto Hall into the Supper Club on the High Street. We took some time to adjust the space and to allow ourselves to settle in before we launched a major participation programme in August. An exciting new part of this was Dumfries School of Samba which we were fortunate to test with the support of the National Lottery Community Fund in Scotland. Sadly, the model we tested

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**Achievements and performance (continued)**

wasn't sustainable because of high cost of practitioner expense versus the lower rate of participation. We are pleased to see that the test that took place with us has led to the emergence of a new drumming group which is still going in some form through Bloco Fenix.

Our volunteers continue to play a significant part in the way that our organisation runs. However, for the first time, our volunteers truly seized control of the organisation, setting up a Tuesday group who look after the cleaning and maintenance of the building, but also take on a range of administrative and project leadership roles. They are affectionately known as the Scrubbers and we are happy to record formally in history their colloquial name internally, however they really are more than just a cleaning squad. They've become the central skeletal support to the organisation's delivery.

Gary Cameron continued to lead Dumfries Community Choir, which included collaborations with Colonel Mustard and performances at Eden Festival in June 2024. We embarked on a series of different community events, which included a mini tour of Dumfries and Galloway at Kirkcudbright Fringe Festival, and Dalbeattie Civic Day. The choir attended a very muddy Eden Festival in June, as well as contributing to the Robert the Bruce celebrations in Dumfries in July.

We were also invited to perform at Celtic Connections for the first time with our friends Hunter and McMustard making our debut at Oran Moor.

In June 2024 the choir were joined by Col Mustard to film and sing "Guan Yoursel" for Border TV. Choir dressed in all things Scottish which was a nod to the Euros, the first match Scotland v Germany on the Friday night and Col Mustard produced a video which the choir appeared in to promote the song as a Scottish anthem for the Euros. This promotion sound recording was also used in a campaign on BBC Radio Scotland and gained a great deal of popularity and a good shout out for the choir.

In September we hosted partners to an Afternoon Tea at the Midsteeple Quarter and included performances to motivate partners to consider how they would activate around Big Burns Supper 25.

Like any organisation, we attract new members every week. And this year our membership grew to a colossal 800. At the same time, we also said goodbye to dear members notably George Erskine, dear husband of Mari Erskine, who left us in March 2025. Our organisation also paid tribute to Janie Godley, who lost her fight against cancer, who departed from the world in November 2024. We dimmed our theatre lights for both of these members. And we will continue remember them always. We got to test out Rabbie's Winter Village which included three days of food and drink by local producers which was warmly received by local people and visitors.

Across the media, Big Burn Supper continued to receive critical acclaim, and we achieved more than 200 pieces of coverage, which amassed to nearly 1.2 million readership globally.

Our partnerships with Holywood Trust enabled us to support 2,765 young people throughout Dumfries & Galloway with sessions that took place in schools and community settings throughout the region.

As a signature event of Dumfries & Galloway Council Regional Event's portfolio we continued to raise the profile and position of our region, particularly through the development of regional Burns Suppers which ran in Newton Stewart, Auldgirth, Langholm, Moffat, Kirkcudbright, Stranraer, Castle Douglas and Dumfries. This was also supported by National Lottery Awards for All and helped to increase access to the Burns Supper model to 1765 attendees, as well as 3980 who took streamed the event across the globe, nurturing relationships with Burns clubs as far away as Mexico and Syndey.

We were grateful to receive the support from Foyle Foundation towards Dumfries Carnival. 1,148 workshops were delivered to 3,282 participants over a six-month period, in a range of creative industry programmes include street dance, lantern making, physical theatre, community arts, event management, communications, singing, drumming and public engagement by 20 different practitioners, 70% of whom are based in Dumfries & Galloway. 84 Community partners came together over a 34-day period, including 24 regional venues who presented different shows and events as well as 19 business partnerships.

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**Achievements and performance (continued)**

In our remodel, we tried to retain the friendly intimacy of the festival experience nestled in the High Street, together with the warmth of our community. We created a Winter Village on the High Street and supplemented this with a family hub and partners programmes in satellite spaces with around 20 different traders coming together to create a winter market.

The Carnival Parade at the centre of this began in schools six months earlier and our ambition was to create an event which had the capability of extending visitor time from the usual 1 hour to around 2.5 hours.

The development of the Northern Lights project gave us the gateway to maximise event attendance time, despite the weather feeling cold. The mixed use of outdoor and indoor spaces by transforming abandoned and empty shops into festival spaces helped to make audiences more comfortable.

To help us understand the growth potential of Northern Lights, audiences said that 42% would be willing to pay for this experience if it ran again. This will be useful in us considering how to create a future programme.

Our lantern making programme continued to be a key driver in participation and was well supported by partners and volunteers. We attracted a broad range of different hubs including sports and leisure facilities who were able to match our cultural offer with other incentives. It gave us different ways to engage with partners and work with them in different community settings.

The delivery of the lantern hub model was one of our most successful, helping us to maintain a level of outreach in a broad range of different community settings, including football stadiums, churches and community pubs. It has helped us redefine what place making looks like, and the success of this part of the project has given us a real boost.

We re-developed our volunteer model slightly to allow for much more flexible contributions and because the length of festival was 34 days, it was felt that we needed to pace our volunteers.

Despite our best efforts to remodel the event, we were affected by Storm Eowyn which cancelled 8 events, including our headline act Wet, Wet, Wet, which was due to take place in the Loreburn Hall. It was unfortunately timed as the band had already started rehearsing which meant we had incurred all of the presentation costs, including the venue rental costs.

As festivals are unable to get cancellation insurance for events since the pandemic, this meant that the organisation had to shoulder the cancellations which had a negative impact on our cash flow as we came out of the 2025 festival edition. We were grateful to our partners in their understanding our dire financial situation while we worked through this.

It was an unfortunate crisis which happened as the programme had already been remodelled, and it will have a longer lasting impact on our ability to take any further risks with the festival programmes.

We pay tribute to the leadership team and our board for the way they have managed an adverse weather situation as well as the prevailing impact which spiralled because of a gap in our cash flow.

As our organisation approached its fifteenth year of operations we looked ahead and welcome Justin Hyslop who was one of our co-founders to the role of Chair. Justin is well known across our community and knows our business extremely well.

**ELECTRIC THEATRE WORKSHOP LTD**  
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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**Financial review**

**a. Reserves policy**

The Trustees aim to keep at least between 3-6 months of regular unrestricted expenditure in reserves in order meet operating costs should there be a significant drop in funding. At 31 March 2024 this target was not met.

**Structure, governance and management**

**a. Constitution**

The Charity is a company limited by guarantee and a registered charity. It is governed by its Memorandum and Articles of Association which were updated by special resolution on 20 May 2016 and subsequent special resolution dated 21 February 2023. Details of the special resolutions can be found on the Companies House website.

**b. Methods of appointment or election of Trustees**

The Trustees are elected by the company at the Annual General Meeting in accordance with the Articles of Association.

Trustees are recruited through an open recruitment process, and have to apply for the position. New Trustees come on Board for a six-month probationary period, without voting rights. We try to recruit at least two members of our Board from our existing membership. We seek to recruit three new Board members every year.

**c. Organisational structure and decision-making policies**

The Trustees have access to bi-monthly information regarding the programme and financial performance of the Trust and meet 6 times a year. All committee meetings are attended by the Executive Producer and Company Manager. The Company Manager is commissioned as freelance project staff working for 6 months, and the Executive Producer volunteers time to the organisation. The organisation intends to make both roles employed staff for the next financial year.

The Holywood Trust receives an invitation to send observers to the Trustees' Meetings and receive a copy of the minutes of the meeting.

**d. Policies adopted for the induction and training of Trustees**

An induction pack is available to any new Trustee which includes a copy of the Memorandum and Articles of Association, a summary of the Charity's objectives, a copy of the Charity Commission's guide on the duties of a Trustee and the most recent financial statements.

All new trustees receive one full day's Board training which is delivered by an external provider.

**e. Pay policy for key management personnel**

The Trustees consider the Board of Trustees, the Executive Producer and the Company Manager as compromising the key management personnel of the charity in charge of directing and controlling the charity and running and operating the charity of a day to day basis. Trustees give their time freely and no Trustee remuneration was paid to them during the year.

Trustees are required to disclose all relevant interests to other Trustees and withdraw from decisions where a conflict of interest may arise. Any benefit received by trustees, staff and volunteers is purely incidental to the objects of the charity.

**ELECTRIC THEATRE WORKSHOP LTD**

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**Members' liability**

The Members of the Company guarantee to contribute an amount not exceeding £1 to the assets of the Company in the event of winding up.

Approved by order of the members of the board of Trustees and signed on their behalf by:

**Karen Clapperton**

Trustee

Date:

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**ELECTRIC THEATRE WORKSHOP LTD**  
**(A company limited by guarantee)**

**STATEMENT OF TRUSTEES' RESPONSIBILITIES**  
**FOR THE YEAR ENDED 31 MARCH 2025**

The Trustees (who are also the directors of the Company 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).

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 Company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Company's transactions and disclose with reasonable accuracy at any time the financial position of the Company and enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). They are also responsible for safeguarding the assets of the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of Trustees and signed on its behalf by:

**Karen Clapperton**  
Trustee  
Date:

**ELECTRIC THEATRE WORKSHOP LTD**  
**(A company limited by guarantee)**

**INDEPENDENT EXAMINER'S REPORT**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**Independent examiner's report to the Trustees of Electric Theatre Workshop Ltd**

I report on the accounts of the company for the year ended 31 March 2025 which are set out on pages 11 to 28.

**Respective responsibilities of Trustees and examiner**

The trustees, who are also directors of the company for the purposes of company law, are responsible for the preparation of the financial statements in accordance with the terms of the Charities and Trustee Investment (Scotland) Act 2005 ('the Act') and the Charities Accounts (Scotland) Regulation 2006 ('the Accounts Regulations'). The trustees consider that the audit requirement of Regulation 10(1)(a) to (c) of the Accounts Regulations does not apply. It is my responsibility to examine the financial statements as required under section 44(1)(c) of the Act and to state whether particular matters have come to my attention.

**Basis of independent examiner's statement**

My examination was carried out in accordance with regulation 11 of the Accounts Regulations. An examination includes a review of the accounting records kept by the company and a comparison of the financial statements presented with those records. It also includes consideration of any unusual items or disclosures in the financial statements, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the view given by the accounts.

**Independent examiner's statement**

In the course of my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in any material respect the requirements:
  - to keep accounting records in accordance with section 44(1)(a) of the Act and regulation 4 of the Accounts Regulations; and
  - to prepare financial statements which accord with the accounting records, Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard in the UK and Republic of Ireland (FRS 102) and in other respects comply with regulation 8 of the Accounts Regulationshave not been met; or
2. to which, in my opinion, attention should be drawn in order to enable proper understanding of the financial statements to be reached.

This report is made solely to the company's Trustees, as a body, in accordance with regulation 11 of the Charities Accounts (Scotland) Regulations 2006. My work has been undertaken so that I might state to the company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the company and the company's Trustees as a body, for my work or for this report.

Signed:

Karen Rae FCCA

Dated:

Armstrong Watson LLP, 51 Rae Street, Dumfries, DG1 1JD

**ELECTRIC THEATRE WORKSHOP LTD**  
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**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)**  
**FOR THE YEAR ENDED 31 MARCH 2025**

	Note	Unrestricted funds 2025	Restricted funds 2025	Total funds 2025	Total funds 2024
		£	£	£	£
<b>Income from:</b>					
Donations and legacies	3	32,451	-	32,451	32,368
Charitable activities	4	169,322	68,700	238,022	73,787
Other trading activities	5	2,338	-	2,338	22,082
Other income	6	-	-	-	37,989
<b>Total income</b>		<b>204,111</b>	<b>68,700</b>	<b>272,811</b>	<b>166,226</b>
<b>Expenditure on:</b>					
Charitable activities		224,133	52,058	276,191	185,217
<b>Total expenditure</b>		<b>224,133</b>	<b>52,058</b>	<b>276,191</b>	<b>185,217</b>
<b>Net movement in funds</b>		<b>(20,022)</b>	<b>16,642</b>	<b>(3,380)</b>	<b>(18,991)</b>
<b>Reconciliation of funds:</b>					
Total funds brought forward		2,677	-	2,677	21,668
Net movement in funds		(20,022)	16,642	(3,380)	(18,991)
<b>Total funds carried forward</b>		<b>(17,345)</b>	<b>16,642</b>	<b>(703)</b>	<b>2,677</b>

The Statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 14 to 28 form part of these financial statements.

**ELECTRIC THEATRE WORKSHOP LTD**

(A company limited by guarantee)  
REGISTERED NUMBER: SC414600

**BALANCE SHEET  
AS AT 31 MARCH 2025**

	Note	2025 £	2024 £
<b>Fixed assets</b>			
Tangible assets	10	13,648	24,362
		<hr/>	<hr/>
		13,648	24,362
<b>Current assets</b>			
Stocks	11	21,987	5,488
Debtors	12	26,159	46,007
Cash at bank and in hand	12		2,687
		<hr/>	<hr/>
		48,158	54,182
<b>Current liabilities</b>			
Creditors: amounts falling due within one year	13	(61,086)	(68,409)
		<hr/>	<hr/>
<b>Net current liabilities</b>		(12,928)	(14,227)
<b>Total assets less current liabilities</b>		720	10,135
Creditors: amounts falling due after more than one year	14	(1,423)	(7,458)
		<hr/>	<hr/>
<b>Total net assets</b>		(703)	2,677
		<hr/>	<hr/>

**ELECTRIC THEATRE WORKSHOP LTD**

**(A company limited by guarantee)**  
**REGISTERED NUMBER: SC414600**

**BALANCE SHEET (CONTINUED)**  
**AS AT 31 MARCH 2025**

	<b>Note</b>	<b>2025</b>	<b>2024</b>
		<b>£</b>	<b>£</b>
<b>Charity funds</b>			
Restricted funds	15	<b>16,642</b>	-
Unrestricted funds	15	<b>(17,345)</b>	<b>2,677</b>
<b>Total funds</b>		<b>(703)</b>	<b>2,677</b>

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

**Karen Clapperton**

Trustee

Date:

The notes on pages 14 to 28 form part of these financial statements.

**ELECTRIC THEATRE WORKSHOP LTD**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**1. General information**

Electric Theatre Workshop is a private company, limited by guarantee, incorporated in Scotland and a registered charity with OSCR, charity number SC042897. The registered office is 70 High Street, Dumfries, Dumfries and Galloway, DG1 2BS.

**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), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Electric Theatre Workshop Ltd meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The financial statements are prepared in Sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

**2.2 Going concern**

The 2023/24 financial year has been difficult for the charity. It put a lot of effort into the Loretburn Hall project to make it a viable future home however were unsuccessful in the bid to secure it. Due to the efforts the charity put into this project there was little to no capacity for regular fundraising events throughout the year as have been done previously therefore the charity's funds had to be managed very carefully throughout this period. The charity is extremely grateful to the creditors who have given time to pay arrangements while we waited on funding being received and we are pleased to note that the 2024/25 year is looking a lot better. As this report is written we are gearing up for our biggest event of the year, the Big Burns Supper which is a major income generator for the charity.

In reaching their conclusion regarding going concern, the Trustees have considered cash flow requirements covering a period of 12 months from the date of sign off. They have also considered future strategic and operational activities for the ensuing 12 months and after consideration of all factors, the Trustees continue to adopt the going concern basis in preparing the financial statements.

**ELECTRIC THEATRE WORKSHOP LTD**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**2. Accounting policies (continued)**

**2.3 Income**

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

The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable, and its amount can be measured reliably. Grants of a general nature that are not conditional on delivering certain levels of service are included in donations and legacies.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

**2.4 Expenditure**

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, 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 classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

**2.5 Taxation**

The Company 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 Company 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.

The Company is VAT registered and certain items of income are subject to the cultural exemption. Accordingly partial exemption rules are applied to the Charity's expenditure and the appropriate proportion of VAT is reclaimed. Any irrecoverable VAT is shown as a separate expense.

**ELECTRIC THEATRE WORKSHOP LTD**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**2. Accounting policies (continued)**

**2.6 Tangible fixed assets and depreciation**

Tangible fixed assets costing £1,000 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the straight-line method.

Depreciation is provided on the following basis:

Fixtures, Fittings & Equipment - 25% Straight Line

The assets' residual values, useful lives and depreciation methods are reviewed, and adjusted prospectively if appropriate, or if there is an indication of a significant change since the last reporting date.

Gains and losses on disposals are determined by comparing the proceeds with the carrying amount and are recognised in the Statement of financial activities.

**2.7 Stocks**

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks.

**2.8 Debtors**

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

**2.9 Cash at bank and in hand**

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

**2.10 Liabilities and provisions**

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

**ELECTRIC THEATRE WORKSHOP LTD**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**2. Accounting policies (continued)**

**2.11 Financial instruments**

The Company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

**2.12 Pensions**

The Company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Company to the fund in respect of the year.

**2.13 Fund accounting**

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

**ELECTRIC THEATRE WORKSHOP LTD**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**3. Income from donations and legacies**

	Unrestricted funds 2025 £	Total funds 2025 £
Donations	32,451	<b>32,451</b>

	Unrestricted funds 2024 £	Total funds 2024 £
Donations	32,368	<b>32,368</b>

**4. Income from charitable activities**

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £
Box Office	84,242	-	<b>84,242</b>
Grant income	85,080	68,700	<b>153,780</b>
	<b>169,322</b>	<b>68,700</b>	<b>238,022</b>

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Box Office	20,379	-	20,379
Grant income	5,310	48,098	53,408
	<b>25,689</b>	<b>48,098</b>	<b>73,787</b>

**ELECTRIC THEATRE WORKSHOP LTD**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**5. Income from other trading activities**

**Income from non charitable trading activities**

	<i>Unrestricted funds 2025 £</i>	<i>Total funds 2025 £</i>
Festival Hub receipts	2,338	<b>2,338</b>
	<b>=====</b>	<b>=====</b>

	<i>Unrestricted funds 2024 £</i>	<i>Total funds 2024 £</i>
Festival Hub receipts	22,082	<b>22,082</b>
	<b>=====</b>	<b>=====</b>

**6. Other incoming resources**

	<i>Total funds 2025 £</i>
Theatre tax recovered	-
	<b>=====</b>
	<i>Unrestricted funds 2024 £</i>
Consultancy income	37,989
	<b>=====</b>

**ELECTRIC THEATRE WORKSHOP LTD**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**7. Analysis of expenditure by activities**

	Direct costs 2025 £	Support costs 2025 £	Total funds 2025 £
Charitable activities	208,166	68,025	<b>276,191</b>

	Direct costs 2024 £	Support costs 2024 £	Total funds 2024 £
Charitable activities	122,519	62,698	<b>185,217</b>

**Analysis of direct costs**

	Activities 2025 £	Total funds 2025 £
Staff costs	46,785	<b>46,785</b>
Artistic and support fees	111,656	<b>111,656</b>
Box office expenses	1,182	<b>1,182</b>
Marketing	31,776	<b>31,776</b>
Venue hire	4,525	<b>4,525</b>
Materials	4	<b>4</b>
Travel	13,399	<b>13,399</b>
Cost of sales	(1,161)	<b>(1,161)</b>
	<hr/> 208,166	<hr/> <b>208,166</b>

**ELECTRIC THEATRE WORKSHOP LTD**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**7. Analysis of expenditure by activities (continued)**

**Analysis of direct costs (continued)**

	<i>Activities</i> 2024 £	<i>Total</i> funds 2024 £
Staff costs	41,495	41,495
Artistic and support fees	52,502	52,502
Box office expenses	1,686	1,686
Marketing	9,838	9,838
Venue hire	215	215
Materials	147	147
Travel	2,309	2,309
Cost of sales	10,523	10,523
Cinema costs	14	14
Bingo payouts	3,790	3,790
	<hr/> 122,519	<hr/> 122,519
	<hr/> <hr/>	<hr/> <hr/>

**Analysis of support costs**

	<i>Activities</i> 2025 £	<i>Total</i> funds 2025 £
Depreciation	10,714	10,714
Production expenses	39,440	39,440
Building occupancy	1,117	1,117
Telephone and IT	2,521	2,521
Office expenses	1,754	1,754
Insurance	795	795
Accountancy	4,050	4,050
Other professional fees	5,169	5,169
Bank charges	945	945
Sundry expenses	281	281
Irrecoverable VAT	406	406
Heat and light	833	833
	<hr/> 68,025	<hr/> 68,025
	<hr/> <hr/>	<hr/> <hr/>

**ELECTRIC THEATRE WORKSHOP LTD**  
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## **NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025**

## 7. Analysis of expenditure by activities (continued)

## Analysis of support costs (continued)

	Activities 2024 £	Total funds 2024 £
Depreciation	8,771	8,771
Production expenses	4,861	4,861
Building occupancy	4,728	4,728
Telephone and IT	4,432	4,432
Office expenses	3,363	3,363
Insurance	558	558
Accountancy	6,599	6,599
Other professional fees	10,710	10,710
Bank charges	695	695
Depreciation	1,943	1,943
Sundry expenses	1,160	1,160
Audit fees	5,000	5,000
Rent	275	275
Irrecoverable VAT	(12,452)	(12,452)
VAT surcharges	539	539
Heat and light	21,516	21,516
	62,698	62,698

## 8. Staff costs

	2025 £	2024 £
Wages and salaries	37,975	40,730
Social security costs	6,435	-
Contribution to defined contribution pension schemes	2,375	765
	<hr/> <b>46,785</b>	<hr/> <b>41,495</b>

The average number of persons employed by the Company during the year was as follows:

	2025 No.	2024 No.
Staff	3	2

**ELECTRIC THEATRE WORKSHOP LTD**  
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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2025**

**8. Staff costs (continued)**

No employee received remuneration amounting to more than £60,000 in either year.

The charity considers two staff members, the programmer and the CEO, to be key management personnel and their total remuneration was £32,924 (2024 - £39,593)

**9. Trustees' remuneration and expenses and other staff costs**

During the year, no Trustees received any remuneration or other benefits (2024 - £NIL).

During the year ended 31 March 2025, no Trustee expenses have been incurred (2024 - £NIL).

**10. Tangible fixed assets**

	Fixtures, Fittings & Equipment £
<b>Cost or valuation</b>	
At 1 April 2024	62,989
At 31 March 2025	<b>62,989</b>
<b>Depreciation</b>	
At 1 April 2024	38,627
Charge for the year	10,714
At 31 March 2025	<b>49,341</b>
<b>Net book value</b>	
At 31 March 2025	<b>13,648</b>
At 31 March 2024	<b>24,362</b>

**11. Stocks**

	2025 £	2024 £
Bar stock	<b>21,987</b>	<b>5,488</b>

**ELECTRIC THEATRE WORKSHOP LTD**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**12. Debtors**

	<b>2025</b> £	<b>2024</b> £
<b>Due within one year</b>		
Trade debtors	6,406	-
Other debtors	5,599	168
Prepayments and accrued income	14,154	7,850
Tax recoverable	-	37,989
	<b>26,159</b>	<b>46,007</b>
	<b>=====</b>	<b>=====</b>

**13. Creditors: Amounts falling due within one year**

	<b>2025</b> £	<b>2024</b> £
<b>DRAFT</b>		
Bank loans	9,994	3,959
Trade creditors	26,459	42,718
Other taxation and social security	11,396	16,611
Pension fund loan payable	1,687	1,371
Other creditors	7,500	-
Accruals and deferred income	4,050	3,750
	<b>61,086</b>	<b>68,409</b>
	<b>=====</b>	<b>=====</b>

The bank loan represents a loan provided by the Charity's bankers under the COVID-19 Government guaranteed bounce back scheme to support businesses to regenerate after the COVID-19 pandemic. This loan is repayable over 6 years at an interest rate of 2.5%.

**14. Creditors: Amounts falling due after more than one year**

	<b>2025</b> £	<b>2024</b> £
<b>DRAFT</b>		
Bank loans	1,423	7,458
	<b>=====</b>	<b>=====</b>

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**15. Statement of funds**

**Statement of funds - current year**

	Balance at 1 April 2024 £	Income £	Expenditure £	Balance at 31 March 2025 £
<b>Unrestricted funds</b>				
General Funds	2,677	204,111	(224,133)	(17,345)
<b>Restricted funds</b>				
Dumfries & Galloway Regional Council	-	5,000	-	5,000
National Lottery	-	30,000	(30,000)	-
Foundation Scotland	-	9,700	-	9,700
Visit Scotland	-	24,000	(22,058)	1,942
	-	68,700	(52,058)	16,642
<b>Total of funds</b>	<b>2,677</b>	<b>272,811</b>	<b>(276,191)</b>	<b>(703)</b>

National Lottery is public funding which was donated to bring people together to build strong relationships in and across communities. This money is ring fenced for leadership to support the delivery of the organisation and festival activities.

Dumfries & Galloway Council funding is public funding which has been donated in support of the National Lottery funding.

Visit Scotland funding has been donated to fund artistic and support fees.

Foundation Scotland is public funding which was donated to bring people together to build strong relationships in and across communities. This money is ring fenced for leadership to support the delivery of the organisation and festival activities.

**ELECTRIC THEATRE WORKSHOP LTD**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**15. Statement of funds (continued)**

**Statement of funds - prior year**

	<i>Balance at 1 April 2023</i> £	<i>Income</i> £	<i>Expenditure</i> £	<i>Transfers in/out</i> £	<i>Balance at 31 March 2024</i> £
<b>Unrestricted funds</b>					
General Funds	18,510	118,128	(138,932)	4,971	2,677
<b>Restricted funds</b>					
Dumfries & Galloway Regional Council	-	28,400	(28,400)	-	-
Creative Scotland	3,158	-	(1,082)	(2,076)	-
National Lottery	-	9,998	(9,998)	-	-
ANCB Windfarm	-	9,700	(6,805)	(2,895)	-
	<hr/> 3,158	<hr/> 48,098	<hr/> (46,285)	<hr/> (4,971)	<hr/> -
<b>Total of funds</b>	<hr/> 21,668	<hr/> 166,226	<hr/> (185,217)	<hr/> -	<hr/> 2,677

**16. Summary of funds**

**Summary of funds - current year**

	<i>Balance at 1 April 2024</i> £	<i>Income</i> £	<i>Expenditure</i> £	<i>Balance at 31 March 2025</i> £
General funds	2,677	204,111	(224,133)	(17,345)
Restricted funds	-	68,700	(52,058)	16,642
	<hr/> 2,677	<hr/> 272,811	<hr/> (276,191)	<hr/> (703)

**ELECTRIC THEATRE WORKSHOP LTD**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**16. Summary of funds (continued)**

**Summary of funds - prior year**

	<i>Balance at 1 April 2023</i> £	<i>Income</i> £	<i>Expenditure</i> £	<i>Transfers in/out</i> £	<i>Balance at 31 March 2024</i> £
General funds	18,510	118,128	(138,932)	4,971	2,677
Restricted funds	3,158	48,098	(46,285)	(4,971)	-
	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	-	<hr/> <hr/> <hr/>
	21,668	166,226	(185,217)	-	2,677

**17. Analysis of net assets between funds**

**Analysis of net assets between funds - current year**

	<i>Unrestricted funds 2025</i> £	<i>Restricted funds 2025</i> £	<i>Total funds 2025</i> £
Tangible fixed assets	13,648	-	13,648
Current assets	31,516	16,642	48,158
Creditors due within one year	(61,086)	-	(61,086)
Creditors due in more than one year	(1,423)	-	(1,423)
<b>Total</b>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>
	(17,345)	16,642	(703)

**Analysis of net assets between funds - prior year**

	<i>Unrestricted funds 2024</i> £	<i>Total funds 2024</i> £
Tangible fixed assets	24,362	24,362
Current assets	54,182	54,182
Creditors due within one year	(68,409)	(68,409)
Creditors due in more than one year	(7,458)	(7,458)
<b>Total</b>	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>
	2,677	2,677

**ELECTRIC THEATRE WORKSHOP LTD**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**18. Pension commitments**

The Company operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Company in an independently administered fund. The pension cost charge represents contributions payable by the Company to the fund. There was £1,687 payable to the fund at the balance sheet date (2024 - £1,371).

**19. Related party transactions**

The Electric Theatre Workshop Ltd has not entered into any related party transaction during the year, nor are there any outstanding balances owing between related parties and the Electric Theatre Workshop Ltd at 31 March 2025.

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