

**THEATRE TEMOIN LIMITED
TRUSTEES' REPORT AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

Theatre Temoin Limited Contents

	Page
Trustees' Report	1—6
Independent Examiner's Report	7
Statement of Financial Activities (including Income and Expenditure Account)	8
Comparative Statement of Financial Activities (including Income and Expenditure Account)	9
Balance Sheet	10
Notes to the Financial Statements	11—13
The following pages do not form part of the statutory accounts:	
Detailed Statement of Financial Activities (including Income and Expenditure Account)	14

Theatre Témoin Limited
Company No. 07655760
Trustees' Report For The Year Ended 31 March 2025

The trustees present their report and the financial statements for the year ended 31 March 2025.

Objectives and Activities

Aims and Objectives

Theatre Témoin is a multi-award winning arts charity known for creating striking and socially driven theatre of the highest artistic quality. Based in the south east, we are dedicated to creating new work that is daring, socially engaged, and fun. We have a unique track record of shows, collaborations, and engagement programmes, with presentations spanning indoor and outdoor networks, unconventional spaces and national and international stages. We work both independently and in co-production with other companies and organisations, including humanitarian groups, communities, and NGOs, to amplify marginalised voices through co-created, immersive theatrical experiences. Our work bridges the gap between high quality theatre and socially relevant community engagement, putting the issues we approach, and the communities we represent, at the heart of our work. An in-depth research and development period and broad reaching programme of collaborative educational workshops accompany every production we create. We fund this work through restricted funds from grants as well as through unrestricted funds from individual giving and box office receipts. The methods of working adopted in the furtherance of these objectives have not changed during the year.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

The stated mission of the charity is:

1. To create visually stunning, formally innovative, and well-researched theatre that creates change because it is visceral and personal, not because it is didactic. Our theatre is a space to share our questions, not to propound our messages – we strive to create work that is engaging, moving, and fun.
2. To increase access to theatre as a means of self-expression in areas and communities where it may not be readily available - through workshops, performances and collaborations - and to document the work produced, if any, so that it can reach a greater audience.
3. To work with a diverse range of people, companies, and communities, and strive to continually embrace new collaborators with under-told stories so that the theatre we create reflects the world which creates us.

In order to realise its stated mission, Theatre Témoin has developed a four-stage production model:

- 1) Research and development - where a scratch piece is built or written through text-based research and improvisation, and through conversations with relevant community and humanitarian organisations.
- 2) Development workshops - where the scratch piece is presented to relevant communities and the themes are explored collaboratively by artists and non-artists. The aim of this is to better inform the creative team, whilst also giving voice to community members with experience of the developed themes.
- 3) Final rehearsals, run, and teaching workshops - where the material from the workshops is creatively incorporated into the piece during a further rehearsal period and presented publicly. This runs alongside a structured educational workshop programme exploring the pieces' themes and/or genre.
- 4) Touring - to theatres, schools, and other institutions alongside further teaching workshops.

Public Benefit

In terms of public benefit, we aim to develop wider participation in the arts through the promotion of productions to underrepresented groups not often actively engaged in the arts, particularly groups that have been socially marginalised. We involve communities in our productions both by subsidising the cost of tickets wherever possible and by offering workshops on the developed themes.

Every production we propose to undertake is subject to an internal review by the Board, testing the proposal against a checklist of objectives including social and artistic benefit, corporate responsibility and relations with internal and external stakeholders. We also evaluate every production, reviewing the process against our intentions and the criteria used to determine the merit of the initial proposal.

The Trustees consider that Theatre Témoin's activities provide public benefit through the advancement of the arts and culture, the exploration and exposition of important and underrepresented social themes, and the inclusion of a broad social demographic in the world of theatre.

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.

Achievements and Performance

Theatre Temoin Limited

Trustees' Report (continued)

For The Year Ended 31 March 2025

Main Achievements

Despite a challenging funding landscape, 2024–2025 was a year of innovation, resilience, and foundation-building for future growth. In 2024–2025, we continued our outdoor arts programme, realised the first iteration of our motion capture theatre project, and developed plans for our next indoor theatre show. During this period, we employed 4 core members of staff, who are also artists, and 13 professional artists across projects. We also engaged 50 live audiences, 10,000 digital audiences, 250 young people in engagement workshops, and 5 emerging artists in career development opportunities.

TRANSFORMATIONS

TRANSFORMATIONS is a pioneering digital engagement and performance project introducing motion capture technology to 25 young people from disadvantaged backgrounds in Tower Hamlets. During over 35 hours of workshops, participants explored themes of identity, belonging, refuge and mattering while learning performance and digital storytelling skills. The programme culminated in a performance sharing attended by 50 peers and professionals, showcasing a hybrid performance that blended real and virtual spaces through a live motion capture rig on stage. This meant the performers and audience could see both their live and virtual performances simultaneously. Outcomes included increased confidence, creative agency, digital literacy, and signposting to development opportunities and tech-driven careers or skills pathways, supported by free access to RADICAL Motion software licenses and legacy tools. This project set a new standard for community engagement with cutting-edge technology and will inform future research with Queen Mary University of London. We also engaged in the Motion Capture Performance and Pedagogy Symposium at Royal Central School of Speech and Drama to connect and share practices with industry leaders.

FLOOD

FLOOD is an interactive outdoor theatre show highlighting the health of our ocean through the eyes of Britain's coastal communities. Through movement, sound, acrobatics and integrated BSL, FLOOD playfully explores how our coastline and communities have become 'seasick'. Across its last three development phases, FLOOD has evolved into an immersive, multi-sensory experience that transcends language and invites audiences to engage in the climate conversation. We have seen consistent demand for the show from UK festivals across the Without Walls network and widespread acclaim from promoters and audiences. Building on the success of adapting FLOOD for neurodiverse audiences in partnership with Vision Redbridge, we have laid the foundations for a major new strand: a large-scale deaf and SEND schools tour that will bring the full performance to schools accompanied by a wraparound engagement programme. This ambitious expansion reflects our commitment to dismantling barriers to participation and embedding climate sustainability dialogue in educational settings. We are actively working with Arts Council England, People's Postcode Lottery, and the Foyle Foundation to secure investment for this next phase, which will reach 15 specialist schools in 2026 and extend to five UK festivals. Looking ahead, we are exploring FLOOD's potential for European touring in 2027, ensuring its journey continues to transcend linguistic and cultural boundaries. Our investment in FLOOD is rooted in a company-wide passion for environmental responsibility and creative agency in the face of global climate change.

In recognition of FLOOD's success, Tendring District Council has invited us to mentor Wise Ram Theatre on a new community theatre project exploring the impacts of extreme weather and its effect on health with communities from the Essex Sunshine Coast. The project will culminate in a community celebration event at the Jaywick Martello Tower supporting their 20th Anniversary 'Summer of Celebration' in 2025.

PARTNERSHIPS

Our partnerships remain central to our mission, enabling us to share knowledge, mentor peers, and co-create impactful work.

We have held initial scoping conversations with Improbable about their intention for Lifegame with refugees and migrants. Lifegame is a theatrical biography where the show takes the bare bones of someone's life story, by interviewing a guest onstage, and then transforming that information, there and then, into a magical piece of theatre. We are keen to further our relationships with refugee communities developed during ROUTES and are meeting Improbable leadership to take plans forward. We are planning our own funding application with Improbable as a confirmed partner to allow us to work with ROUTES legacy refugee groups over a sustained period.

Through our South East Company Peer Development Network, we have continued to support companies in a bespoke way, including helping Projekt Europa to fund their annual programme.

Our relationship with Without Walls remains strong and they will still subsidise festivals from their TNP network to receive FLOOD as a back-catalogue show. Our commissioned blog, published on the Without Walls website, documents our access journey with FLOOD, which continues to be available as a resource for others embarking on their own access journey. Sharing our touring experience with their Discover Programme cohort last year, sparked informal mentoring of new cohorts looking to develop outdoor work for the first time.

ORGANISATIONAL AND DIGITAL DEVELOPMENT

...CONTINUED

**Theatre Témoin Limited
Trustees' Report (continued)
For The Year Ended 31 March 2025**

Main Achievements - continued

We are continuing to grow our South East presence by increasing our pool of local practitioners, developing relationships with local education providers, and embedding our work with key cultural organisations and councils. We have made crucial updates to our internal governance structure and 5-year plan, implementing our Board expansion strategy, and maintaining our position on the Steering Board for Tendring Cultural Education Partnership. In order to meet next year's expansion of FLOOD, we have been developing a large-scale application to Arts Council England which has required significant investment in this financial year. The funding landscape remains austere and the reduced income for this year reflects this. We have continued to cultivate a funding pipeline and match relationships for next year. If successful with our first large-scale, nationally significant funding bid with Arts Council England, this will provide a strong base for us to consider applying to join the next National Portfolio, subject to availability.

As part of our new digital development strand, we are reviewing our digital content and products more broadly. This includes a strategy and action plan to contextualise existing digital assets for new audiences, capturing learning that enhances digital immersion and impact for future projects, widening access – particularly for neurodiverse, deaf, and digitally underserved communities in the South East – building digital literacy skills with young people through projects and resources, identifying new income streams for digital projects and assets, and developing high-impact, sustainable digital communications models for future delivery. FLOOD's 'Digital Wall' is a prototype delivery model for engaging stakeholders in this way.

Additional Note

PLANS FOR FUTURE PERIODS

In 2025/26, we plan to:

- Deliver our first large-scale Arts Council England-supported tour of FLOOD with nationally significant UK match funding. This ambitious programme will reach five outdoor arts festivals across the Without Walls TNP network and 15 specialist deaf and SEND schools. We are excited to take the full workshop and performance package directly into schools, amplifying their voices and connecting them to the urgent climate call. Due to the scale of the project, delivery will begin in 2025-26 and conclude in 2026-27.
- Explore FLOOD's international touring potential by connecting with European showcase festivals brokered with Without Walls and attending key industry and promoter events at UK TNP festivals, including Stockton International Riverside Festival, Out There Festival, and Greenwich + Docklands International Festival. Subject to demand, we anticipate launching an international tour or extended UK tour in 2027-28.
- Create a 'Digital Wall' for FLOOD, housing all existing assets and tracking the show's development over time. We will add interactive content from the latest tour to enable schools and festivals to build community between receiving and legacy partners. This prototype will inform future approaches to widening online participation and accessibility, assessing engagement with core themes and the creation process, and extending the model to other projects with strong outputs from our back catalogue.
- Replicate TRANSFORMATIONS Tower Hamlets pilot model in other community settings to reach more disadvantaged young people, having developed a touring rig and learning programme that can be utilised outside the studio environment. This will include embedding pre-programme taster sessions as a standard feature, deepening access-specific adaptations, integrating advanced digital tools, and maintaining free access to motion capture software during and after engagement. We have cultivated a partnership with Basildon's Towngate Theatre to engage young people from their Performance Lab Creatives programme – an artist development initiative for emerging creatives aged 18+ – providing access to motion capture technology, immersive theatre workshops, and industry-led careers support, subject to funding.
- Evaluate the TRANSFORMATIONS pilot in partnership with Queen Mary University, combining research to assess the impact of creative technology on young people's wellbeing, explore how artistic and academic partnerships complement an exploratory process, and use published findings to advance shared objectives and sector-wide dialogue. Insights will inform Témoin's wider programme and strategic aims, with outcomes disseminated through academic channels and cross-sector forums, including a staff training event at Spotlight Creative Youth Service.
- Work with a Digital Consultant to produce and contextualise our existing digital assets, increasing their economic and engagement value, and shaping sustainable online communication formats for all future Témoin projects. This forms part of our wider digital ambitions for TRANSFORMATIONS and FLOOD, supported by organisational development funding.
- Hold initial scoping conversations with Improbable about adapting their Lifegame process for refugee and migrant communities, building on relationships developed through ROUTES.
- Develop a brand-new Témoin production over the next two years. Planning has begun and will accelerate once the funding drive for FLOOD has concluded. We are particularly excited about a site-specific immersive horror piece and an ambitious adaptation of *The Yellow Wallpaper* by Charlotte Gilman Perkins, exploring women's rights and outmoded medical practices.
- Continue discussions with artists and partners to shape new work for our environmental programming strand once FLOOD has completed its main touring lifecycle.

...CONTINUED

Theatre Temoin Limited
Trustees' Report (continued)
For The Year Ended 31 March 2025

Additional Note - continued

- Advance our funding pipeline by working closely with Bec Britain to secure larger funding pots for flagship projects. This will create a vital reprieve from the application treadmill, freeing resources to develop our strategic ambitions for the next five years. We will also pursue additional income streams, including off-the-peg courses in Lecoq-based devising, individual giving via our website, and expanding our role in artist development locally and nationally through partnerships with drama schools and FE/HE settings, while nurturing cross-sector links to engage new governing bodies beyond the arts.

Financial Review

Financial Position

Total incoming resources for the year were £56,693. Total resources expended were £36,639 resulting in a net balance, when added to amounts brought forward, of £68,266 in unrestricted general funds.

Structure, Governance and Management

Governing Document

Theatre Témoign was formed as a company limited by guarantee under a memorandum and articles of association dated June 2, 2011.

Trustee Selection Methods

New trustees are appointed by the existing trustees; in selecting persons to be appointed, the trustees take into account the contribution that each potential trustee is able to make to the pursuit of the objects or the management of the Charity.

Additional Note

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The day-to-day running of the charity is administered by the Executive Director (Abbie Willcox).

The trustees have assessed the major risks to which the charity is exposed and are satisfied that systems are in place to mitigate exposure to the major risks.

Reference and Administrative Details

Trustees

Ms Jasmine Cullingford
Ms Fiona Mason
Mr Butshilo Nleya
Ms Jennifer Sutherland

Charity Number

1142854

Company Number

07655760

Registered Office

4 Firemans Square
Northgate Street
Chester
CH1 2JA

**Theatre Temoin Limited
Trustees' Report (continued)
For The Year Ended 31 March 2025**

Independent Examiner

Jon Harris, Accounting4Actors Ltd CIMA
Accounting4Actors Ltd
CIMA
Suite LP61812
20 Wenlock Road
London
N1 7GU

Theatre Temoin Limited
Trustees' Report (continued)
For The Year Ended 31 March 2025

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:



Ms Jasmine Cullingford

Trustee
03/03/2026

Theatre Temoin Limited
Independent Examiner's Report to the Trustees of Theatre Temoin Limited
For The Year Ended 31 March 2025

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

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.



Jon Harris, Accounting4Actors Ltd CIMA
03/03/2026
Suite LP61812
20 Wenlock Road
London
N1 7GU

Theatre Temoir Limited
Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 March 2025

			2025	2024
		Unrestricted funds	Restricted funds	Total funds
	Notes	£	£	£
INCOME AND ENDOWMENTS FROM:				
Charitable activities:				
Charitable activities		3,810	27,795	31,605
Other trading activities		-	-	-
Investments		407	-	407
Other		24,681	-	24,681
		<u>28,898</u>	<u>27,795</u>	<u>56,693</u>
				<u>124,976</u>
EXPENDITURE ON:				
Raising funds	3	(4,375)	-	(4,375)
Charitable activities:	3			
Charitable activities		(5,269)	(22,943)	(28,212)
Other		-	(4,052)	(4,052)
		<u>(9,644)</u>	<u>(26,995)</u>	<u>(36,639)</u>
				<u>(109,799)</u>
NET INCOME		<u>19,254</u>	<u>800</u>	<u>20,054</u>
				<u>15,177</u>
Transfers between funds	9	(22,523)	22,523	-
		<u>(3,269)</u>	<u>23,323</u>	<u>20,054</u>
				<u>15,177</u>
NET MOVEMENT IN FUNDS				
RECONCILIATION OF FUNDS:				
Total funds brought forward		71,535	(23,323)	48,212
TOTAL FUNDS CARRIED FORWARD	9	<u>68,266</u>	<u>-</u>	<u>68,266</u>
				<u>48,212</u>

The notes on pages 11 to 13 form part of these financial statements.

Theatre Temoir Limited
Comparative Statement of Financial Activities (including Income and Expenditure
Account)
For The Year Ended 31 March 2025

				2024
		Unrestricted	Restricted	Total
	Notes	funds	funds	funds
		£	£	£
INCOME AND ENDOWMENTS FROM:				
Charitable activities:				
Charitable activities		2,450	59,160	61,610
Other trading activities		47,623	-	47,623
Other		15,743	-	15,743
		<u>65,816</u>	<u>59,160</u>	<u>124,976</u>
EXPENDITURE ON:				
Charitable activities:	3			
Other		(35,063)	(74,736)	(109,799)
		<u>30,753</u>	<u>(15,576)</u>	<u>15,177</u>
NET INCOME				
		<u>30,753</u>	<u>(15,576)</u>	<u>15,177</u>
NET MOVEMENT IN FUNDS				
		<u>30,753</u>	<u>(15,576)</u>	<u>15,177</u>
RECONCILIATION OF FUNDS:				
Total funds brought forward		40,782	(7,747)	33,035
TOTAL FUNDS CARRIED FORWARD	9	<u><u>71,535</u></u>	<u><u>(23,323)</u></u>	<u><u>48,212</u></u>

The notes on pages 11 to 13 form part of these financial statements.

Theatre Temoin Limited
Balance Sheet
As At 31 March 2025

				2025	2024
		Unrestricted funds	Restricted funds	Total funds	Total funds
	Notes	£	£	£	£
CURRENT ASSETS					
Debtors	7	6,691	-	6,691	15,915
Cash at bank and in hand		63,033	-	63,033	61,850
		<u>69,724</u>	<u>-</u>	<u>69,724</u>	<u>77,765</u>
Creditors: Amounts Falling Due Within One Year	8	<u>(1,458)</u>	<u>-</u>	<u>(1,458)</u>	<u>(29,553)</u>
NET CURRENT ASSETS (LIABILITIES)		<u>68,266</u>	<u>-</u>	<u>68,266</u>	<u>48,212</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>68,266</u>	<u>-</u>	<u>68,266</u>	<u>48,212</u>
NET ASSETS		<u>68,266</u>	<u>-</u>	<u>68,266</u>	<u>48,212</u>
FUNDS OF THE CHARITY					
Restricted Funds				-	(23,323)
Unrestricted Funds				68,266	71,535
TOTAL FUNDS	9			<u>68,266</u>	<u>48,212</u>

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

The members have not required the charitable company to obtain an audit 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



Ms Jasmine Cullingford

Trustee
03/03/2026

The notes on pages 11 to 13 form part of these financial statements.

Theatre Temoin Limited

Notes to the Financial Statements

For The Year Ended 31 March 2025

1. General Information

Theatre Temoin Limited is a company limited by guarantee, incorporated in England & Wales, registered number 07655760 and registered charity number 1142854. The registered office is 4 Firemans Square, Northgate Street, Chester, CH1 2JA.

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. Incoming Resources

Donations, legacies, grants etc. are accounted for when due to the charity, where applicable, with their associated tax recoverable element.

Production income is credited to the statement of financial activities for the period in which the related production takes place. Fees received in advance of future productions are deferred.

All other income is recognised when it is receivable.

No income is recorded net of expenses except where these are beyond the control or knowledge of the trustees.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

2.3. Resources Expended

Resources expended are recognised in the period in which they are incurred except that production expenses are recognised in the period in which the production takes place.

Governance costs are those necessary for the charity to meet constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

2.4. 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.

3. Analysis of Expenditure

	2025
	Support costs
	(see note 4)
	£
Raising funds	4,375
Charitable activities	28,212
	<u>32,587</u>

Theatre Temoir Limited
Notes to the Financial Statements (continued)
For The Year Ended 31 March 2025

4. Support Costs

			2025
	Raising funds	Charitable activities	Total
	£	£	£
Employee costs	-	23,539	23,539
Premises expenses	-	2,628	2,628
General administration	4,375	2,045	6,420
	<u>4,375</u>	<u>28,212</u>	<u>32,587</u>

5. Independent Examiner's Remuneration

	2025	2024
	£	£
Independent examination of the financial statements	958	958
Other assurance services	-	-
Tax advisory services	-	-
Other financial services	-	-
	<u>958</u>	<u>958</u>

6. Average Number of Employees

Average number of employees during the year was: NIL (2024: NIL)

7. Debtors

	2025	2024
	£	£
Due within one year		
Trade debtors	6,691	172
Other debtors	-	15,743
	<u>6,691</u>	<u>15,915</u>

8. Creditors: Amounts Falling Due Within One Year

	2025	2024
	£	£
Trade creditors	500	-
Accruals and deferred income	958	29,553
	<u>1,458</u>	<u>29,553</u>

Theatre Temoir Limited
Notes to the Financial Statements (continued)
For The Year Ended 31 March 2025

9. Movement in Funds

	As at 1 April 2024	Income	Expenditure	Transfers	As at 31 March 2025
	£	£	£	£	£
Unrestricted funds					
General:					
General unrestricted fund	71,535	28,898	(9,644)	(22,523)	68,266
Restricted funds					
Restricted projects to 31 Mar 2025	(23,323)	800	-	22,523	-
Transformations	-	26,995	(26,995)	-	-
Total restricted funds	<u>(23,323)</u>	<u>27,795</u>	<u>(26,995)</u>	<u>22,523</u>	<u>-</u>
Total funds	<u>48,212</u>	<u>56,693</u>	<u>(36,639)</u>	<u>-</u>	<u>68,266</u>

	As at 1 April 2023	Income	Expenditure	As at 31 March 2024
	£	£	£	£
Unrestricted funds				
General:				
General unrestricted fund	40,782	65,816	(35,063)	71,535
Restricted funds				
Restricted projects to 31 Mar 2025	(7,747)	59,160	(74,736)	(23,323)
Total funds	<u>33,035</u>	<u>124,976</u>	<u>(109,799)</u>	<u>48,212</u>

10. 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.

11. Related Party Disclosures

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

12. 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 £1.