

Company no. 07083317
Charity no. 1161096

In Between Time
Report and Unaudited Financial
Statements
31 March 2022

In Between Time

Reference and administrative details

For the year ended 31 March 2022

Company number 07083317

Charity number 1161096

Registered office and operational address Bush House
16 Narrow Quay
Bristol
BS1 4QA

Trustees Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows:

Alison Byard	Chair
Chinasa Ezugha	Appointed 10 March 2022
Vallejo Gantner	
Stephen Hodge	
Jasmine Ketibuah-Foley	
Noemi Lakmaier	Appointed 10 March 2022
Marcus Smith	

Bankers	Lloyds Bank	Triodos Bank
	Unit 44-45	Deanery Road
	George White Street	Bristol
	Bristol	BS1 5AS
	BS1 3BA	

Independent examiners Godfrey Wilson Limited
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

In Between Time

Report of the trustees

For the year ended 31 March 2022

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

Objectives and activities

Over the last year In Between Time has navigated the continuing impacts of the pandemic, tested and piloted new ways of working and new collaborative models to create and present an engaged live, digital and hybrid programme influencing the development of a more sustainably focused business model for our future. We delivered IBT21 THE RUPTURE as an expanded festival across the year, developed new emerging live artists with our first Queer School of Live Art and secured our future through training, successful fundraising for core and programme across 22/23 and invested in our sector by offering paid opportunities for 52 artists and 23 freelancers.

We continue with our charitable purpose to advance the arts for the benefit of the public. Our mission remains strong as live art producers, to bring people together, with the bravest artistic voices to create extraordinary art and festivals in unexpected places as we strive towards our vision of a fairer world rooted in wild creativity and social and environmental justice.

Public benefit statement

The main purpose of the charity is to advance the arts for the benefit of the public. The trustees confirm that when carrying out the charity's purposes they have regard to the Charity Commission's guide on public benefit and will continue to consult this guidance when making any decisions concerning the charity's activities.

Achievements and performance

Organisational development

During 2021 we re-shaped our programme in response to the pandemic by focusing on a live, digital and hybrid offer. We adopted a scalable approach in our planning and budgets which allowed us to remain agile and responsive to public needs, whilst navigating government restrictions and new audience behaviours.

We delivered our 9th festival, IBT21 THE RUPTURE an expanded arts festival for the future. Celebrating the incredible resilience and creativity of artists and crossing the digital divide by embracing hybrid artworks, forest diving, encounters with strangers, and international conversations. We ran our first Queer School of Live Art and welcomed local Bristolians to explore joy as an act of resistance and care in Muneera Pilgrim's Joy Project.

In 2021 we looked towards the future, reworking our mission, values and business plan supporting our successful application to Arts Council England for portfolio extension year funding across 22/23 and the re-application to Arts Council England for core national portfolio funding, April 2023-26.

The resignation of our Engagement Officer in June 2021 sparked new investment into a network of dedicated freelancers beginning with live and digital producer capacity in May – July to premiere a hybrid commission with Canada's Mammalian Diving Reflex called 'The Lockdown Resolution.' Further Producer capacity to deliver the IBT21 Autumn / Winter programme resulted in extended contracts across 22/23. Recruitment of a communications specialist to develop the IBT voice, brand and engagement through strategic and targeted campaigns and messaging across all media both physical and digital; and fundraising and business development consultancy to support future investment initiatives have both resulted in extended contracts across 22/23.

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Learning from new methods developed during the pandemic we continue to sustain distributed working across our team, allowing us to recruit from areas outside of Bristol extending our influence, public impact and network reach. Our arrangement for the use of Arnolfini office space ended, and our registered address will be moved to a PO Box.

We have up skilled our staff through a fully funded training programme with UWE called Digital Skills as part of their 'Workforce for the Future' programme. Fully funded, specialised training in all areas of digital are now available to all our staff team across the next 2 years ranging in subjects from data analysis, digital marketing, digital fundraising and digital leadership and transformation. In addition, we continued to be part of the national Change Creation programme, capitalising on specialist support to build business development skills and develop our work on diversity, equity, environmental and social justice.

Equality and equity

Diversity and access always underpin In Between Time's work and artistic programme with our diversity targets based on the Bristol census. We remain rated "Good" with the Arts Council's creative case for diversity. Our new business plan secures a commitment to social justice for the future and brings equality and equity to the forefront of our activities, operations and leadership. We sustain our commitment to engaging core groups across the following protected characteristics:

- Age - specifically young people aged 16 - 30;
- Gender;
- Race;
- Sexuality;
- Socio-economic background; and
- Disability.

We engaged with Audience Agency, Indigo and The Centre for Cultural Value to carry out audience research around the effects of the pandemic on audience's relationship to culture, new financial barriers that may have been created and reactions to digital based work. This was paramount in the formulation of our IBT21 programme. We trailed our first Pay What You Can Scheme with the aim of reaching across a range of incomes. We offered discounted tickets below concession price to artists participating in the Queer School of Live Art. We placed ticket prices across 4 different price point prompts from concession to high and very high. 45% of audiences showed support by choosing to pay from the top two higher tiers across the festival.

We offered extensive FAQs on events and ticketing on our website and points of sale, offered free companion tickets and options to contact us with any further access needs. We also extended the reach of our online programme by offering lower priced subscriptions to access the work for up to a month after the live event was streamed.

We provided live sur-titling at all online events, including live Q&As with artists and kept these on all later recordings for subscription audiences alongside full transcriptions available to download. Live sur-titles were also available at all online workshops during the Queer School of Live Art and recordings of all workshops later circulated for reference. We made a BSL video of Muneera Pilgrim's Joy Poem commission, to sit alongside her audio performance of the poem for The Joy Project.

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Our IBT21 audiences were ethnically diverse including:

- 49% African Diaspora people, South, East, and South East Asian diaspora people and those with other non-white heritage;
- 19% Non-British White heritage;
- 44% of audiences were young people between 20 and 34 years old;
- 12% of audiences identified as D/deaf or disabled; and
- There was a high proportion of audiences identifying as female 77% and non-binary 12%.

Our 52 artists on the programme were equally diverse including:

- 32% artists who identify as African Diaspora people, South, East, and South East Asian diaspora people and other non-white heritage;
- 49% D/deaf and disabled;
- 74% LGBTQIA+;
- 26% young people under 25; and
- 74% women, gender queer and/or nonbinary.

Artistic programme

During 21/22 we remained agile and determined to deliver our 9th festival IBT21 THE RUPTURE. Originally scheduled for February 2021, pandemic restrictions necessitated a move to May/June 2021 at which time we were still facing huge safety implications for our audiences and staff, for example:

- Covid regulations and construction works at our host venues forcing audiences to queue outside in un-safe conditions and not allowing for social distancing;
- Young un-vaccinated artists travelling from the North-West of England expressing concern over their safety of travelling during the pandemic;
- A shortage of skilled technical workers to support the production of the live elements of our programme as they leave the sector to find work; and
- A slow return of audiences to events experienced by partner venues and conditions imposing lower capacities making our events financially un-viable.

We innovated and took the opportunity to re-model into an expanded hybrid/live festival programme from May 2021 - March 2022 and as a result this year became a year of pilots, testing new ways of working and festival making.

In May we partnered with Norfolk & Norwich Festival to present the UK premiere of **600 Highwaymen's, A Thousand Ways**. Embracing a new way of theatre-making this performance took place over the phone and at home. Through a series of exchanges with a stranger on the line a portrait of your partner emerges. 137 strangers shared a phone call.

In July we premiered **The Lockdown Resolution, with Mammalian Diving Reflex and 3 local Bristolians**. This new commission created a unique performance using 360 video and live audio that could be simultaneously experienced online from home or in person at the venue. Co-created with 3 incredible young Bristolians, who took the audience on a virtual tour of their lives through lockdown. The Lockdown Resolution attracted 194 audiences (36% outside the UK and 36% of UK audiences from Bristol) comprising those who were socially distanced and remote, and successfully tested our first 'Pay What You Can' scheme offering 4 different price points with 13% opting to pay from the two highest tiers. During event dates our Instagram interactions increased by 25.5% and followers increased by 2.3%. Twitter profile visits increased by 32%.

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October saw the launch of our first geo-located site-specific app with **Sylvia Rimat's Some People Climb Up**. This immersive audio walk through the beautiful surroundings of Leigh Woods encourages audiences to experience the woods through all your senses, as a network of knowledge and stories. The development of the app was supported through our Artist Seed Fund and received 50 downloads between November 2021 – March 2022.

Mamoru Iriguchi invited us to join his night-time communion **At Ends of the Day**. Across the globe 62 audience members gathered for this late-night antidote to zoom fatigue. DJs joined us from 8 different countries broadcasting the sounds of the last hour of their day. Each DJ wove a unique, orchestrated soundscape based on the live ambient noise outside their doors. Over this, they layered other end-of-the-day recordings, from countries where the same day has already finished. The final addition to this work was the soundscape of Bristol live recorded by a single local performer and DJ host.

Partnering with Fuel and Tobacco Factory Theatre we presented **Heather Agyepong's The Body Remembers**. Exploring how trauma lives in the body, particularly for Black British women across different generations. Through a unique and compelling relationship between the audience and artist, it created a collective cathartic experience. The performances ran for 2 nights and sold out with 81 attendees.

We trialled our first online screenings with live Q&As reaching across the digital divide to artists residing in America and Australia joined by global audiences of 134. **Winterage: Last Milk by Mark Jeffery & Lucy Cash** took us into rural Derbyshire to memorialise personal loss. Extending his body via the wearable sculptures of Grace Duval, Mark's choreography brought forward the mineral and animal in all of us within a film composition that considered connections between place, language, loss and movement.

The second in this series brought the provocative and inventive **Narcissister** into our homes with their emotionally raw film **Organ Player**. The hybrid performance/documentary film explored how ancestral data is stored in our bodies, impacting the lives we lead. On a personal level, the film investigates how the artist's complex family history compelled her to create the masked, erotic performance character Narcissister.

Joy Project rounded off IBT21 created by our resident artist and poet **Muneera Pilgrim**. Beginning with workshops in early 2021 Pilgrim worked with 57 Bristol women at a time of unprecedented isolation. We went on to commission Muneera to create a poem in response to this experience positioning joy as an act of self-care and resistance. The poem was released publicly as a public artwork located across 9 prominent poster sites in Bristol neighbourhoods displaying excerpts from the poem and an audio performance accessed by QR code. A filmed performance of the poem shot in Bristol's streets was also released online. 232 people downloaded the audio performance, and the posters reached a footfall of 134,000 across all 3 sites.

IBT21 THE RUPTURE saw 16 artworks including 6 newly commissioned UK premieres. Of our 134,904 audience members, 90% of audiences said they would like to take part in something like IBT21 again. 84% of audiences agreed or strongly agreed that taking part in IBT21 had a positive impact on their wellbeing.

Our bold hybrid programme attracted new audiences with 27% of programme attendees new to IBT. We sustained our global networks even through a largely digital programme with 24% of attendees from outside the UK and developed new local audiences with 35% attending from Bristol.

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We continue to maintain our digital reach which currently stands at 20,000; including Facebook 6K, Twitter 8K, Instagram 2K, Mailchimp & website average users 6K.

We are Bristol

Initiated in 2018, We Are Bristol is In Between Time's civic engagement programme. In collaboration with community partners Ambition Lawrence Weston and Eastside Community Trust (formerly Up Our Street) we employ the tactics of live art as a tool for civic engagement. Working across diverse communities in the city to reconsider and fundamentally challenge who art is for, where it happens and who can make it. Throughout this challenging year, We Are Bristol created space for local communities to collaborate with each other and find enjoyment and wellbeing through cultural exchange and live artmaking.

Muneera Pilgrim's Joy Project

Delivered in partnership with Eastside Community Trust and working with a diverse cohort of 57 women from across the neighbourhoods of Bristol. Joy project is led by Muneera Pilgrim, a local artist, poet, mental health campaigner and cultural producer.

"Pleasure, joy and relaxation become a form of resistance in a society that says we have to be working all the time. This is especially true for women when living in a society that doesn't value us."
Muneera Pilgrim

Following initial workshops in spring 2021, we continued work with a core group of eight women to co-create a 'Joy Pack' containing writing prompts and their poetry that originated in the workshops and disseminated this to all project collaborators and workshop attendees.

Joy project now has a dedicated page on the IBT website sharing outputs with the public and giving the project's participants a visible reference to share about the project with their own networks. The page has attracted 295 page views to date since its creation in May 2021.

Following the delivery of the Joy Project workshops, the project's Reading Group (Muneera Pilgrim, Artist, Frances Bossom, UWE Researcher and Gaia Rosenberg Colorni, Evaluator) engaged in extensive debriefs and reflection around the learning of the projects. A semi-structured conversation reflecting on the project was convened via Zoom and recorded; an edited summary of the conversation is in production, with plans to disseminate this in 2022.

The conclusion of Joy Project for IBT21 The Rupture, IBT 2021 released Muneera Pilgrim's poetry commission in both text, audio, and film formats. The public artwork was located across poster sites in 4 Bristol neighbourhoods displaying excerpts from the poem with a QR code for audiences to access an audio performance of the poem whilst on their journey.

The Lockdown Resolution with Mammalian Diving Reflex and 3 local Bristolian young people.

Training and co-creating with three young Bristolians, working with leading Canadian theatre company Mammalian Diving Reflex to produce a hybrid performance using VR technology to engage live audiences, both remotely and in real life. Equipment was provided and through a series of workshops, three young Bristolians learnt how to use VR and 360 cameras to tell their story of the experience and challenges of living in lockdown in Bristol. This new commission was premiered as part of IBT21 THE RUPTURE in July 2021.

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‘What If?’ workshops

Working with Ambition Lawrence Weston and artist Liz Clarke, What If was targeted at families based in Lawrence Weston, using live art tactics to address concerns about climate emergency enabling us to engage in community consultation with those who live in these economically disadvantaged Bristol neighbourhoods.

In addition to these activities, we continue our research around our public engagement programmes, ensuring fundamental organisational change in our work with Bristol communities. Our research through We Are Bristol has been critical this year as we engaged in a significant process of change. We are now building our future commitment to social justice across our interdisciplinary year-round programme, supported by an agile and sustainable organisational model that actively encourages collaboration, co-creation and long-term partnership working.

This work has resulted in a new and evolving pedagogy called ‘theory of exchange,’ a dynamic model that seeks to dismantle ‘hierarchical structures within the charity model’ and in turn expands our live art tactics. The theory of exchange is currently being tested and developed and will underpin all areas of our future work.

2021 has marked the final year of delivery for the We Are Bristol neighbourhood activity, to be followed by a further period of R&D, embedding, evaluation and wider dissemination in 2022/23.

Talent Development

Talent development remains one of our core programme strands and we continue to provide opportunities and commitment to local artists, freelancers and producers through this challenging period.

Artist Seed Fund

We continued with the In Between Time Artist Seed Fund, supporting artists to adapt ideas and working practices during the pandemic so that we can move forward differently together. The fund helps us explore new ways of working that provide equitable value.

Artists who received this seed fund support included:

- **Muneera Pilgrim** who developed and presented the next stages of the Joy Project;
- Launch of **Sylvia Rimat’s** Some People Climb Up, a site specific, geo-located app for Leigh Woods;
- **Beth Palmer** who worked with In Between Time as Associate Curator to develop and deliver Queer School of Live Art;
- **Liz Clarke** who delivered the first stage of research and development towards her project, What If;
- **Tania Camara** to develop **Oreo Suite**, a new digital adaptation of live performances exploring the trauma of systemic racism on black women; and
- **Tom Marshman and Rachael Clerke** - Collaborated with In Between Time to be artistic support for Queer School of Live Art.

Muneera Pilgrim and Tania Camara were both identified through IBT19’s Creative Exchange Lab, created to prioritize artists who identify from the African Diaspora, South, East, and Southeast Asian diaspora, Middle East and North Africa.

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Queer School of Live Art (QSoLA)

As part of IBT21 The RUPTURE in Autumn 2021 we launched our first 'Queer School of Live Art. (QSoLA)' Delivered and led by our Associate Curator Beth Palmer as part of the UWE MA Curating course placement in industry. The programme focused on the development of 10 incredible emerging LGBTQIA+ live artists. Through a fully funded series of 6 digital workshops alongside a programme of live events, the cohort found inspiration, celebration and support to explore their practice and build their networks.

"There are so many ways into performance - I thought I knew that already, but it's really expanded my imagination." QSoLA artist

Workshops were led over zoom by incredible artists including Mark Jeffery, Mamoru Iriguchi, Paul Hurley, Tom Marshman and Rachael Clerke. QSoLA cohort members received discounted tickets to attend live events in the IBT programme including Narcissister's Organ player, Mamoru Iriguchi's 'At the Ends of the Day' and Mark Jeffery's 'Winterage: Last Milk'.

The finale of the school was set to be a stunning cabaret to showcase each cohort member to the public. Unfortunately, this element was cancelled due to the resurgence of the Covid pandemic in the winter of 2021.

The Queer School of Live Art was a successful pilot and has been pivotal in our strategic planning for our Talent Development strand into 2026. We will build on this foundation framework of the Live Art School to deliver future talent development programmes in line with our Wildness programme beginning in 2022 through to 2026 known as the Wild School of Live Art. Two members of the cohort were successful in taking their work to the Edinburgh Fringe in Summer 22. We continue to maintain a relationship with Beth Palmer and through fundraising and partnership development will realise a Queer faculty within the Wild School to deliver targeted opportunities for this marginalised community.

International and sectoral leadership

Informed by sector peers at home and across the world, we continue to support and advocate for the live art sector and our international networks. With a focus on sustainability and exploring new ways of gathering and collaborating across borders, we explored new hybrid and digital forms. Collaborations included:

- We continued to develop our relationship with the British Council by applying for and successfully receiving funds to present three Australian artworks in 2021, then rescheduled to 2022;
- We were invited to collaborate with Panorama Festival's innovative RAFT project which brought together a network of 15 producers from across the world to commission 15 Brazilian artists to create new works for digital and hybrid platforms at a time of devastation in Brazil during the pandemic;
- Acceptance into the Perform Europe cohort saw us apply and successfully receive funds for 2 partnership projects for presentation across 2022/23. The cohort explores new sustainable touring practices, and both works align with our Wildness agenda;
- We premiered 'The Lockdown Resolution' with Canada's Mammalian Diving Reflex through funding from British Council Canada and Canadian High Commission, 36% non-UK audiences from 14 different countries who joined the show remotely;
- Engaging global audiences of 179 through the presentation of film works 'Winterage: Last Milk' by Mark Jeffery and Lucy Cash who joined us from their homes in USA & Australia respectively; and Narcissister's 'Organ Player' who also joined us live from her home in USA;

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- Helen Cole, IBT's Founder/CEO was appointed Advising Curator for Faro, City of Culture 2027;
- Helen Cole was appointed as the facilitator for Australian Performing Arts Market/Live Works International Delegation and joined a leading international panel for this remote international gathering;
- Helen Cole was appointed as an artist mentor for Sound UK's Sound Generators; and
- Helen Davies continued as an active Board Member for Bristol Festivals supporting sector research and development.

Environmental sustainability

Newly created partnerships with climate campaigning organisations have cemented social justice and climate emergency as the key focus for our programming over the next 4 years. Breaking free from the reinvented model of a biennial festival we have embraced a slower way of working, with a deeper commitment to the communities we serve, taking a journey towards our next festival in 2025 under the brand and methodology of Wildness. IBT21 has been a year of exploration and pilots of digital and hybrid work and we have explored new ways of working internationally towards a sustainable future for ourselves and across the sector.

In Between Time will continue our commitment to making environmental sustainability intrinsic to our activity's communication and governance. We aim to measure communicate and reduce the negative environmental impact of our activities to contribute to a more environmentally friendly society, reduce costs, increase the sustainability of our organisation and lead on bringing about positive environmental change.

During IBT21 we partnered with Citizen Tickets donating 5p from their fees of every ticket sold to planting trees with the UK National Forest. We sustained our global audience through new digital programmes, welcoming 134,904 audiences from 22 different countries to IBT21. We co-collaborated with artists in America, Canada, Australia and Scotland without the need for any travel. We encouraged local audiences to attend our hybrid programmes using low carbon travel.

In IBT21 we trailed environmental awareness related questions in our audience surveys and will continue to strengthen this across 2022/23. 100% of surveyed IBT21 audiences strongly agreed that taking part in Some People Climb Up made them feel connected to nature; of those, 75% said that the work had opened their eyes to issues concerning the environment. We will continue to build on this data, influencing our analysis and reporting of the impact of our activities and creating realistic actionable targets in our business plan.

We will continue to reduce the impacts of our business by using online communication tools such as Zoom and Teams. We encourage our team and our audience to travel by public transport and train wherever possible. We consider environmental and ethical implications when choosing suppliers for our services and business needs and we are investing in digital programming and digital upskilling of our team. We continue to track our progress with Julie's Bicycle CG tools and use this data to inform our environmental performance and progress distributing this internally and externally through dashboard reports.

We have invested time for our Artistic Director/CEO to attend a training cohort provided by Julie's Bicycle beginning in early 2022 – a peer network to support sector change to sustainable touring practices. We have successfully gained funding through Perform Europe towards presenting 2 projects touring sustainably across Europe in our Wildness programme 2022/23.

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Financial review

2021/22 has seen huge learnings for In Between Time as we navigate the ongoing financial challenges of the pandemic including:

- Challenges to obtaining significant additional investment due to fund closures;
- Inability to form venue partnerships due to lack of resources, staff shortages and un-tested audience covid safety procedures;
- Inability to employ much needed staffing resources due to emerging sector skills gaps; and
- Inability to make long-term plans due to changes in audience appetite and uncertain outlook.

In response we expanded our IBT21 Festival across 2021/22 after incurring initial irrecoverable costs totalling £6,650 excluding staff time; we re-negotiated freelance contracts towards the new programme needs and re-allocated budget to new areas of programming. Our expanded festival allowed us to test new models of income generation through our first Pay What You Can Scheme selling 483 tickets, raising income of £2,685. We developed our digital offer through the provision of creative digital content and the introduction of collaborative, hybrid performance making, maximising our public offer in the current climate.

We have been able to bring our research practice into our core activity by continuing to separate core operational costs from activity through our civic engagement programme and our new budget lines dedicated to innovation, digital research and equality training.

Through our international collaborations across 2021/22 we have learnt the importance and practice of working to circular economic models. Digital collaboration across the world allows for deeper impact locally and a more sustainable artistic economical practice where money is spent locally. Local production develops local talent and creates freedom for artists and partners to continue to invest in the artists and communities they want or need to work with. An exchange of ideas and methodologies that responds to the local environment and feeds the local artistic ecology rather than international travel and hyper-production.

Having delivered a high-quality expanded festival across 2021, we will use 22/23 to test new partnerships, ideas and run pilot projects that will support our fundraising efforts, clearly articulated through our theory of exchange, supporting projects that have a long lifespan and can develop over the next 4 years and starting to build back into our reserves for 23/24. Our co-invested partnerships gained so far for 22/23 activity have been specifically devised to gain maximum value and impact without draining all our resources.

We have invested £16,375 in consultancy and fundraising support across 21/22 and will continue through to 2023. A focused fundraising strategy with clearly defined actions and targets has been developed to establish a context for IBT within the cultural policy; to understand our intrinsic value not just across economic factors but also across social benefit, mental health, education and innovation. Income targets remain realistic with £25,077 already confirmed for the programme in 22/23 - Perform Europe £24,127, Canadian High Commission £950. Core funds of £204,308 also fully confirmed across 22/23 - Bristol City Council £9,690 and Arts Council England NPO £194,618.

Fundraising targets across 22/23 will focus on; re-application for core funds from 2024 – 2026 from Arts Council England NPO and Bristol City Council Cultural Investment Programme £204,308 per year; Programme funds towards Wildness – a new annual programme of public programme, civic engagement and talent development focused on climate and social justice; Core organisational grants from a range of Trust and Foundations.

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Report of the trustees

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In Between Time Trustees acknowledge the high risk to our organisation should our application to Arts Council England NPO 2024 – 2026 be unsuccessful. Our core funding of £194,618 is secured until March 2023 and we await results on our application expected October 2022. We are currently undertaking risk management mitigations and scenario planning and foresee our current reserves both restricted and unrestricted and fundraising targets able to sustain us until Autumn 2023. Our prospecting plan and timeline reflect this with application submissions planned around response times to mitigate cashflow imbalances.

Reserves policy

Our unrestricted reserves target remains at £70,200, equal to 3 months of operating costs, redundancy and closure costs. Our unrestricted reserves are split across general funds and designated funds.

We allocate in year surplus to designated funds towards charitable activity each year. Ensuring our ability to provide programmes each year and securing an achievable reserve target to safeguard our organisation and its stakeholders.

General funds represent our remaining funds after the surplus transfer, if applicable in the year and support any shortfall on restricted funds in the year.

In Between Time Reserves are held separately to the daily current account across a Savings Account (Lloyds Bank) and a Treasurers' Reserves Charity 90-day notice Account (Triodos Bank).

Covid-19 continuing impact

We had planned to launch a major new partnership with Arnolfini through the co-production of an exhibition due to open in Autumn 2020. This was delayed twice in 2020 and then moved to Summer 2022. We invested significant staff time on R&D, working up the partnership and the co-production over 2020 and 2021, unfortunately the new timings for the Arnolfini programme were not compatible with our Wildness programme dates so our programmes happened independently.

We planned to produce IBT21 our 9th international festival in February 2021. We had worked up several partnerships and started initial conversations with several artists. IBT21 was going to be a strong festival year with secured co-production investment of between £150,000 - £200,000. Partners included Arnolfini, The National Trust, Coventry City of Culture, Forestry Commission, Onassis Foundation. By June 2020 investment was being urgently redirected by partners as they faced loss of income, shifting timelines, furlough staff and redundancies. Potential grant investment became difficult with many funds closing to new applicants to support their current grantees. Alongside this, the crafting of immersive live experiences and global artistic gatherings upon which our reputation is built, and our audience's demand was looking increasingly uncertain.

Our ability to recruit marketing capacity, technical support and operational staff to adhere to new government restrictions for event management was severely compromised as skills gaps emerged in the sector due to redundancies and freelancers leaving the industry whilst it was closed to find other work.

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We experienced delays and withdrawals of site permissions from Bristol City Council during lockdowns and our ability to hold safe events was compromised by our venue partners delaying the opening for large scale events, whilst they took the necessary time to prepare their own safety measures within their buildings. Our ability to generate earned income to support our programme was also facing devastation. With travel restrictions imposed, all international touring work was cancelled and with no public programme allowable, our ability to raise donations was extremely compromised.

To mitigate against all these uncertainties, we moved IBT21 to Summer 2021 when the outlook suggested a relaxation of restrictions at that point, however in June 2021 further delays were announced forcing our partner venues to reconsider their audience capacities and with some of our venues undertaking construction works at the same time, our ability to provide the audience, artist and staff safety was challenging.

Restrictions due to necessary safety procedures severely reduced audience capacities in most of our live events. Although we had planned for this (budgeting at 50% capacity), findings on audience reticence to return to live events was showing a realistic level of 12%. This plus additional expense for more extensive audience management requirements made our festival programme plans financially unviable.

We adapted quickly to produce hybrid and digital events spread across the whole year from July 2021 to March 22 as this was the only viable option for our current output. We faced lower attendance numbers across our local communities due to digital exclusion and as financial and accessibility barriers emerged. We were forced to postpone all activity focused on our 20th anniversary including the loss of partnerships and individual giving campaigns we had planned.

We were successfully awarded extension year funding from our core funders Bristol City Council and Arts Council England NPO to cover core costs in 2022/23. Programme funding for 2022/23 has been secured through Perform Europe and Canadian High Commission towards our Wildness programme. Fundraising investment is set to continue across 2022/23 with clear and focused targets from Partnership income to Trusts and Foundations and individual giving campaigns.

Governance and management

In Between Time is a company limited by guarantee and continues to be governed by its Articles of Association and charitable objective – to advance the arts for the benefit of the public. The Board of Trustees remains strong with expertise across a range of disciplines and sectors including Marketing & PR, Academia and Arts Management. Two new members have been appointed in February 2022 bringing artistic leadership skills alongside lived experience across disability, gender and race. Development of a new chair remains a priority across 2022/23.

New Trustees are sought via open call recruitment or personal invite from a current Trustee or Executive Team. Prospective Trustees are invited to observe a Trustee meeting before being accepted onto the Board via vote. The chair accepts their appointment date, and the New Trustee is required to complete and sign a Trustee Declaration form confirming their eligibility and willingness to act as a Trustee. A term in office comprises 3 years. Trustees may serve a maximum of 3 terms, unless the Board approves a further fourth term, after which the Trustee must step down.

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Report of the trustees

For the year ended 31 March 2022

Statement of responsibilities of the trustees

The trustees (who are also directors of the charity 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, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period. In preparing those financial statements the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK accounting standards and statements of recommended practice 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 charity will continue in operation.

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

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

Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Independent examiners

Godfrey Wilson Limited were re-appointed as independent examiners to the charitable company during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 31 October 2022 and signed on their behalf by



Alison Byard (Chair)

Independent examiner's report

To the trustees of

In Between Time

I report to the trustees on my examination of the accounts of In Between Time (the charitable company) for the year ended 31 March 2022, which are set out on pages 15 to 28.

Responsibilities and basis of report

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

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charitable company'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

Since the charitable company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales (ICAEW), which is one of the listed bodies.

Godfrey Wilson Limited also provides payroll services to the charitable company. I confirm that as a member of the ICAEW I am subject to the FRC's Revised Ethical Standard 2016, which I have applied with respect to this engagement.

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

- (1) accounting records were not kept in respect of the charitable 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.

William Guy Blake

Date: 1 November 2022

William Guy Blake ACA

Godfrey Wilson Limited

Chartered accountants and statutory auditors

5th Floor Mariner House

62 Prince Street

Bristol

BS1 4QD

In Between Time

Statement of financial activities *(incorporating an income and expenditure account)*

For the year ended 31 March 2022

	Note	Restricted £	Unrestricted £	2022 Total £	2021 Total £
Income from:					
Donations	4	45,310	224,106	269,416	264,361
Charitable activities	5	-	4,099	4,099	2,864
Investment income		-	16	16	37
Total income		<u>45,310</u>	<u>228,221</u>	<u>273,531</u>	<u>267,262</u>
Expenditure on:					
Raising funds	6	-	73,109	73,109	96,316
Charitable activities	6	<u>43,695</u>	<u>168,262</u>	<u>211,957</u>	<u>107,656</u>
Total expenditure		<u>43,695</u>	<u>241,371</u>	<u>285,066</u>	<u>203,972</u>
Net income / (expenditure) and net movement in funds	7	1,615	(13,150)	(11,535)	63,290
Reconciliation of funds:					
Total funds brought forward	13	<u>58,568</u>	<u>147,304</u>	<u>205,872</u>	<u>142,582</u>
Total funds carried forward		<u><u>60,183</u></u>	<u><u>134,154</u></u>	<u><u>194,337</u></u>	<u><u>205,872</u></u>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 13 to the accounts.

In Between Time

Balance sheet

As at 31 March 2022

	Note	£	2022 £	2021 £
Fixed assets				
Tangible assets	9		<u>6,034</u>	<u>8,046</u>
Current assets				
Debtors	10	150		51,520
Cash at bank and in hand		<u>195,674</u>		<u>163,461</u>
		195,824		214,981
Liabilities				
Creditors: amounts falling due within 1 year	11	<u>(7,521)</u>		<u>(17,155)</u>
Net current assets			<u>188,303</u>	<u>197,826</u>
Net assets	12		<u><u>194,337</u></u>	<u><u>205,872</u></u>
Funds	13			
Restricted funds			60,183	58,568
Unrestricted funds				
Designated funds			25,000	27,000
General funds			<u>109,154</u>	<u>120,304</u>
Total charity funds			<u><u>194,337</u></u>	<u><u>205,872</u></u>

The directors are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477(2), and that no member or members have requested an audit pursuant to section 476 of the Act.

The directors acknowledge their responsibilities for:

- ensuring that the Company keeps proper accounting records which comply with section 386 of the Act; and
- preparing financial statements which give a true and fair view of the state of affairs of the Company as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the company.

These accounts have been prepared in accordance with the special provisions applicable to companies subject to the small companies' regime.

Approved by the trustees on 31 October 2022 and signed on their behalf by



Alison Byard (Chair)

In Between Time

Notes to the financial statements

For the year ended 31 March 2022

1. Accounting policies

a) Basis of preparation

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

In Between Time 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 note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern. However, the charity faces two main risks including the continuing impact of the Covid-19 pandemic on the global and national economy; and the potential loss of core funding should our application to Arts Council England NPO 2023- 2026 be unsuccessful. The trustees have considered the impact of these issues on the charitable company's current and future financial position. The charity holds unrestricted, general reserves of £120,424 and a cash balance of £163,461. The trustees consider that the charity has sufficient cash reserves and confirmed future funding to continue as a going concern for a period of at least 12 months from the date on which these financial statements are approved.

c) Income

Income is recognised when the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Income from the government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

d) Donated services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item, is probable and the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), general volunteer time is not recognised.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity: this is normally upon notification of the interest paid or payable by the bank.

In Between Time

Notes to the financial statements

For the year ended 31 March 2022

f) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

g) Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

h) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated in proportion to direct costs, as follows:

	2022	2021
Raising funds	40%	50%
Charitable activities	60%	50%

i) Tangible fixed assets

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Furniture and equipment	25% reducing balance
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j) Debtors

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

k) Cash at bank and in hand

Cash at bank and cash 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.

l) Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Financial instruments

The charitable 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 recognised at amortised cost using the effective interest method.

In Between Time

Notes to the financial statements

For the year ended 31 March 2022

n) Pension costs

The company operates a defined contribution pension scheme for its employees. There are no further liabilities other than that already recognised in the SOFA.

o) Foreign currency transactions

Transactions in foreign currencies are translated at rates prevailing at the date of the transaction. Balances denominated in foreign currencies are translated at the rate of exchange prevailing at the year end.

p) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

There are no key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements.

In Between Time

Notes to the financial statements

For the year ended 31 March 2022

2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	2021 Total £
Income from:			
Donations	3,673	260,688	264,361
Charitable activities	-	2,864	2,864
Investment income	-	37	37
Total income	3,673	263,589	267,262
Expenditure on:			
Raising funds	-	96,316	96,316
Charitable activities	16,726	90,930	107,656
Total expenditure	16,726	187,246	203,972
Net income / (expenditure) and net movement in funds	(13,053)	76,343	63,290

3. Government grants

The charitable company receives government grants, defined as funding from Arts Council England, Bristol City Council and the Coronavirus Job Retention Scheme to fund charitable activities. The total value of such grants in the period ending 31 March 2022 was £226,496 (2021: £260,448). There are no unfulfilled conditions or contingencies attaching to these grants.

4. Income from donations

	Restricted £	Unrestricted £	2022 Total £
Grants			
Arts Council England	-	194,618	194,618
Paul Hamlyn Foundation	32,000	-	32,000
Coronavirus Job Retention Scheme	-	19,788	19,788
Bristol City Council	2,400	9,690	12,090
West of England Combined Authority	9,960	-	9,960
High Commission of Canada	950	-	950
Donations	-	10	10
	45,310	224,106	269,416

In Between Time

Notes to the financial statements

For the year ended 31 March 2022

4. Income from donations (continued)

Prior year comparative

	Restricted £	Unrestricted £	2021 Total £
Grants			
Arts Council England	-	194,618	194,618
Coronavirus Job Retention Scheme	-	51,240	51,240
Bristol City Council	-	14,590	14,590
Donations	3,673	240	3,913
	<u>3,673</u>	<u>260,688</u>	<u>264,361</u>

5. Income from charitable activities

	Restricted £	Unrestricted £	2022 Total £	2021 Total £
Sales of goods and services	<u>-</u>	<u>4,099</u>	<u>4,099</u>	<u>2,864</u>

All income from charitable activities in the prior year was unrestricted.

In Between Time

Notes to the financial statements

For the year ended 31 March 2022

6. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2022 Total £
Staff costs (note 8)	44,529	74,888	25,064	144,481
Production costs	-	62,350	-	62,350
Travel and subsistence	-	2,351	-	2,351
Marketing	-	32,108	-	32,108
Research and innovation	-	11,760	-	11,760
Consultancy	12,514	4,400	-	16,914
Accountancy	-	-	4,169	4,169
Rent and rates	-	-	910	910
Office and admin	-	-	5,005	5,005
Insurance	-	-	3,006	3,006
Depreciation	-	-	2,012	2,012
Sub-total	57,043	187,857	40,166	285,066
Allocation of support and governance costs	<u>16,066</u>	<u>24,100</u>	<u>(40,166)</u>	<u>-</u>
Total expenditure	<u>73,109</u>	<u>211,957</u>	<u>-</u>	<u>285,066</u>

Governance costs total £4,169 (2021: £3,912).

In Between Time

Notes to the financial statements

For the year ended 31 March 2022

6. Total expenditure (continued)

Prior year comparative

	Raising funds £	Charitable activities £	Support and governance costs £	2021 Total £
Staff costs (note 8)	67,436	46,264	39,570	153,270
Production costs	-	12,631	-	12,631
Travel and subsistence	-	561	-	561
Marketing	-	5,688	-	5,688
Research and innovation	-	9,411	-	9,411
Consultancy	620	4,840	-	5,460
Accountancy	-	-	3,912	3,912
Rent and rates	-	-	3,480	3,480
Office and admin	-	-	4,437	4,437
Insurance	-	-	2,680	2,680
Depreciation	-	-	2,442	2,442
Sub-total	68,056	79,395	56,521	203,972
Allocation of support and governance costs	<u>28,260</u>	<u>28,261</u>	<u>(56,521)</u>	<u>-</u>
Total expenditure	<u>96,316</u>	<u>107,656</u>	<u>-</u>	<u>203,972</u>

In Between Time

Notes to the financial statements

For the year ended 31 March 2022

7. Net movement in funds

This is stated after charging:

	2022 £	2021 £
Depreciation	2,012	2,442
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration:		
▪ Independent examination (including VAT)	2,880	2,760
▪ Other services (including VAT)	360	360

8. Staff costs and numbers

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	130,603	138,801
Social security costs	9,960	10,305
Pension costs	3,918	4,164
Total staff costs	144,481	153,270

No employee earned more than £60,000 during the year.

The key management personnel of the charitable company are the Trustees, the Artistic Director/ Co-CEO and the Co-CEO. The total employee benefits of the key management personnel were £111,279 (2021: £111,467).

	2022 No.	2021 No.
Average head count	3.6	4.0

In Between Time

Notes to the financial statements

For the year ended 31 March 2022

9. Tangible fixed assets

	Furniture and equipment £
Cost	
As at 1 April 2021 and 31 March 2022	<u>18,104</u>
Depreciation	
At 1 April 2021	10,058
Charge for the year	<u>2,012</u>
At 31 March 2022	<u>12,070</u>
Net book value	
At 31 March 2022	<u><u>6,034</u></u>
At 31 March 2021	<u><u>8,046</u></u>

10. Debtors

	2022 £	2021 £
Trade debtors	150	126
Accrued income	<u>-</u>	<u>51,394</u>
	<u><u>150</u></u>	<u><u>51,520</u></u>

11. Creditors: amounts due within 1 year

	2022 £	2021 £
Trade creditors	2,565	8,710
Accruals	3,240	7,394
Conduit funding	753	-
Other creditors	<u>963</u>	<u>1,051</u>
	<u><u>7,521</u></u>	<u><u>17,155</u></u>

In Between Time

Notes to the financial statements

For the year ended 31 March 2022

12. Analysis of net assets between funds

	Restricted funds £	Designated funds £	Unrestricted funds £	Total funds £
Tangible fixed assets	-	-	6,034	6,034
Current assets	60,183	25,000	110,641	195,824
Current liabilities	-	-	(7,521)	(7,521)
Net assets at 31 March 2022	<u>60,183</u>	<u>25,000</u>	<u>109,154</u>	<u>194,337</u>

Prior year comparative	Restricted funds £	Designated funds £	Unrestricted funds £	Total funds £
Tangible fixed assets	-	-	8,046	8,046
Current assets	58,568	27,000	129,413	214,981
Current liabilities	-	-	(17,155)	(17,155)
Net assets at 31 March 2021	<u>58,568</u>	<u>27,000</u>	<u>120,304</u>	<u>205,872</u>

In Between Time

Notes to the financial statements

For the year ended 31 March 2022

13. Movements in funds

	At 1 April 2021 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2022 £
Restricted funds					
BCC - Welcome Back	-	2,400	(2,400)	-	-
British Council	5,407	-	(8,972)	3,565	-
Paul Hamlyn	49,488	32,000	(22,363)	(3,565)	55,560
WECA	-	9,960	(9,960)	-	-
Canadian High Commission	-	950	-	-	950
Private Donation	3,673	-	-	-	3,673
Total restricted funds	58,568	45,310	(43,695)	-	60,183
<i>Designated funds</i>					
Designated fund	27,000	-	(22,000)	20,000	25,000
General funds	120,304	228,221	(219,371)	(20,000)	109,154
Total unrestricted funds	147,304	228,221	(241,371)	-	134,154
Total funds	205,872	273,531	(285,066)	-	194,337

Purposes of restricted funds

BCC - Welcome Back	To support arts projects in local neighbourhood highstreets to encourage footfall back after the pandemic.
British Council	Supporting an international exchange programme between Canadian and UK artists and arts professionals.
Paul Hamlyn	A more and better grant to deliver a three-year programme called "We Are Bristol" to increase our impact and effectiveness and to build stronger city-wide engagement. Project has been extended due to low activity during the pandemic.
WECA	Joy Project, focussing on local engagement between local residents of Bristol neighbourhoods and a local poet, activist and cultural producer Muneera Pilgrim exploring 'joy' as an act of self-care and resistance.
Canadian High Commission	R&D through collaboration between Canadian and UK artists to support Wildness programme in 22/23.
Private Donation	Towards 'We See Fireworks' the In Between Time archive project.

In Between Time

Notes to the financial statements

For the year ended 31 March 2022

13. Movements in funds (continued)

Purposes of designated funds

Designated fund To support our public programme including IBT21 Festival in 21/22 and Wildness in 22/23. Wildness is a new public programme of wild creativity focused on sustainability and action against climate change.

Transfers between funds

Transfers between funds relate to a designated fund, currently to support our public programmes including IBT21 Festival and Wildness. Also to top up an overspend in the British Council fund from the Paul Hamlyn fund.

Prior year comparative

	At 1 April 2020 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2021 £
Restricted funds					
British Council	5,407	-	-	-	5,407
Paul Hamlyn	66,214	-	(16,726)	-	49,488
Private Donation	-	3,673	-	-	3,673
Total restricted funds	71,621	3,673	(16,726)	-	58,568
Unrestricted funds					
<i>Designated funds</i>					
Designated fund	-	-	(3,000)	30,000	27,000
General funds	70,961	263,589	(184,246)	(30,000)	120,304
Total unrestricted funds	70,961	263,589	(187,246)	-	147,304
Total funds	142,582	267,262	(203,972)	-	205,872

14. Related party transactions

There were no related party transactions in the year.

In the prior year the aggregate of trustee donations were £3,673 from one trustee, which was gifted towards the We See Fireworks fund. There were no trustee donations during the year.