

Company no. 07083317  
Charity no. 1161096

**In Between Time**  
**Report and Unaudited Financial**  
**Statements**  
**31 March 2023**

## **In Between Time**

### **Reference and administrative details**

**For the year ended 31 March 2023**

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<b>Company number</b>	07083317
<b>Charity number</b>	1161096
<b>Registered office</b>	PO Box 3541 In Between Time Main Bristol BS6 9QY
<b>Trustees</b>	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 Vallejo Gantner Stephen Hodge Jasmine Ketibuah-Foley      Resigned 12 September 2023 Noemi Lakmaier Marcus Smith
<b>Bankers</b>	Lloyds Bank                      Triodos Bank Unit 44-45                      Deanery Road George White Street          Bristol Bristol                          BS1 5AS BS1 3BA
<b>Independent examiners</b>	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 2023**

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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**

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.

Over the last year, In Between Time was successful in raising funds to support the delivery of a new artistic programme, additional to our biennial festival activity. Entitled IBT Wildness, it delivered an international artistic programme, testing new sustainable production and touring models, expanding our European networks through new international funding and partnerships.

We remained future focused, completing our final evaluation of We Are Bristol supported by Paul Hamlyn Foundation leading to a newly solidified and tested approach to our community engagement programmes.

Our Co-CEO was accepted as a 'Fellow of the Royal Society of the Arts' for work around social justice and sustainability, and our Artistic Director/CEO elected as a Bristol City International Ambassador.

In October 2022 we were notified that we would be released from Arts Council England's National Portfolio at the end of March 2023. At which time we implemented our mitigation plans, reducing staffing costs, other overheads and revised our reserves policy. We were successful in raising Arts Council Transition Funding to support our transition to a new business model focusing on diverse income generation, strategic partnership working and a commitment to nationally strategic public engagement, artist and artform development.

We are proud of our ten-year position within the Arts Council's National Portfolio which has seen us deliver five influential international festivals and a programme of year-round audience engagement and artistic development in Bristol and throughout the UK. The trustees remain grateful for this decade of investment and look forward to developing a new relationship with Arts Council England that reflects the future journey of IBT.

#### **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.

## In Between Time

### Report of the trustees

#### For the year ended 31 March 2023

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##### Achievements and performance

##### Artistic Programme and Audience Reach

During 2022 we delivered IBT Wildness, a summer programme inviting audiences to plunge into forests and conjure wilderness in urban spaces to rediscover the connection between humans and nature. We forged partnerships with local businesses through Broadmead Bid who supported the siting and marketing of our events. We partnered with Festival of Nature and local community arts charity Trinity Arts, in Easton, offering us discounted space hire, tech venue and stewarding staff, communications and support for our targeted participation programmes aimed at local community networks.

Wildness was supported by the IETM's Perform Europe programme, a Creative Europe initiative to support the testing of sustainable production and touring models. We worked with a network of presenting partnerships across Europe including Helsingor Theatre / Passage Festival in Denmark, Siesmograf in Catalunya, and Big Pulse Dance Network (Tanz Im August in Berlin, Tanec Praha in Prague, New Baltic Dance in Lithuania). Perform Europe investment helped us present **Woods** by Clarice Lima and **SlowMo** by Instant Dissidence, whilst offering 13 local participants honorariums, childcare and travel expenses. We offered paid employment to a crew of 11 people across marketing, stewarding and artist support roles and 4 volunteer opportunities.

**Woods** was a live participatory performance that blurs the lines between live performance, visual arts, and fashion design. Creating a biodiverse landscape at the heart of the city, the artists worked with a cast of local people to create a forest of head stands which grow and fall wearing splayed out fabric skirts made from recycled fabric waste forming tree roots over their heads. The strength and instability of the body against the city's concrete and glass reflects nature's power and fragility in the face of human intervention.

Woods was created and performed by Brazilian choreographer Clarice Lima with performers Nina Fajdiga & Aline Bonamin and 13 local Bristolians. The performance and tour were produced by Portuguese Creative Producer Catarina Saraiva from Linha de Fuga and Festival Verao Azul in Portugal. Recruiting local head standers in each location, Woods toured to Catalunya, Germany, Lithuania and Czech Republic before arriving in Bristol.

We recruited 13 local Bristolians through open calls and workshops leading to three site specific performances outdoors in Broadmead Shopping precinct, reaching a footfall audience of 11,000+.

Instant Dissidence, led by dancer / choreographer Rita Marcalo, make artistic work that reduces environmental impact, including travelling slowly and sustainably, living consciously, and working with partners that do the same. Based in Ireland and working with three Bristol based co-creators, Instant Dissidence developed SlowMo whilst travelling through Cyprus, Denmark, Sweden, and Italy, ending their journey in Bristol where it was performed on the streets in Broadmead Shopping Centre, as a series of short dances across multiple sites.

In the face of the realities of the climate crisis, SlowMo offered a radical innovative approach to artistic production and distribution, foregrounding sustainable connection across borders by touring large distances by land and sea, whilst producing en route and in direct response to the sites and people they met along the way.

## **In Between Time**

### **Report of the trustees**

#### **For the year ended 31 March 2023**

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We continued to present Sylvia Rimat's Some People Climb Up (SPCU) a site-specific geo located app and immersive site-specific audio walk through Leigh Woods, which encourages a sensory exploration of the woods as a network of knowledge and stories. SPCU sold 37 downloads across the year and was experienced by an estimated 250 people across the different seasons and shared amongst families and friends.

As part of Wildness in June, Sylvia performed limited capacity live group walks for 23 people on location in Leigh Woods, offering a unique merge of live and digital performance and insight into how the app was made.

In addition to our footfall audience of 11,000+ we continue to maintain our digital reach which currently stands at over 22,000; including Facebook +6K, Twitter +8K, Instagram +2K, Mailchimp & website average users +6K.

#### **We Are Bristol**

Initiated in 2018, ***We Are Bristol*** set out to explore how live art might be used to increase and empower civic engagement. Approaching the end of the Paul Hamlyn Foundation funded programme, 2022/23 has been a year of review, evaluation, and dissemination of findings. Over the 5-year lifetime of the project we have made 14 remarkable projects bringing together international artists with 625 local co-creators, using the strategies of live art in the creation of film, sound, poetry, text, theatre, and public art, attracting over 143,000 local and international audiences.

Working with evaluation specialists Gaia Rosenberg Colorni and Letty Clarke, we have undertaken peer reviews with all stakeholders including participants, artists, staff, and partners. Work carried out under the programme including SWOT analysis; correlating data and dissemination outputs including videos, an illustrated timeline, an interactive publication, and a series of toolkits to be used and shared across the national and international live art sectors by IBT in the future.

These include:

- The Tactics of Live Art, a toolkit to be used to lead public engagement and professional development going forward;
- The Theory of Exchange, an organisational modus operandi that embeds the idea of democratic exchange and collaborative leadership to inform future programme; and
- The Artist Led Tool Kit for Working with Communities, conceived and written by artist Muneera Pilgrim and evaluator Gaia Rosenberg Colorni, to be shared with artists.

We have established new depths of understanding about work with communities and its organisational implications. We have empowered civic engagement, gathered, and shared quantitative and qualitative evidence of the social value and impact of live art. We have established fully tested models, reminding us that participation takes many forms: nominal, directed, creative, collaborative. This learning establishes priorities for IBT's future, influencing the development of new projects that enable the full spectrum of participatory experience and, opening opportunities for many more people who will feel part of the work we do in the future.

As part of our transition work, we have developed an action plan in which we will advocate for live art as a tactic for co-creation and social cohesion; commit to skilling up a new generation of UK live artists in socially engaged practice; measure success by the quality of engagement and its legacy, not the quantity of people engaged.

## **In Between Time**

### **Report of the trustees**

#### **For the year ended 31 March 2023**

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Co-creation with communities is now firmly established as a leading USP of our future plans for deeper connection with partners and with Paul Hamlyn Foundation.

#### **Joy Project**

In early April 22, we concluded ***The Joy Project***, with the release of Muneera Pilgrim's poetry commission, ***The Joy Poem***, in text, public art, audio and film formats. The Joy Poem is Pilgrim's first major public artwork. It was developed during the covid pandemic, targeting underrepresented communities in areas of Bristol that are traditionally least engaged in cultural activity. Located across nine poster sites in four Bristol neighbourhoods, City Centre, Easton, St Werburghs and St Pauls, excerpts from the poem accompanied a QR code containing an audio performance of the poem. A film was also produced, showing Pilgrim performing the work, which was viewed 160 times on YouTube, poster sites reached audiences of 3,254,672 across its four-week duration.

#### **Artist as Changemaker**

IBT were selected to participate in the International Touring and Environmental Responsibility (ITER) programme, led by Julie's Bicycle, and supported by Danish Arts Fund, and Arts Council England. This programme spearheaded deep research and exchange through which we were selected for funding through the Danish Arts Council to deliver 'Artists as Change Maker' supporting UK / Danish cultural organisational exchange. Developed in partnership with Helsingor Theatre / Passage Festival in Denmark, together we undertook research into radical new models of sustainable production, touring and organisation.

We met with our partners, travelling to Denmark by train across Europe experiencing the impact of slow travel on planning, time, and resources. As part of the programme, we attended a Climate Salon with Nordic sustainability specialists Rethink/Stageart (Bæredygtig Scenekunst), shared policies and action plans, and attended influential bespoke sessions led by our artist partners, Sisters Hope (DK) and Mechanimal (UK). The project continued to August 2023.

#### **Talent development**

Talent development remains one of our core programme strands and we continue to provide opportunities and commitment to artists, freelancers, and producers. During 2022/23 we provided:

- 11 paid employment opportunities within our Wildness programme providing early career experience across production, event management, marketing, and production and 4 volunteer training and development opportunities;
- 14 paid employment opportunities for local freelancers across all projects;
- A workshop with Instant Dissidence for 8 local people;
- 14 performance and workshop opportunities for 13 local people led by choreographer Clarice Lima;
- Paid employment to UK artist Tom Bailey (Mechanimal) as part of Artist as Change Maker with Helsingor Theatre in Denmark supported by Danish Arts Council. Tom travelled with us to Denmark to meet Helsingor Theatre and Danish artists Sisters Hope. He is now providing provocations and a workshop to support more sustainable ways of working as the project continues into 2023/24;
- 10 free professional development opportunities for mid-career, UK-based producers who have been working for between 5-10 years at our annual Producer Farm, a joint initiative with IBT, Fuel, Bristol Old Vic Ferment, Dance Umbrella, and Coombe Farm Studios; and
- A circus and live art workshop with Circomedia and Australia's Branch Nebula for 20 local people.

## **In Between Time**

### **Report of the trustees**

#### **For the year ended 31 March 2023**

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Across 2023/24 we will develop a core part of our business plan called the Wild School of Live Art. A national talent development programme investing in diverse early career artist development with a network of national partners. The project will provide bursaries for a cohort of artists to join a programme of learning outside formal education benefiting from mentorship from sector leaders, national and international artists, and partners, leading to a series of commissions and creation of new work and presenting opportunities. We have received funds from the Leche Trust and are in the second stage of the application process with Jerwood Arts to support a pilot of this work across 2023/24.

We continue to support artists to develop their work with us. Projects include:

**Kristina Veasey** - Development of new work, Capturing the Forest, exploring access to the forest for people with disabilities and chronic health conditions.

- In July we commissioned UK artist Kristina Veasey to undertake R&D into a new project, Capturing The Forest, in collaboration with University of West England's Augmented Reality Lab.
- We raised investment for the project to continue to production in 2024 through British Council / Unlimited in partnership with Brazilian artist Alejandro Ahmed and Panorama Festival, Rio de Janeiro.

**The Only Animal (Canada)** – Development of new long-term engagement work with young people called 'A Thousand Year Theatre.'

- Initial research & development set to begin across 2023/24, supported by The Canadian High Commission.

**Mammalian Diving Reflex, artists based in Canada** – Development of new work co-created with young people supporting young people's mental health. Co-created and presented across borders using digital technology.

- We are currently seeking funding in Canada and the UK to support initial research and development across 2023/24.

**Branch Nebula, artists based in Australia** – Development of new work artwork co-created with local front-line workers.

- We are currently seeking funding in Australia and the UK to support research and development across 2023/24.

### **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 will 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.

## **In Between Time**

### **Report of the trustees**

#### **For the year ended 31 March 2023**

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We continued to engage with Audience Agency, Indigo, and The Centre for Cultural Value for updated audience research around effects of the pandemic on the audience relationship to culture, and the slower than expected return to cultural events. To mitigate this our Wildness programme, June 22, included a mixture of ticketed and free events. Building on our pilots from IBT21 The Rupture, we continued with our Pay What You Can Scheme for all ticketed events with the aim of reaching across a range of incomes. We placed ticket prices across four different price points, 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 sited two of our events within the public wheelchair accessible areas of the Broadmead Shopping precinct, bringing footfall and trade to local businesses. We kept audiences informed by placing a public digital pin on Google Maps of the site and sending updates and directions to the public via social media.

With support from Perform Europe we were able to offer five travel bursaries and childcare to the participants taking part in Woods, a project within our Wildness programme. We offered paid employment to eleven diverse stewards working with us on the programme gaining valuable experience to further their careers.

The Wildness programme attracted a high proportion of local audiences which was our intention for this programme in support of its sustainability targets: 75% of survey respondents were from Bristol; 22% from rest of the UK; 3% international.

We believe our audience data this year is not typical as it is affected by the well known challenges in obtaining data from passing audiences for outdoor work. Notably there was a high proportion of audiences identifying as deaf, disabled or having a long-term health condition (23% of surveyed audiences compared to 17% Bristol 2011 census) and non-British people from 'Other' White backgrounds (15%, vs 5.1% Bristol census). 9% of surveyed audiences were from Global Majority Communities (who represent 16.7% of Bristol population according to the Bristol census). 6% of surveyed audiences were young people between 16 and 34 years old (compared to 34% Bristol census data). Notably, 27% of surveyed Wildness audiences were 35-44 (vs 15% Bristol census). 69% of surveyed audiences said they were professionally involved with the arts. 69% of surveyed audiences identified they were employed full-time; 8% unemployed.

13 nationalities were represented across Wildness staff team, artists and programme participants: Belgium, Brazil, Denmark, France, Germany, India, Ireland, Italy, Portugal, Slovenia, Sweden, Ukraine and the UK. 57% of this overall group was international, 43% were UK nationals (out of a team of 37).



## **In Between Time**

### **Report of the trustees**

#### **For the year ended 31 March 2023**

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##### **International and Sectoral Leadership**

We continue to support and advocate for live artists and the UK's live art sector through our local, national and international networks. Collaborations include:

- Securing investment and a new European co-presentation network from IETM's Perform Europe;
- Learning from, working with Julie's Bicycle, and securing investment and collaboration towards our continued leadership in sustainable internationalism with our new partners Helsingor Theatre, resulting in investment through the Danish Arts Council to deliver 'Artists as Change Maker';
- Working in collaboration with Circomedia and the Australia Council to host Australian Theatre Company Branch Nebula;
- Continued collaboration with Australian Performing Arts Market (APAM) with Helen Cole being commissioned to lead a networking event and discussion on digital liveness called Gather Round as part of Pause Play Perform, APAM's 2022 International Conference;
- Sponsored invitation for Helen Cole to attend Onassis Foundation's ONX Studio Showcase as part of APAP/Under the Radar in New York in January 2023;
- Our collaboration with Panorama Festival's innovative RAFT project continues, 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. One of these artists Alejandro Ahmed has been invited by IBT to collaborate with Kristina Veasey in the making of Capturing the Forest in 2024, funded by British Council and Unlimited;
- Helen Cole appointed as Bristol City International Ambassador by Bristol City Mayor Marvin Rees;
- Helen Davies became a Fellow of the Royal Society for Arts; and
- Along with our Co-Chair Alison Byard we attended the AMA/Arts Fundraising & Philanthropy course covering cause, brand, audience development, fundraising and marketing strategies.

##### **Environmental Sustainability**

In Between Time will continue to grow its commitment to environmental sustainability as a core part of our programme and organisational priorities. 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.

Our Wildness programme focused on sustainability and connection to nature as core themes. We invited our audiences to plunge into forests and conjure wildness in urban spaces. We worked with Perform Europe to present works utilising sustainable production and touring including using recycled materials, lo-fi production methods and travelling by land and sea. 100% of our surveyed audiences said they were concerned or worried about climate change. 93% agreed that "Cultural organisations have a responsibility to influence society to make radical change to address the climate emergency".

In support of this theme, we continued our partnership with Citizen Tickets donating 5p of every ticket sold to planting trees with the UK National Forest. We added information to each event on our website, informing audiences what steps we had taken within the production to address sustainability and, we encouraged local audiences to attend our programmes using low carbon travel and siting in public places accessible by public transport.

## **In Between Time**

### **Report of the trustees**

#### **For the year ended 31 March 2023**

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Our partnership with Helsingør Theatre, Denmark for 'Artist as Change Makers' explored new ways of working more sustainably. During 2022/23 we travelled to Denmark using low carbon travel across land, attended a climate salon with Rethink/Stageart (Bæredygtig Scenekunst) and undertook workshops with artists Sisters Hope in Denmark and Tom Bailey (Mechanimal) from Bristol. The project continues into 2023/24 with further provocations from the change maker artists which continue to inform our SMART objectives towards achieving our sustainability goals.

We will continue to reduce the impacts of our business by working remotely. 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 continue to invest in digital programming and digital upskilling of our team. We continue to track our progress by Julie's Bicycle CG tools and use this data to inform our environmental performance and progress, distributing this internally & externally through dashboard reports.

We continue to be part of the sustainability training workforce for the future programme in Clean Growth with UWE (University of West of England) Bristol; supporting businesses to become more sustainable. Training has included metrics and data collection and analysis, carbon budgets and sustainability certifications.

#### **Financial review**

2022/23 has been a year of organisational development and building security for our future. Successful European partnership funding totalling £20,858 allowed us to secure new international and new local partnerships, testing and embedding new ways of working locally with our Wildness programme in June. We partnered with Broadmead Bid who gave us access to their outdoor spaces in-kind, The Island who provided our warm-up spaces and Trinity Community Arts who provided our community hub for rehearsals, gatherings, and workshops. We were able to offer 11 paid entry level jobs into the sector across marketing, event management and stewarding and we paid local participants as honorariums, childcare and travel support to take part in our events. We continued our Pay What You Can Scheme and although most events were free to attend, we raised £382 in box office and donations across the Wildness Programme.

We invested £18,500 in consultancy and fundraising support across 2022/23 securing a clear case for support for our future programme, Wild School of Live Art, and core costs. We have developed and continue to maintain a clear prospects list, updated quarterly to secure new opening funds. Trustees would like to acknowledge the support of new funding from Foyle Foundation.

Upon news of release from the Arts Council National Portfolio in November 2022, we implemented our mitigation plan by lowering core costs and ending the employment contracts with our Producer and freelance Fundraising Specialist saving £44,000 per year. Unrelated to the above, our Finance and Operations Manager also resigned from post saving a further £30,000 per year by outsourcing day-to-day financial operations (bookkeeping). These savings will help us navigate a new future and redevelopment of our business plan, transitioning to lower core salaried roles and more freelance support. This helps us to remain agile and responsive to changing environments whilst pulling in specific expertise where it is needed most at various times.

We end the year with healthy reserves totalling £147,860. Restricted funds of £9,754 include carry forward of Canadian High Commission £950, private donation towards We See Fireworks £3,673 and £5,131 from Danish Arts Council for the completion of Artist as Change Maker project in 2023.

## **In Between Time**

### **Report of the trustees**

#### **For the year ended 31 March 2023**

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High unrestricted reserves of £138,106 and a revised reserves target in line with lower operating costs have allowed us to designate £50,000 towards programmes in 2023/24. This sees our designated funds increase to £50,000 and we carry forward unrestricted general reserves of £88,106 to 2023/24.

We have currently raised £155,000 towards activity and operations in 2023/24. Confirmed funds include £113,533 from Arts Council England through their transition programme supporting organisations to transition out of the National Portfolio; £20,000 towards core costs from Foyle Foundation, £17,450 from Unlimited and British Council to support our project management of 'Capturing the Forest' and sustained core funds from Bristol City Council at £9,690. Other warm prospects include £30,000 from Jerwood Arts towards a pilot of the Wild School of Live Art Talent Development programme in 2023/24 which we are at second stage application and a large 2-year strategic project grant for Wild School of Live Art delivery across 2024-26.

Our transition plan includes a full financial review to establish a clear outlook of the new environment we will be operating within, and the opportunities and threats contained within. This will help us to develop a clear fundraising strategy in line with our new business plan, to support our activity and establish income generation across our programme, building our prospects and individual giving development.

#### **Reserves policy**

Considering organisational changes to staff numbers and a lowering of core costs as part of our NPO (National Portfolio Organisation) mitigation plan, trustees have reviewed our reserves policy to reflect these changes. We will continue to review our reserves target annually. Our revised reserves target is £49,608, equal to 3 months' operating, redundancy and closure costs. Our unrestricted reserves are split across general funds and designated funds.

Any in year surplus over target is allocated to designated funds ensuring our ability to continue our charitable activity each year and securing achievable reserves 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's reserves are held separately to the company's daily current account across a savings account (Lloyds Bank) and a Treasurers' Reserves Charity 90-day notice account (Triodos Bank).

#### **Plans for the future**

Future plans include transitioning to a new business model of annual programming rather than biennial festival activity. This programme includes developing new work and touring of IBT productions, working in partnership across multiple locations through inter/national co-production and touring, sustainable international import and export and UK artist development. From 2024 our work will centre on our core purpose - a globally significant 'home' for sustainable internationalism in the arts.

## **In Between Time**

### **Report of the trustees**

#### **For the year ended 31 March 2023**

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We will be:

- Co-creating unusual and transformative collective artistic experiences;
- Bringing the world's most unusual artists together to co-create with each other and the UK's communities;
- Creating the Wild School of Live Art to seed urgent innovation, future collaboration, regenerative practices;
- Developing and touring IBT artworks and productions;
- Leading the UK and international arts sector through models of thought leadership;
- Continuing to build on our global reputation and networks of international and UK partnership; and
- Producing programmes of sustainable artist development, co-production, import, export and touring.

Our work will bring an emerging generation of leading UK and international artists together with communities seeding urgent innovation, future collaboration, learning, exchange and regenerative practices in response to the challenges, hopes and dreams of our times.

#### **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 alongside lived experience across disability, gender, and race. Development of a new chair remains a priority across 2023/24 as part of our transition to new models of working outside of the Arts Council England Portfolio.

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.

#### **Risk statement**

The trustees have carefully considered the impact of not receiving Arts Council England NPO funding 2023-2026. The key risk to the charity is the current fundraising climate, impacted by the ongoing effects of the pandemic on the economy, and potential for the organisation to generate funding that supports core costs and programme activity. However, Arts Council England have stated that they value the work of the organisation and suggest that National Project Grants are an appropriate funding route. The trustees are confident that this, along with their support through Transitions Funding, reduction in overheads and staffing costs, scalable programme plans, a clear and focused income generation strategy based on diverse sources, plus healthy reserves will all contribute to mitigating this risk.

## **In Between Time**

### **Report of the trustees**

#### **For the year ended 31 March 2023**

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##### **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 1 November 2023 and signed on their behalf by



Alison Byard (Chair)

## **Independent examiner's report**

### **To the trustees of**

#### **In Between Time**

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I report to the trustees on my examination of the accounts of In Between Time (the charitable company) for the year ended 31 March 2023, which are set out on pages 14 to 25.

#### **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: 3 November 2023

**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 2023

	Note	Restricted £	Unrestricted £	2023 Total £	2022 Total £
<b>Income from:</b>					
Donations	4	29,979	204,598	<b>234,577</b>	269,416
Charitable activities		-	3,452	<b>3,452</b>	4,099
Investment income		-	397	<b>397</b>	16
<b>Total income</b>		<u>29,979</u>	<u>208,447</u>	<u><b>238,426</b></u>	<u>273,531</u>
<b>Expenditure on:</b>					
Raising funds	5	-	116,567	<b>116,567</b>	73,109
Charitable activities	5	<u>80,408</u>	<u>87,928</u>	<u><b>168,336</b></u>	<u>211,957</u>
<b>Total expenditure</b>		<u>80,408</u>	<u>204,495</u>	<u><b>284,903</b></u>	<u>285,066</u>
<b>Net income / (expenditure) and net movement in funds</b>	6	(50,429)	3,952	<b>(46,477)</b>	(11,535)
<b>Reconciliation of funds:</b>					
Total funds brought forward		<u>60,183</u>	<u>134,154</u>	<u><b>194,337</b></u>	<u>205,872</u>
<b>Total funds carried forward</b>	12	<u><u>9,754</u></u>	<u><u>138,106</u></u>	<u><u><b>147,860</b></u></u>	<u><u>194,337</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 12 to the accounts.

## In Between Time

### Balance sheet

As at 31 March 2023

	Note	£	2023 £	2022 £
<b>Fixed assets</b>				
Tangible assets	8		<u>4,525</u>	<u>6,034</u>
<b>Current assets</b>				
Debtors	9	439		150
Cash at bank and in hand		<u>150,244</u>		<u>195,674</u>
		<b>150,683</b>		195,824
<b>Liabilities</b>				
Creditors: amounts falling due within 1 year	10	<u>(7,348)</u>		<u>(7,521)</u>
<b>Net current assets</b>			<u>143,335</u>	<u>188,303</u>
<b>Net assets</b>	11		<u>147,860</u>	<u>194,337</u>
<b>Funds</b>	12			
Restricted funds			9,754	60,183
Unrestricted funds				
Designated funds			50,000	25,000
General funds			<u>88,106</u>	<u>109,154</u>
<b>Total charity funds</b>			<u>147,860</u>	<u>194,337</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 1 November 2023 and signed on their behalf by



Alison Byard (Chair)



## **In Between Time**

### **Notes to the financial statements**

#### **For the year ended 31 March 2023**

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#### **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 not being in receipt of core funding from Arts Council England NPO 2023 - 2026. The trustees have considered the impact of these issues on the charitable company's current and future financial position. The charity holds unrestricted reserves of £138,106 and a cash balance of £150,244. 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 2023

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##### 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:

	2023	2022
Raising funds	40%	40%
Charitable activities	60%	60%

##### 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 2023

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**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.

## 2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	2022 Total £
<b>Income from:</b>			
Donations	45,310	224,106	<b>269,416</b>
Charitable activities	-	4,099	<b>4,099</b>
Investment income	-	16	<b>16</b>
<b>Total income</b>	<b>45,310</b>	<b>228,221</b>	<b>273,531</b>
<b>Expenditure on:</b>			
Raising funds	-	73,109	<b>73,109</b>
Charitable activities	43,695	168,262	<b>211,957</b>
<b>Total expenditure</b>	<b>43,695</b>	<b>241,371</b>	<b>285,066</b>
<b>Net income / (expenditure) and net movement in funds</b>	<b>1,615</b>	<b>(13,150)</b>	<b>(11,535)</b>

## In Between Time

### Notes to the financial statements

#### For the year ended 31 March 2023

#### 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 (2022 only) to fund charitable activities. The total value of such grants in the period ending 31 March 2023 was £204,308 (2022: £226,496). There are no unfulfilled conditions or contingencies attaching to these grants.

#### 4. Income from donations

	Restricted £	Unrestricted £	2023 Total £
<b>Grants</b>			
Arts Council England	-	194,618	<b>194,618</b>
Tanec Praha	14,913	-	<b>14,913</b>
Embassy of Denmark	11,000	-	<b>11,000</b>
Bristol City Council	-	9,690	<b>9,690</b>
Instant Dissidence	4,066	-	<b>4,066</b>
Donations	-	290	<b>290</b>
	<u>29,979</u>	<u>204,598</u>	<u><b>234,577</b></u>

#### Prior year comparative

	Restricted £	Unrestricted £	2022 Total £
<b>Grants</b>			
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
	<u>45,310</u>	<u>224,106</u>	<u>269,416</u>

## In Between Time

### Notes to the financial statements

For the year ended 31 March 2023

#### 5. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	2023 Total £
Staff costs (note 7)	76,681	51,385	33,030	<b>161,096</b>
Production costs	-	16,527	-	<b>16,527</b>
Travel and subsistence	-	9,936	-	<b>9,936</b>
Marketing	-	40,836	-	<b>40,836</b>
Research and innovation	-	20,228	-	<b>20,228</b>
Consultancy	20,269	-	-	<b>20,269</b>
Accountancy	-	-	4,310	<b>4,310</b>
Rent and rates	-	-	960	<b>960</b>
Office and admin	-	-	6,722	<b>6,722</b>
Insurance	-	-	2,510	<b>2,510</b>
Depreciation	-	-	1,509	<b>1,509</b>
<b>Sub-total</b>	<b>96,950</b>	<b>138,912</b>	<b>49,041</b>	<b>284,903</b>
Allocation of support and governance costs	19,617	29,424	(49,041)	-
<b>Total expenditure</b>	<b>116,567</b>	<b>168,336</b>	<b>-</b>	<b>284,903</b>

Governance costs total £3,591 (2022: £3,240).

#### Prior year comparative

	Raising funds £	Charitable activities £	Support and governance costs £	2022 Total £
Staff costs (note 7)	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
<b>Sub-total</b>	<b>57,043</b>	<b>187,857</b>	<b>40,166</b>	<b>285,066</b>
Allocation of support and governance costs	16,066	24,100	(40,166)	-
<b>Total expenditure</b>	<b>73,109</b>	<b>211,957</b>	<b>-</b>	<b>285,066</b>

## In Between Time

### Notes to the financial statements

#### For the year ended 31 March 2023

##### 6. Net movement in funds

This is stated after charging:

	2023 £	2022 £
Depreciation	1,509	2,012
Trustees' remuneration	Nil	Nil
Trustees' reimbursed expenses	Nil	Nil
Independent examiners' remuneration:		
▪ Independent examination (excluding VAT)	2,600	2,400
▪ Other services (excluding VAT)	638	710

##### 7. Staff costs and numbers

Staff costs were as follows:

	2023 £	2022 £
Salaries and wages	145,951	130,603
Social security costs	10,928	9,960
Pension costs	4,217	3,918
<b>Total staff costs</b>	<b>161,096</b>	<b>144,481</b>

No employee earned more than £60,000 during the current or prior 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 £111,155 (2022: £111,279).

	2023 No.	2022 No.
Average head count	3.6	3.6

## In Between Time

### Notes to the financial statements

For the year ended 31 March 2023

#### 8. Tangible fixed assets

	Furniture and equipment £
<b>Cost</b>	
As at 1 April 2022 and 31 March 2023	<u><b>18,104</b></u>
<b>Depreciation</b>	
At 1 April 2022	12,070
Charge for the year	<u>1,509</u>
At 31 March 2023	<u><b>13,579</b></u>
<b>Net book value</b>	
<b>At 31 March 2023</b>	<u><u><b>4,525</b></u></u>
At 31 March 2022	<u><u>6,034</u></u>

#### 9. Debtors

	2023 £	2022 £
Trade debtors	150	150
Other debtors	<u>289</u>	<u>-</u>
	<u><b>439</b></u>	<u><b>150</b></u>

#### 10. Creditors: amounts due within 1 year

	2023 £	2022 £
Trade creditors	1,472	2,565
Accruals	3,200	3,240
Deferred income*	1,600	-
Conduit funding	669	753
Other creditors	<u>407</u>	<u>963</u>
	<u><b>7,348</b></u>	<u><b>7,521</b></u>

\*Deferred income comprises partner production fees received in advance of delivery.

## In Between Time

### Notes to the financial statements

For the year ended 31 March 2023

#### 11. Analysis of net assets between funds

	Restricted funds £	Designated funds £	General funds £	Total funds £
Tangible fixed assets	-	-	4,525	<b>4,525</b>
Current assets	10,954	50,000	89,729	<b>150,683</b>
Current liabilities	(1,200)	-	(6,148)	<b>(7,348)</b>
<b>Net assets at 31 March 2023</b>	<b><u>9,754</u></b>	<b><u>50,000</u></b>	<b><u>88,106</u></b>	<b><u>147,860</u></b>
<b>Prior year comparative</b>				
	Restricted funds £	Designated funds £	General 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)
<b>Net assets at 31 March 2022</b>	<b><u>60,183</u></b>	<b><u>25,000</u></b>	<b><u>109,154</u></b>	<b><u>194,337</u></b>



## In Between Time

### Notes to the financial statements

For the year ended 31 March 2023

#### 12. Movements in funds

	At 1 April 2022 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2023 £
<b>Restricted funds</b>					
Paul Hamlyn	55,560	-	(55,560)	-	-
Canadian High Commission	950	-	-	-	<b>950</b>
Private Donation	3,673	-	-	-	<b>3,673</b>
Perform Europe	-	18,979	(18,979)	-	-
Danish Embassy	-	11,000	(5,869)	-	<b>5,131</b>
<b>Total restricted funds</b>	<b>60,183</b>	<b>29,979</b>	<b>(80,408)</b>	<b>-</b>	<b>9,754</b>
Designated funds	25,000	-	-	25,000	<b>50,000</b>
General funds	109,154	208,447	(204,495)	(25,000)	<b>88,106</b>
<b>Total unrestricted funds</b>	<b>134,154</b>	<b>208,447</b>	<b>(204,495)</b>	<b>-</b>	<b>138,106</b>
<b>Total funds</b>	<b>194,337</b>	<b>238,426</b>	<b>(284,903)</b>	<b>-</b>	<b>147,860</b>

#### Purposes of restricted funds

Paul Hamlyn	A 'More and Better' grant, designed to support organisations to increase their impact and effectiveness and to build stronger and better evidence of outcomes. This grant delivered a three-year programme called "We Are Bristol". The project was extended due to low activity during the pandemic and concluded in March 2023.
Canadian High Commission	R&D through collaboration between Canadian and UK artists to support Wildness programme. This has been extended to 2023/24.
Private Donation	Towards 'We See Fireworks' the In Between Time archive project. This is scheduled to begin Spring 2024.
Perform Europe	Grant share, for SlowMo and Woods, part of the Wildness programme. Wildness was partly supported by the IETM's (International Network for Contemporary Performing Arts) Perform Europe programme, a Creative Europe initiative to support the testing of sustainable production and touring models. We worked with a network of presenting partnerships across Europe to present Woods and SlowMo in Summer 2022.
Danish Embassy	Received £11,000 towards Artist as ChangeMaker, part of the Wildness programme. This project is funded as part of the programme "Open Call: International Touring and Environmental Sustainability" funded by Arts Council England, The Embassy of Denmark, London, Julie's Bicycle and the Danish Arts Foundation. £11,000 was paid to IBT from the Danish Embassy, London. £5,131 of this is being carried forward to 2023/24 to complete remaining workshops and evaluation.

## In Between Time

### Notes to the financial statements

#### For the year ended 31 March 2023

#### 12. Movements in funds (continued)

##### Purposes of designated funds

Designated funds To support core costs during the organisation's transition to a new business model, and ongoing support of our public programme across 2023-2026.

##### Transfers between funds

Transfers between funds are to top up the designated funds, as described above.

##### Prior year comparative

	At 1 April 2021 £	Income £	Expenditure £	Transfers between funds £	At 31 March 2022 £
<b>Restricted funds</b>					
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)	<b>55,560</b>
WECA	-	9,960	(9,960)	-	-
Canadian High Commission	-	950	-	-	<b>950</b>
Private Donation	3,673	-	-	-	<b>3,673</b>
<b>Total restricted funds</b>	<b>58,568</b>	<b>45,310</b>	<b>(43,695)</b>	<b>-</b>	<b>60,183</b>
Designated funds	27,000	-	(22,000)	20,000	<b>25,000</b>
General funds	120,304	228,221	(219,371)	(20,000)	<b>109,154</b>
<b>Total unrestricted funds</b>	<b>147,304</b>	<b>228,221</b>	<b>(241,371)</b>	<b>-</b>	<b>134,154</b>
<b>Total funds</b>	<b>205,872</b>	<b>273,531</b>	<b>(285,066)</b>	<b>-</b>	<b>194,337</b>

#### 13. Related party transactions

There were no related party transactions in the current or prior year.