

CHARITY NEEDS FOUNDATION



Charity Needs Foundation Annual Return and Trustee Report

Reporting Period: April 6, 2024 — April 5, 2025

Trustees: Jonathan Fleming (Founder), Andrea Arnold, Hazel Arnold

Overview

The 2024-2025 reporting period marks a definitive strategic pivot for the Charity Needs Foundation (CNF). While the trustees were individually engaged in significant academic and professional transitions, these efforts were collectively funnelled into a new charitable framework: the intersection of traditional advocacy and decentralised technology.

This year, the Foundation has successfully transitioned from an exploratory phase into a pre-implementation phase, laying the groundwork for a modernised fundraising and provenance model that utilises blockchain technology to support the third sector.

Trustee Contributions and Developments

1. Strategic Governance & Innovation

The defining milestone of the year was the Annual General Meeting (AGM) held on December 30, 2024. The board reached a unanimous consensus to adopt the Digital Asset Museum as the Foundation's flagship project.

- This initiative, donated to the charity by Jonathan Fleming, introduces a model for digital certification (NFTs) and smart contracts to secure ongoing royalties for both artists and charitable causes.
- All trustees exercised their fiduciary duties in reviewing this proposal, ensuring that robust conflict-of-interest protocols were maintained and that the project's IP remains fully owned by CNF.

2. Acquisition of Intellectual Capital

The board has prioritised deep-sector expertise to ensure the charity's future campaigns are both impactful and theoretically grounded:

- **Technological Infrastructure:** Jonathan Fleming (Founder) utilised his BA (Hons) Photography research to develop the Foundation's blockchain framework and AWS cloud strategy. He also secured a remote content-sharing partnership with Ripple Africa, bridging the gap between local NGO work and digital advocacy.
- **Artistic & Cultural Integrity:** Andrea Arnold's transition into an MA in Fine Art in London provides the charity with essential networks in the contemporary art world. Her immersion in the King's Cross art scene and her studies in Environmental Advocacy ensure that CNF's digital initiatives meet professional industry standards.
- **Global Governance:** Hazel Arnold's relocation to Spain and her focus on international residency have provided a global perspective on the Foundation's governance. Her oversight ensures that the Foundation's strategic pivot is scalable and robust across international borders.

3. Operational Continuity

Despite intensive academic and professional schedules, the Foundation maintained its core digital infrastructure. This included the ongoing management of the website, the curation of organisational listings, and the maintenance of a public-facing digital footprint to ensure accessibility for supported organisations.

Strategic Outlook for 2025–2026

With the trustees' academic programs and professional transitions concluding or stabilising in mid-2025, the Foundation is poised for a significant increase in operational activity. The upcoming period will focus on:

1. **Phase I Implementation:** Launching the Digital Asset Museum as a functional platform for fundraising and provenance.
2. **On-Site Collaboration:** Executing the photojournalistic project in Malawi with Ripple Africa to generate high-impact media for global campaigns.
3. **Infrastructure Expansion:** Leveraging professional DevOps expertise to transform the CNF website into a truly interactive hub for donors and partners.
4. **Academic Alignment:** Preparing for future MA-level research in Migration and Global Development to further professionalise the Foundation's international NGO alliances.

The trustees remain unified in their dedication to evolving the Charity Needs Foundation into a technologically advanced, transparent, and art-centric organisation capable of meeting the complex needs of the modern voluntary sector.

Trustee Report — Jonathan Fleming

For the period April 2024 – April 2025

Trustee's Name: Jonathan Fleming

Introduction

This year has been a pivotal period of transition, where my academic research in photography has begun to merge directly with the charity's strategic future. While my primary focus has been on completing my BA (Hons) Photography, I have utilised my studies to develop a robust technological framework for the charity. My objective is to modernise our approach to fundraising by integrating artistic provenance with blockchain technology, ensuring long-term sustainability for our partners.

Key Strategic Milestones

Digital Infrastructure & Maintenance (June 2024) While engaged in my degree, I maintained the charity's digital presence and public-facing assets, ensuring all website listings and organisational information remained current and accessible to the public.

AGM & The Digital Asset Museum Proposal (December 2024) At the Annual General Meeting on December 30th, I presented a comprehensive proposal for the establishment of a Digital Asset Museum. This initiative, derived from my undergraduate research into decentralised ledger technology (Blockchain and NFTs), seeks to document and authenticate traditional artwork. The board accepted this proposal in principle, marking a significant milestone in our future implementation strategy.

International Collaboration & Outreach (February – March 2025) I initiated and led negotiations for a photojournalistic collaboration with the NGO Ripple Africa. The project involves a planned visit to Malawi to produce high-quality media content to amplify the reach of both the NGO and the Charity Needs Foundation. Due to seasonal logistical constraints in Malawi, the physical phase of this project has been scheduled for a window between July 2025 and early 2026, following my graduation.

Remote Partnership Integration (April 2025) To maintain momentum during the final stages of my academic year, the collaboration with Ripple Africa has evolved into a remote content-sharing partnership. This serves as a functional bridge into the next reporting period, allowing for the immediate exchange of digital assets and advocacy materials.

Trustee Annual Review

This has been a year of "building the foundation." My academic pursuits have allowed me to develop a sophisticated model for a Digital Asset Museum. This platform will utilise cloud infrastructure (AWS) and blockchain to manage and preserve digital assets—ranging from NFTs to digital certifications of real-world photography and documents.

By connecting artists with charities through Smart Contracts, we can ensure that both the creator and the charity receive ongoing royalties from future sales. This initiative moves beyond academic theory; it is a strategic shift to recognise digital assets as valuable cultural artefacts. This model will provide sustainable income for our causes while building global awareness for the third sector.

Closing Statement

I am excited to move from the theoretical phase of my studies into the practical application of the Digital Asset Museum. As I conclude my degree in June 2025, my focus will shift entirely toward implementing the first phase of this project and finalising the Malawi collaboration to enhance the charity's global impact.

I would like to emphasise that whilst all these transitions are in operation, including educational pursuits, our key component of promoting charity concerns, campaigns, charitable organisations, non-profits and highlighting awareness, remains embedded in our website through our campaigns gallery, where we continue to list charities across each annual reporting period regardless.

Reflection on Current Academic Endeavours and Strategic Development

Building upon the commitments of the past year, I am continuing my studies in the BA (Hons) Photography program. As I previously highlighted, this undertaking was expected to significantly influence the charity's performance. This decision was both strategic and calculated, as we are confident that an academic degree with honours will substantially benefit the charity's future development.

Once normal operations resume, we anticipate producing more impactful articles that delve into nuanced narratives while addressing the diverse needs of the charitable organisations we support. These enhanced capabilities will enable us to raise awareness more effectively and strengthen the charity's advocacy.

Looking ahead, I am entering the final year of my degree, which will conclude around June/July 2025. By late 2025, I plan to transition back into my charitable duties, during which I will focus on developing the charity's website and making it truly interactive, which it has been lacking for some time. As I am a DevOps working within my own business, I will be focused on both with the intention of having those developments benefit the charity. Those pursuits will be put before the board at the appropriate time with the legal requirements set in place. Such information and proposals will be available in the next reporting period.

Following this period after my finals (June/July 2025) and after completing the intended technical developments through to 2026, I intend to pursue a 12-month Master of Arts degree in *Migration and Global Development* at the University of Sussex starting in September 2027. This academic path aligns with themes explored in my BA dissertation and will deepen the charity's understanding of international NGOs. By engaging with this program, which offers exposure to top-level organisations, leaders, and trustees, we aim to build robust global networks and foster alliances to enhance CNF's outreach and impact.

These initiatives will directly support our core mission: amplifying the reach and impact of voluntary sector organisations and campaigns through strategic promotion and global awareness.

Proposal for a Digital Asset Museum

At the Annual General Meeting held on December 30, 2024, I presented a proposal for establishing a Digital Asset Museum. This initiative originates from a personal project that leverages blockchain technology and Non-Fungible Tokens (NFTs) to document and authenticate the works of traditional artists.

This project, which is part of my undergraduate coursework, has grown significantly in scope, warranting further exploration through postgraduate studies. The concept involves creating a platform that connects artists and photographers with charitable organisations. Artists would produce artworks or images that align with specific causes or campaigns, and these works would be certified as NFTs to secure their provenance on the blockchain.

The NFT certification would enhance the value of the artwork for both the artists and the charities involved. Artists contributing their work to charity fundraising initiatives would retain copyright and royalty rights as defined in the NFT's smart contract. This model ensures ongoing royalties for both the artist and the charity through subsequent NFT sales.

This initiative presents a transformative opportunity for charities to harness creative contributions, amplifying the narratives of their campaigns while generating sustainable value. By combining traditional artistry with modern technology, the Digital Asset Museum could serve as a groundbreaking platform to advance charitable causes.

The trustees accepted the proposal in principle, and we are now working towards implementing its first phase.

NB. Conflict of interest protocols were followed during the AGM proposal to ensure the charity's interests remain primary, in that the Digital Asset Museum will be fully owned by CNF as a donation from Jonathan Fleming.

A Project Proposal

Abstract

Digital Asset Museum, a project dedicated to showcasing and preserving [digital assets \(Wyczik, 2024\)](#) for public interest. Through a sophisticated combination of blockchain technology Amazon Web Services ([Kadaskar and Ramesh, 2024](#)) and advanced database systems, we will create a comprehensive platform for managing, displaying, and preserving digital assets including [Non-Fungible Tokens \(NFTs\) \(Pradana et al., 2025\)](#) as digital assets in their own right and as digital certification assets of real-world traditional artworks, photos, videos, music, documents, websites, blogs, eBooks, logos, and social media accounts. Our initiative addresses the growing need to recognise digital assets as valuable cultural artefacts, given their monetary, sentimental, and intellectual property significance ([Sharma, A. 2022](#)).

NON-FUNGIBLES
FOUNDATION

Trustee Report — Hazel Arnold

For the period April 2024 – April 2025

Trustee's Name: Hazel Arnold

Introduction

This past year has been a period of significant personal transition and professional focus. While navigating international residency processes and managing intensive work commitments, my engagement has shifted toward high-level governance and strategic oversight. Despite the logistical challenges of relocating, I remain fully committed to the board's long-term vision and participated in shaping our future digital strategy during the annual general meeting.

Key Strategic Milestones

International Residency & Relocation (April – November 2024) A significant portion of this reporting period was dedicated to the complexities of obtaining residency in Spain and attending to family matters in the UK. During this transition, I remained informed of charity developments while prioritising the resolution of these personal hurdles to ensure future stability for my role on the board.

Governance & Strategic Planning: The AGM (December 2024). I attended the Annual General Meeting (AGM) to fulfil my fiduciary duties and participate in the charity's strategic pivot. During this session, I reviewed the proposal for the **Digital Asset Museum**. Alongside the other trustees, I voted to accept this initiative in principle. I believe that establishing a bridge between traditional art and the emerging NFT space through digital certification is a vital, forward-thinking move for the charity's sustainability.

Professional Oversight & Employment Alignment (January – April 2025) Due to the demands of my professional work schedule, my focus remained on high-level decision-making. I have monitored the initial progress of the Digital Asset Museum and the foundation's move toward modernising its fundraising efforts, ensuring that my contributions align with the board's collective approval of this new direction.

Trustee Annual Review

The 2024-2025 period was characterised by personal relocation and professional demands. However, these factors have not diminished my support for the Charity Needs Foundation's mission. As a trustee, my role this year has been concentrated on the collective decision-making process, specifically the approval of the Digital Asset Museum.

I advocate for this project as a transformative opportunity for the charity. By recognising digital assets as cultural artefacts, we are positioning the foundation to tap into new streams of sustainable income and

global awareness. My focus has been on ensuring that, as a board, we are moving toward a future that integrates modern technology with our core charitable objectives.

Closing Statement

I would like to express my gratitude to the Board of Trustees for their support during my transition to Spain. While my personal schedule has been intensive, I remain dedicated to our mission. I look forward to contributing to the practical implementation of our digital art initiatives as my professional and residency situation continues to stabilise.



Trustee Report — Andrea Arnold

For the period April 2024 – April 2025

Trustee's Name: Andrea Arnold

Introduction

This past year has been characterised by a significant period of academic development and professional immersion within the arts. While my direct operational engagement has been limited by the rigours of postgraduate study, my transition into a Master of Arts (Fine Art) in London has allowed me to remain at the forefront of contemporary artistic trends. I have continued to contribute to the charity's strategic direction, ensuring our initiatives remain relevant within the evolving global art landscape.

Key Strategic Milestones

Academic Preparation & Environmental Advocacy (April – July 2024)

Prior to commencing my postgraduate studies, I completed a Level 2 course in Environmental Studies. This academic foundation aligns with the charity's broader interest in sustainability and ethical development, providing a cross-disciplinary lens through which I evaluate our future projects and partnerships.

Commencement of MA Research (September – November 2024)

In September, I officially transitioned into an intensive MA program in Fine Art in London. This period was dedicated to establishing a research framework that intersects with the charity's goals—specifically exploring the relationship between traditional artistic practice and digital innovation.

Strategic Consensus: The AGM (December 2024)

Despite my academic schedule, I attended the Annual General Meeting (AGM) to participate in the charity's most significant strategic pivot to date. I was part of the consensus that approved the proposal for the **Digital Asset Museum**. I am in full agreement with the mission to bridge the gap between traditional art and decentralised technology, and I provide the board with a critical perspective on how these initiatives will be received by the professional art community.

Art Industry Engagement & Exhibition (January – March 2025)

My residency in London for my Master's degree included participation in a major exhibition at King's Cross. These engagements are vital to the charity's long-term interests, as they allow me to maintain active networks within the London art scene—networks that will be essential as we begin the practical implementation and curation phases of our Digital Asset Museum.

Trustee Annual Review

The 2024-2025 period has been a year of academic transition. As anticipated, the intensity of postgraduate research in Fine Art has restricted my day-to-day operational capacity. However, I remain an active participant in the board's collective vision.

My role this year has focused on bridging our charitable mission with contemporary art theory. By approving the Digital Asset Museum, we have committed to a path that recognises digital assets as legitimate cultural artefacts. My immersion in the London art world ensures that the foundation's move into the NFT and blockchain space is grounded in current professional standards and artistic integrity.

Closing Statement

I am grateful for the board's continued support as I balance rigorous academic research with my fiduciary duties. While my studies currently prioritise research, I remain fully committed to the successful launch of our digital museum initiatives and the long-term growth of the Charity Needs Foundation.





Trustees' Annual Report for the period

From 2024, April 06
Period start date

To 2025, April 05
Period end date

Charity name: Charity Needs Foundation

Charity registration number: 1168917

Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	<div>1) <i>To promote the voluntary sector for the benefit of the public by:</i><ul style="list-style-type: none">a) <i>liaising between charities and voluntary organisations, including government agencies, where needed;</i>b) <i>identifying needs in the voluntary sector and establishing projects or policies to address them;</i>c) <i>assisting in the administration of funding programmes to charities and voluntary organisations that are just starting up and need support, including those already established that could utilise the same administration systems that CNF itself benefits from;</i>d) <i>providing information to the press and the public on the operation of, or problems encountered by, the voluntary sector;</i>e) <i>providing advice and information on fundraising techniques appropriate for voluntary organisations and charities;</i></div>

		<p>f) <i>act as a representative of the voluntary sector in relation to government policies and legislation;</i></p> <p>g) <i>advising businesses on charitable giving and encouraging employees to participate in voluntary work; providing advice and information to the public and existing organisations on establishing charities and voluntary organisations.</i></p> <p><i>'The Voluntary Sector' means charities and voluntary organisations</i></p> <p><i>Charities</i> <i>are organisations that are established exclusively for charitable purposes in accordance with the law of England and Wales.</i></p> <p><i>Voluntary organisations</i> <i>are independent organisations which are established for purposes that add value to the community as a whole or a significant section of the community and which are not permitted by their constitution to make a profit for private distribution. Voluntary organisations do not include local government or other statutory authorities.</i></p> <p><i>2) The relief of financial need and suffering among victims of natural or other kinds of disaster in the form of money (or other means deemed suitable) for persons, bodies, organisations and/or countries affected.</i></p>
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	<p>CNF concentrated on five aspects of its purposes during the financial period from 2024 to 2025: 1.a, 1.b, 1.c, 1.d, and 1.g.</p> <p>We listed many charities on our website through our campaign gallery to promote awareness of these organisations and their campaigns.</p> <p>During this period, the Foundation prioritised the acquisition of technical and sector-specific expertise. While this resulted in a period of</p>

		consolidated operational activity, the academic research undertaken by the trustees acts as a critical R&D phase, directly informing the development of our forthcoming digital infrastructure and PR tools.
A statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	<p>The trustees have had regard to the Charity Commission's guidance on public benefit by continuing to promote CNF's Campaign Gallery, which is the listings for promoting charity concerns, campaigns, charitable organisations, non-profits and highlighting awareness. This is an embedded core that we continue to build upon regardless of all other activities.</p> <p>The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Foundation's aims and objectives and in planning future activities.</p>

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant-making	Para 1.38	We won't be accepting grant applications until late 2026. However, we will consider those who do write in for such before we are fully ready for this stage.
Policy on social investment, including program-related investment	Para 1.38	
Contribution made by volunteers	Para 1.38	Our two volunteers, K-Lea Clyne and Ian Russell, both engaged in CNF's activities. Ian helped with preparation for the AGM, and K-Lea helped by supplying listings for CNF's website.
Other		

Achievements and Performance

	SORP reference	
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<p>Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.</p>	<p>Para 1.20</p>	<p>We developed positive communications with the NGO Ripple Africa to collaborate in helping with their PR efforts. This has initiated the development of a new tool set to be released by 2026. And we still help with efforts to promote awareness of NHSBT, the NHS Blood and Transplant unit, about finding more black, Asian and ethnic minority groups who can give blood or become an organ donor.</p> <p>Data Verification (NHSBT 2023/24)</p> <ul style="list-style-type: none"> • Waiting List Representation: Patients from Black, Asian, and mixed ethnic backgrounds make up roughly 31% of the active kidney transplant waiting list. • The "Gap": While these communities make up about 18% of the total UK population (per the 2021 Census), the disparity in the waiting list is driven by a higher prevalence of conditions like diabetes and hypertension, which can lead to organ failure. • Wait Times: On average, patients from Black and Asian backgrounds wait six months to a year longer for a kidney transplant compared to white patients. This is primarily due to the need for a close blood and tissue type match, which is most likely to be found within the same ethnic group. <p>This work is vital because patients from Black, Asian, and minority ethnic backgrounds now account for 31% of the UK transplant waiting list. Despite this high clinical need, these communities provided only 15% of deceased organ donors last year, leading to significantly longer wait times for life-saving surgery.</p> <p>CNF Listings:</p> <p>Over 650 charities are listed in CNF's campaigns gallery website, providing them with free public visibility during a period of reduced sector funding. The site provides the global public with a transparent overview of each charity's cause, campaigns, registration, and public presence, enabling informed decision-making.</p>
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Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against the objectives set	Para 1.41	
Performance of fundraising activities against objectives set	Para 1.41	
Investment performance against objectives	Para 1.41	
Other		

Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	CNF was supported by donations to help us continue with the listings and related costs to help advertise or build awareness of the charitable campaigns that were uploaded.
Statement explaining the policy for holding reserves, stating why they are held	Para 1.22	We hold back enough reserves to ensure the charity can pay for basic administration and other operational essentials.
Amount of reserves held	Para 1.22	430
Reasons for holding zero reserves	Para 1.22	N/A
Details of fund materially in deficit	Para 1.24	N/A
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	No concerns

Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	

Investment policy and objectives, including any social investment policy adopted	Para 1.46	
A description of the principal risks facing the charity	Para 1.46	
Other		

Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed , royal charter)	Para 1.25	Governing Document
How is the charity constituted? (e.g. unincorporated association , CIO)	Para 1.25	CIO
Trustee selection methods, including details of any constitutional provisions, e.g. election to the post or the name of any person or body entitled to appoint one or more trustees	Para 1.25	Only the charity trustees are allowed to appoint a new trustee by a quorum. If a quorum is not met, Jonathan Fleming is the trustee allowed to appoint one or more trustees to establish a quorum.

Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	
The charity's organisational structure and any wider network with which the charity works	Para 1.51	

Relationship with any related parties	Para 1.51	<p>With regard to the Digital Asset Museum, a formal Intellectual Property (IP) Assignment or license is being drafted to ensure the charity owns the tech.</p> <p>To manage potential conflicts of interest, the board established a formal protocol where the founding trustee, Jonathan Fleming, was excluded from the decision-making process regarding the donation of Intellectual Property. A formal IP Assignment Agreement is being executed to ensure that all assets, source code, and rights related to the Digital Asset Museum are held solely by the Charity Needs Foundation for the public benefit.</p>
Other Plans for Future Periods		<p>The collaboration with Ripple Africa, either in person or remotely, to pursue their PR aims will be reported in the next Annual Report 2025-2026.</p> <p>Launching the Digital Asset Museum will be well underway by the next Annual report, and will also be diligently covered throughout that report.</p> <p>It is expected that by the end of 2026, Jonathan will have completed the tooling needed for the charity to function in a much more automotive fashion, which will allow him 9-10 months from Sept 2027 to complete a Master of Arts degree in <i>Migration and Global Development</i> at the University of Sussex. This academic path aligns with themes the charity is undertaking, in that he will be working directly with international NGOs. This will be crucial networking, centred on how NGOs operate and communicate their missions. By engaging with this program, which offers exposure to top-level organisations, leaders, and trustees, we aim to build robust global networks and foster alliances to enhance CNF's outreach and impact.</p>

Reference and Administrative details

Charity name	Charity Needs Foundation
Other names the charity uses	CNF, Charity Needs
Registered charity number	1168917
Charity's principal address	Unit 2, 6 Stone Street, Brighton, East Sussex BN1 2HB

Names of the charity trustees who manage the charity					
		Trustee name	Office (if any)	Dates acted if not for a whole year	Name of person (or body) entitled to appoint trustee (if any)
	1	Jonathan Fleming	chair		Jonathan Fleming
	2	Andrea Arnold			
	3	Hazel Arnold			
	4				
	5				
	6				
	7				
	8				
	9				

Corporate trustees – names of the directors at the date the report was approved

Director name		

Name of trustees holding title to property belonging to the charity

Trustee name	Dates acted if not for a whole year	

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	None
Name and objects of the charity on whose behalf the assets are held, and how this falls within the custodian charity's objects	N/A
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	N/A

Additional information (optional)

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
Name of chief executive or names of senior staff members (Optional information)		


Exemptions from disclosure

Reason for non-disclosure of key personnel details

Other optional information

Declarations

The trustees declare that they have approved the trustees' report above. Signed on behalf of the charity's trustees		
Signature(s)		
Full name(s)	Jonathan Fleming Andrea Arnold Hazel Arnold	
Date	31/05/2025	

 CHARITY COMMISSION FOR ENGLAND AND WALES	Charity Name		No (if any)		CC16a
	Charity Needs Foundation				
	Receipts and payments accounts				
	For the period from	Period start date	To	Period end date	
		6th April 2024		5th April 2025	

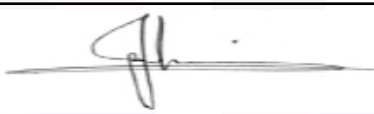
Section A Receipts and payments

	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Last year
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
A1 Receipts					
	520	-	-	520	2,647
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total(Gross income for AR)	520	-	-	520	2,647
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	520	-	-	520	2,647
A3 Payments					
	90	-	-	90	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	90	-	-	90	-
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	90	-	-	90	-

<i>Net of receipts/(payments)</i>	430	-	-	430	2,647
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	-	-	-	-	-
<i>Cash funds this year end</i>	430	-	-	430	2,647

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds	Restricted funds	Endowment funds
		to nearest £	to nearest £	to nearest £
B1 Cash funds		430	-	-
		-	-	-
		-	-	-
	<i>Total cash funds</i>	430	-	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds	Restricted funds	Endowment funds
	Details	to nearest £	to nearest £	to nearest £
B2 Other monetary assets		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B3 Investment assets			-	-
			-	-
			-	-
			-	-

			-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B4 Assets retained for the charity's own use			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
B5 Liabilities			-	
			-	
			-	
			-	
			-	
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name		Date of approval
		Jonathan Fleming		31st May 2025