

ACCESS ALL AREAS

UNAUDITED TRUSTEES' REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

Charity Registration No. 1172706

ACCESS ALL AREAS

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ACCESS ALL AREAS

LEGAL AND ADMINISTRATIVE INFORMATION

Access All Areas previously operated as an unincorporated association registered as a charity no.1120588. On 24 April 2017 a new charitable incorporated organisation (CIO), with the same name and with substantially the same objects as the old charity, was registered by the Charity Commission (registered no.1172706).

On 1 June 2017 the activities, assets and liabilities of the Charity were transferred to the new CIO and the old charity has been removed from the register of charities. As explained in Note 1.1 to the accounts, merger accounting has been adopted so that the comparatives cover income and expenditure for the full year ended 31 March 2024.

		Date of appointment	Date of resignation
Trustees	Sarah Pickthall (Co-Chair)		
	Charlene Salter (Co-Chair)		19-Jul-2024
	Frederick Way (Co-Deputy Chair)		
	Paul Christian (Deputy Co-Chair)		17-Jan-2024
	Oludayo Koleosho		19-Jul-2024
	Sheila Bates		
	Charlotte Bennett		
	Michaela Butter		
	Himanshu Acharya	17-Jan-2024	
	Samantha Palk	17-Jan-2024	
	John Fuller	22-May-2024	
	Alison Small		
Auditor	Streets Audit LLP Enterprise House 38 Tyndall Court Commerce Road Peterborough PE2 6LR		
Sponsors	Arts Council England City Bridge Trust Esmée Fairbairn Foundation Sky Studios Paul Hamlyn Foundation		
Bankers	The Co-operative Bank P.O. Box 250, Delf House Southway Skelmersdale WN8 6WT		
Charity number	1172706		
Registered charity address and principal address	Access All Areas Bradbury Studios 138 Kingsland Road London E2 8DY		
Key Management Personnel (other than Trustees)	Patrick Collier Nick Llewellyn	Executive Director and Co CEO Artistic Director and Co CEO	

ACCESS ALL AREAS TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

The Trustees submit their annual report and the financial statements of Access All Areas for the year ended 31 March 2024. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Objectives and Activities

In setting our Objectives and Activities the Trustees have given careful consideration to the Charity Commission's guidance on public benefit.

The Trustees sum up Access All Areas' charitable purposes, as defined in our Constitution, as:

For the public benefit to advance the education of people with learning disabilities and of the general public about the lives of people with learning disabilities in particular, but not exclusively, through the promotion of the arts of drama, performing arts and related activities, and by working with people with learning disabilities to develop their life skills, improve their quality of life and enlighten audiences.

About our work:

Access All Areas makes award-winning, disruptive performance by learning disabled and autistic artists.

Our productions create intimate moments of interaction between performers and public, occupying unexpected spaces in venues, on the streets, online, and in public buildings.

As well as making shows, our company of Associate Artists works to make our culture more inclusive for learning disabled and autistic talent. We engage communities, train artists of the future, and work closely with TV, film, and theatre companies to make their work and workplaces more accessible.

We've developed a programme of work that challenges exclusion at every level of our culture. All our work, from productions, to consultancy, to creative workshops, is co-led by Access All Areas' learning disabled and autistic artists, ensuring lived experience drives everything we do.

Summary of 2023-24

Access All Areas continues to grow our national and international reputation as leaders in inclusive culture. During this year, we've worked with partners around the UK to increase employment opportunities in the creative industries for learning disabled and autistic people. We've trained companies in accessible practice, trained learning disabled and autistic creatives to lead in their fields, and created new opportunities for learning disabled people to get creative in our communities. We also created new productions, and coproduced the landmark "Imposter 22" with the Royal Court Theatre - the first ever learning disabled led production on the famous downstairs stage of the Royal Court.

This year, we developed and performed in 4 Access All Areas productions or coproductions, ran 24 performances, reached 3,627 live audiences, developed a new strand of digital content, trained 1,615 arts and media staff, engaged 375 learning disabled or autistic participants, trained 33 learning disabled or autistic students, generated 1,053 days of work for 21 learning disabled and autistic artists, and ran a record 1,795 workshops through the year.

Here are some of the highlights, across our 4 focus areas.

We Create

We make shows. Live, digital, onstage, offstage, backstage, virtual reality, TV, film, in our public buildings and in your streets.

First and foremost, we're a company of artists with stories to tell. All our work is cocreated from the lived experience of learning disabled and autistic artists.

This year, our coproduction of "Imposter 22" with the Royal Court ran for 3 weeks on their downstairs stage. The show received great feedback ("a whodunnit with a difference ... a revelatory watch" - The Telegraph), and left a legacy of accessible practice at the Royal Court which has helped to make their venue more accessible to learning disabled and autistic patrons. We also created a series of digital content to platform the learning disabled and autistic creatives that made the show.

Our wildly popular coproduction of "Not F**kin' Sorry" toured to OneFest in Mansfield this year. The show continued to delight audiences, and paved the way for future AAA work, with a new production booked into the festival for 2025. Interviewed in Nottingham World, the festival organiser said: "Our proudest moment has to be when Not Your Circus Dogs - the notoriously riotous learning disabled and autistic cabaret act that brought the house down with their theatre show Not F**kin' Sorry on Wednesday. Following their show, the audience (where learning disabled and neurodivergent people were in the majority) spilt out into the bar area of the venue, and a party erupted. The cast came and joined the dancing, singing, drinking, and of course limbo under disability pride flags that ensued. The carriage swayed to the pub over the road too when the venue closed up... and it did not get any quieter."

We also developed and rehearsed two new shows that will be staged in 2024 and 2025: "A Small Enclosed Room with Alfie Murphy", and "Lifecycle".

We Change

Our society is ableist. We want to change it.

Through our consultancy programme, we train, support, and cocreate with TV, film, and theatre. We run access training, offer bespoke creative support to learning disabled and autistic talent, and cocreate scripts. We work with production teams, broadcasters, theatres, casting directors, and companies to help them make their work and workplaces more accessible.

ACCESS ALL AREAS TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

This year, we joined the TV Access Project, an essential new partnership of broadcasters, streamers, and disabled-led organisations that is aiming to create full inclusion for disabled people in TV by 2030. We also co-delivered the Screenskills Access Coordinator training programme, helping to train a new generation of access coordinators for the TV industry.

Through our Transforming Leadership programme, we trained 7 learning disabled arts companies, and 7 UK venues, in accessible and inclusive practice.

We trained 1,615 arts and media staff across several high profile organisations, including Netflix, Screenskills, TV Access Project, the Production Guild, RADA, New Adventures, Elevate Festival, Theatre Royal Stratford East, Orpheus, Revelland, Unanima, the Royal Central School of Speech and Drama, Battersea Arts Centre, Zoo Co, TripleC, Charlie Bone (Amazon), Banijay, Remarkable, Sync Leadership, Wildspace, Clore Inclusive Cultures, the Grierson Trust, Dinosaur (BBC), the Royal Court, Wellcome Collection, All3Media, Liverpool City Council, the Bridge Theatre, National Theatre Company of Korea, Creative Crawley, Sadler's Wells, Lime Pictures, Netflix visual effects and technology team, The Old Vic, Women in TV and Film, Wall to Wall, Trafalgar Theatre, Factory International, 'Puppy' short film, Bad Wolf, NHS England, South London and Maudsley NHS Trust, Dramatic Resources, Katie and Katherina Radeva, Oily Cart, A New Direction, Girl Almighty, The Witcher, Engine, Runaway Entertainment, the Imperial War Museum, and the Screenskills Leaders of Tomorrow Programme.

We Train

Traditional routes to professional careers in the arts are usually closed to learning disabled and autistic creatives. Through our Diploma, our Associate Artists programme, and our ground-breaking Transforming Leadership work, we work with artists to develop the skills they need in an accessible way.

We train, develop, and mentor some of the world's leading learning disabled and autistic artists and leaders at every stage of their careers, and support them into the sustainable work in the arts.

This year, we continued our partnership with Sky Studios to deliver our **Performance Making Diploma** at the Royal Central School of Speech and Drama. 14 new students enrolled in our 2-year Diploma programme this year, starting a holistic training programme that includes devising, script writing, developing TV pitches, acting for stage, acting for camera, voice, movement, performing with scripts, audition techniques, live art, site-specific production, professional development, performances, and practice pitching to TV executives.

In our **Associate Artists programme**, we continued working with 17 learning disabled and autistic artists through masterclasses and R&D to develop their skills, build new ideas for shows, update their access plans for professional work, audition, rehearse, perform, and manage their wellbeing throughout. We started our new Performance Labs programme, running every 2 weeks, which gives artists a space to test and develop new ideas.

Our **Transforming Leadership** national programme continued this year. Supported primarily by Arts Council England, we upskilled 7 disability arts companies, 7 associated venues, Clore Leadership, Regional Theatre Young Directors Scheme, and 14 learning disabled or autistic trainee leaders from around the UK. The programme seeks to share learning from our co-leadership work, increase opportunity for learning disabled and autistic people to take up paid work, improve accessibility in venues and companies in directing and governance work, and improve understanding of Access to Work, 1:1 support, and the benefits system among other disability arts companies.

We Engage

No one should be left out of the arts because of access needs. Our Take Part programme of sensory and creative workshops improves wellbeing, fosters community inclusion, and supports learning disabled and autistic people in our communities to make great art.

This year, we continued to work with a diverse range of learning disabled and autistic participants with intersectional identities, from a range of backgrounds. Our Take Part programme trained and worked with 20 volunteers. We ran 322 workshops as part of our regular Take Part and outreach projects, engaging 375 learning disabled and autistic participants. With these ongoing creative programmes, we recorded 2,907 session attendances by the 375 participants we engaged, pointing to the regular, consistent, and sustained interventions that our work has in people's lives.

Financial Review

Our turnover in 2022/23 was £1,235,205, an increase of 40% on the previous year. This increase was in part due to our large-scale co-production of 'Imposter 22' with the Royal Court Theatre.

We spent £1,233,020 on charitable activities, leaving a small surplus of £2,185 in unrestricted general funds which will be added to our reserves.

Access All Areas has a strict system of financial controls in place which ensures that budgets are carefully monitored and updated throughout the year. This includes two-person authorisation of all payments, and oversight by our Treasurer of payments and budgeting. We have a policy to aim to increase our reserves until our reserves target is met. Due to rigorous budget forecasts, we are able to adapt in advance should income levels be different than budgeted, and can adjust our outputs and expenditure accordingly.

Public and Private Grants:

2023/24 was our 6th year as an Arts Council England National Portfolio Organisation, and our 1st year under the new funding round. We were delighted to have doubled our annual NPO grant to £254,600.

We also received a "nationally significant project grant" from Arts Council England to fund our Transforming Leadership national programme, in partnership with 19 organisations around the UK. £165,433 of this project grant was used in this financial year. We received an additional £2,200 from a project grant for Not F**kin' Sorry, towards artists fees.

**ACCESS ALL AREAS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

Esmée Fairbairn Foundation continued to support our work in a considerable way. We received the 2nd payment of their 2 year unrestricted grant of £190,000, contributing £95,000 to our work. They also agreed to fund this work with a further grant of £150,000 for 2024-26.

Paul Hamlyn Foundation contributed £62,500 in the first year of a 3 year grant programme towards our work to improve inclusive leadership, and accessible employment. The final part of a 5 year grant from City Bridge Trust, towards the cost of our Take Part programme, contributed £7,300 in this financial year.

Sky Studios continued their support of our Performance Making Diploma, with £75,000 of their grant going towards Diploma costs this year.

Earned income:

Consultancy Programme:

We received £67,547 from running trainings and consultancy for theatre, TV and film partners. This was lower than in previous years because some large projects fell outside the financial year, and because more focus was given to our coproduction with the Royal Court. This income is on course to rise again next year.

Creative Support Programme:

As part of our grant from Esmée Fairbairn, we received seed funding to make our Creative Support Programme self-sustaining, to ensure that we can continue to recruit, train and develop Creative Support Workers to provide appropriate support for learning disabled and autistic artists in work. The earned income from our Creative Support Programme is primarily funded by individuals' Access to Work grants, with those grants being spent on support for that individual. We're currently on target to increase this earned income over a 4 year development period. We aim for the Creative Support programme to become self-sustaining, with most of our Creative Support costs covered without additional input from trusts and foundations. This year, we grew this earned income source to £237,693.

Box Office and venue fees:

We received £42,277 in venue fees from the Royal Court theatre towards the Associate Artists fees for their performances in 'Imposter 22'.

Other Earned Income:

We received £201,797 in other earned income, including partner fees from the Royal Court to cover production costs for 'Imposter 22', fees for workshops from care homes and personal budgets, and a small amount of earned income from our Agency programme.

Summary of income:

This year's income was particularly high due to our partnership with the Royal Court, who funded the costs of creating 'Imposter 22'. However, a general increase in popularity for our work across all strands points to a stabilisation at a turnover close to or above £1,000,000 in the coming years. We do however expect turnover to drop next year because we will not be producing a large-scale show.

Reserves Policy

Access All Areas' reserves have been gradually built up over time from annual budget surpluses. This ongoing year on year surplus is partly due to the tight budgeting controls that we have in place, which include continual reforecasting to ensure Access All Areas spends within its means across all projects.

As a minimum the level of these reserves should allow us to fund all staff salaries for the duration of their notice periods, settle all outstanding invoices for goods and services provided, and return any funding and income where the outcome will not be completed.

Access All Areas therefore aims to hold reserves that would fund all staff salaries, and rent on our office premises, for 4 months. This allows the charity time to recover from any unsuccessful fundraising or earned income generating activity. We will continue to aim for budget surpluses to realise our target reserve level.

Our reserves target at the end of this year is £190,370

The reserves figure at year-end was £181,852

Risk Management

The Senior Management Team reports on risks to the board and Arts Council England each quarter through a risk register in our Director's Report. These risk registers include proposals to mitigate any risk. Internal risks are mitigated via robust policies and procedures covering all areas of management, human resources, financial probity, health and safety, environmental sustainability, and diversity targets. Where relevant, the board discuss any material risks to the charity in quarterly board meetings, or additional meetings if more urgent action is needed.

Structure, Governance, and Management

Access All Areas was established under a constitution on 24th April 2017, which established the objects and powers of the Charitable Incorporated Organisation. It has the same name and substantially the same objects as the former charity (registered no 1120588). On 1 June 2017 the activities, assets and liabilities of the former charity were transferred to the new CIO. The old association has since been removed from the register of charities.

The predecessor of both the charity and CIO was Rainbow Drama Group (Hackney), established 1976 and registered as a charity on 13 June 2007.

**ACCESS ALL AREAS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

As set out in the Constitution, the Co-Chairpersons and new Trustees are nominated and elected by members of the Charity. The Co-Chairpersons stand down for re-election after every three-year term and, set on rotation according to election dates.

New Trustees meet with the Chair of the Board and receive an induction pack that outlines their legal obligations under charity law. They are also updated on the current situation of the Charity's finances and activities. They are invited to observe at least one meeting before formal election.

Access All Areas operates a co-leadership model, where one of the Co-Chairpersons and at least one Deputy Chairperson must identify as learning disabled or autistic, to ensure appropriate learning disabled and autistic representation at leadership level.

Access All Areas' Senior Management Team is made up of 2 Co-CEOs (our Artistic Director Nick Llewellyn, and our Executive Director Patrick Collier), and our Director of Take Part and Train Helen Bryer. Our Director of Take Part and Train also acts as the safeguarding lead in the company, with any considerable concerns escalated to the Executive Director and the board when deemed necessary.

This report was approved and authorised for issue by the Trustees on 27/01/2025 and signed on their behalf by Himanshu Acharya



Himanshu Acharya

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF ACCESS ALL AREAS

ACCESS ALL AREAS

We have audited the financial statements of Access All Areas (the 'charity') for the year ended 31 March 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is 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).

The financial statements have been prepared in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standards applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has been withdrawn.

This has been done in order for the accounts to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2024 and of the charity's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the Group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Group's or the parent charitable charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The prior year financial statements had an Independent review and were not subject to an audit under the Charities Act 2011.

The other information comprises the information included in the Annual Report other than the financial statements and our Auditor's Report thereon. The Trustees are responsible for the other information contained within the Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Trustees' Report is inconsistent in any material respect with the financial statements; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit

Responsibilities of trustees

As explained more fully in the Trustees' Responsibilities Statement, the Trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an Auditor's Report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the charity through discussions with trustees and other management, and from our commercial knowledge and experience of the charity and sector in which it operates;
- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the charity, including SORP 2015 (FRS102);
- we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

We assessed the susceptibility of the charity's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates set out in the accounting policies were indicative of potential bias; and
- investigated the rationale behind significant or unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation;
 - reading the minutes of meetings of those charged with governance;
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to inquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our Auditor's Report.

Use of our report

This report is made solely to the charitable charities trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an Auditor's Report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Heather McConnell (Senior Statutory Auditor)

for and on behalf of

Streets Audit LLP

Chartered Accountants & Statutory Auditor

Statutory Auditor

Enterprise House

38 Commerce Road

Lynchwood

Peterborough

Cambs

PE2 6LR

Date:

29 Jan 2025

ACCESS ALL AREAS

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024			2023
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
Income from:					
Donations		772	0	772	850
Charitable activities	3,10	963,427	271,006	1,234,433	884,279
Investments		-	-	-	-
Other	4	-	-	-	-
Total		964,199	271,006	1,235,205	885,129
Expenditure on:					
Charitable activities	5, 10	962,014	271,006	1,233,020	884,206
Total		962,014	271,006	1,233,020	884,206
Net income/(expenditure)		2,185	-	2,185	923
Transfers between funds	10	(0)	-	-	
Net movement in funds		2,184	-	2,184	923
Opening fund balances		179,668	-	179,668	178,745
Closing fund balances		181,852	-	181,852	179,668

The statement of financial activities for the year ended 31 March 2024 is shown in note 15.

The annexed notes form part of these accounts.

ACCESS ALL AREAS

BALANCE SHEET

AS AT 31 MARCH 2024

			<i>Restated</i>	
	Notes	2024 £	2024 £	2023 £
Tangible Fixed Assets	6		<u>8,226</u>	<u>5,992</u>
Current Assets				
Debtors	7	258,366		200,563
Cash at bank and in hand	8	<u>59,463</u>		<u>191,857</u>
		317,829		392,420
Current Liabilities				
Creditors: amounts falling within one year	9	144,203		218,744
Net Current Assets			<u>173,626</u>	<u>173,676</u>
Net Assets			<u>181,852</u>	<u>179,668</u>
Funds				
Restricted funds	10		(0)	-
Unrestricted funds	10		181,852	179,668
			<u>181,852</u>	<u>179,668</u>

The accounts were approved by the Board on
and signed on its behalf by:



.....
Himanshu Acharya, Treasurer and Trustee

ACCESS ALL AREAS

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2024

	2024 £	2023 £
Cash flows from operating activities:		
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	2,185	923
Adjustments for:		
Depreciation charges	4,296	4,768
Increase)/decrease in debtors	(18,813)	(23,624)
Increase/(decrease) in creditors	(74,541)	95,245
Net cash provided by (used in) operating activities	(115,665)	77,312
Cash flows from investing activities:		
Purchase of tangible fixed assets	(6,530)	(2,425)
Net cash provided by (used in) financing activities	(6,530)	(2,425)
Change in cash and cash equivalents in the reporting period	(93,403)	74,887
Cash and cash equivalents at the beginning of the reporting period	152,866	77,979
Cash and cash equivalents at the end of the reporting period	59,463	152,866

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

1.1 General information and basis of preparation of accounts

The charity constitutes a public benefit entity as defined by the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The accounts have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, as updated on 2 February 2016 (SORP 2016), FRS 102, the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2015. FRS 102 should be effective 01/01/2019.

The accounts have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure has involved following SORP 2016 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 (SORP 2005) which has since been withdrawn.

The accounts are prepared on a going concern basis under the historical cost convention.

The significant accounting policies applied in the preparation of these accounts are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.2 Income

income will be received and the amount of income receivable can be measured reliably.

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

On receipt, donated professional services and facilities are recognised on the basis of the value of the gift to the company which is the amount it 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.

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

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

Income tax recoverable in relation to film tax credits are recognised at the point of entitlement.

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

1.3 Expenditure

Liabilities are recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in

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FOR THE YEAR ENDED 31 MARCH 2024

settlement and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure includes attributable VAT which cannot be recovered. Payments to partner organisations and other expenditure on operational programmes are accordingly recognised in the period they are incurred.

1.4 Reserves policy

As an organisation with fluctuating revenue streams, Access All Areas needs to safeguard its future. Cash reserves are retained to ensure the organisation can operate as a going concern in the instance of reduced income, or to ensure fulfilment of all contracts as part of a solvent liquidation should funding cease entirely.

Access All Areas cash reserves have been gradually built up over time from annual budget surpluses. This ongoing year on year surplus is as a result of the tight budgeting controls in place, which involve continual reforecasting to ensure Access All Areas spends within its means across all projects.

The level of this reserve as a minimum should be sufficient to

- a) Fulfil all staff members' contracts for the duration of their notice periods;
- b) Settle all outstanding invoices for goods and services provided;
- c) Return any funding and income where the outcome will not be completed.

ACCESS ALL AREAS

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Access All Areas future budgets are planned with the aim to achieve and surpass that target. At the end of this financial year, the reserves are

For Access All Areas the target reserve level should cover 4 months of all staff wages on payroll and rent of the premises. This will allow as much time as possible to recover from unsuccessful funding bids.

Access All Areas future budgets are planned with the aim to achieve and surpass that target.

Review

To assess reserve levels a review should be carried out periodically. As the end of year accounts are produced, the financial position will be reviewed alongside an assessment of all payroll costs. This assessment will determine the target surplus for the following year.

1.5 Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the accounts.

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

1.6 Tangible fixed assets

Tangible fixed assets are stated at cost less accumulated depreciation.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life of 4 years.

1.7 Debtors and creditors receivable/payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.8 Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

1.9 Judgements and key sources of estimation uncertainty

No judgements (apart from those involving estimates) have been made in the process of applying the above accounting policies and there are no key sources of estimation uncertainty.

2 Trustees

None of the trustees (or any persons connected with them) received any remuneration or expenses in their role as trustees. The following trustees received performance fees in the year:

Oludayo	£7,880 (2023 - £560)
Koleosho	

Paul	£1,615 (2023 - £2,728)
Christian	

Charlene	£7,937 (2023 - £6,290)
Salter	

3 Incoming resources from charitable activities

	2024			2023
	Unrestricted funds	Restricted funds	Total	
	£	£	£	£
Theatre Tax Relief	18,042		18,042	(1,373)
Grants	391,799	271,006	662,805	467,441
Programme income	554,358		554,358	418,211
Total incoming resources	964,199	271,006	1,235,205	884,279

Grants	2024	2023
	£	£
Grants received in and for use in, current year		
Arts Council- NPO	254,600	127,300
The Esmée Fairbairn Foundation	95,000	141,725
Arts Council England - Project grants	167,633	81,296
Hamlyn foundation	62,500	-
City Bridge Trust	7,300	32,120
Sky	75,000	85,000
Small scale donations	772	
	662,805	467,441

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FOR THE YEAR ENDED 31 MARCH 2024

Programme Income	2024 £	2023 £
Programme income received in and for use in, current year		
Box Office income & venue fees	42,277	531
Consultancy	67,547	160,314
Other participant fees	17,517	19,012
Agency fees	894	2,562
Creative Support Income	237,693	147,967
Netflix	-	50,000
Other earned income	188,429	37,824
	554,358	418,211

Incoming resources from charitable activities

	2023	
	Unrestricted funds £	Restricted funds £
Theatre Tax Relief	(1,373)	(1,373)
Grants	269,025	198,416
Programme income	418,211	418,211
Total incoming resources	685,863	198,416

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

		2024			2023
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
4	Other Income				
	Shared office rental	-	-	-	-
	Other Income	-	-	-	-
		-	-	-	-

		2023			2022
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
	Other Income				
	Shared office rental	-	-	-	-
	Other Income	-	-	-	-
		-	-	-	-

		2024			2023
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
5	Cost of charitable activities				
	Programmes expenditure	419,866	104,612	524,478	345,824
	Support costs (see Note 14)	132,505	26,727	159,232	113,041
	Staff costs	409,643	139,667	549,310	425,342
		962,014	271,006	1,233,020	884,206

Support costs include Governance costs, comprising the fees payable to the independent examiner (all in respect of the independent examination) of £1,925 (2023 £2,375).

		2023			2022
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
	Cost of charitable activities				
	Programmes expenditure	299,804	46,020	345,824	359,310
	Support costs (see Note 14)	92,804	20,237	113,041	93,499
	Staff costs	293,182	132,159	425,342	354,727
		685,790	198,416	884,206	807,536

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

6 Tangible Fixed Assets - Furniture and equipment

Cost	£
At 1 April 2023	33,104
Additions	6,530
Disposals	-
At 31 March 2024	<u>39,634</u>
Depreciation	
At 1 April 2023	27,112
Charge for the year	4,296
On disposals	-
At 31 March 2024	<u>31,408</u>
Net book value	
At 31 March 2024	<u>8,226</u>
At 31 March 2023	<u>5,992</u>

7 Debtors

	2024	Restated 2023
	£	£
Trade debtors	207,617	106,743
Loan	-	-
Deposit paid	1,350	1,350
Client monies held	-	-
Prepaid expenses	19,379	47,200
Accrued income	30,019	45,269
	<u>258,366</u>	<u>200,563</u>

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

	2024	<i>Restated</i> 2023
	Total	Total
8 Cash at bank and in hand	£	£
Current Account - Co-operative Bank	30,621	152,584
Petty Cash	50	282
Other accounts	28,793	38,991
	<u>59,463</u>	<u>191,857</u>

As disclosed in note 7 a prior year presentational adjustment has been made between debtors and cash at bank which has increased the comparative cash at bank by £38,991. There has been no impact to reserves and this is a presentational adjustment within current assets only.

9 Creditors		
Trade creditors	34,196	61,418
Taxation and social security	19,527	44,023
Deferred income - see below	76,516	108,978
Accrued costs	13,965	4,325
	<u>144,203</u>	<u>218,744</u>

Deferred grant income

Arts Council England	56,516	93,978
Sky	20,000	15,000
Total grants	<u>76,516</u>	<u>108,978</u>
Participants Fees	-	-
Total deferred income	<u>76,516</u>	<u>108,978</u>

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

10	Net movement in funds 2023/24					<i>Restated</i>
		At start of the year £	Incoming Resources £	Outgoing Resources £	Transfer From Core £	At end of the year £
	Restricted funds					
	Core Restricted	-	-	-	-	-
	Transforming Leadership	-	18,750	18,750		(0)
	Transforming Leadership national programme		148,706	148,706		0
	Associate Artists		-	-		-
	Production - "Not F**kin' Sorry"		2,500	2,500		-
	Production - "Lifecycle of Locusts"		-	-		-
	Production - "Imposter 22"		-	-		-
	Production - working title		-	-		-
	Consultancy		18,750	18,750		-
	Agency		-	-		-
	Other projects		-	-		-
	Diploma		75,000	75,000		-
	Take Part		7,300	7,300		-
	Total restricted funds	-	271,006	271,006	-	(0)
	Unrestricted funds					
	Core funds / general reserves	179,667	213,589	140,629	70,775	181,852
	Transforming Leadership		(632)	5,235	(5,867)	(0)
	Transforming Leadership national programme		11,609	6,545	5,064	0
	Associate Artists		117,133	101,556	15,577	0
	Production - "Not F**kin' Sorry"		9,777	14,472	(4,695)	-
	Production - "Lifecycle of Locusts"		44,508	49,871	(5,362)	-
	Production - "Imposter 22"		332,692	398,434	(65,742)	-
	Production - working title		-	-		-
	Consultancy		132,657	58,375	74,282	-
	Agency		30,418	47,474	(17,056)	-
	Other projects		11,558	13,032	(1,474)	-
	Diploma		17,038	37,140	(20,102)	-
	Take Part		43,851	89,251	(45,400)	-
	Total unrestricted funds	179,667	964,199	962,014	(0)	181,852
	Total Funds	179,667	1,235,205	1,233,020	(0)	181,852

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

Restated

14

Net movement in funds 2022/23	At start of the year £	Incoming Resources £	Outgoing Resources £	Transfer From Core £	At end of the year £
Restricted funds					
Core Restricted	-	-	-	-	-
Transforming Leadership	-	-	-	-	-
Transforming Leadership national prograr	-	65,986	65,986	-	-
Associate Artists	-	1,810	1,810	-	-
Production - "Not F**kin' Sorry"	-	13,500	13,500	-	-
Production - "Lifecycle of Locusts"	-	-	-	-	-
Production - "Imposter 22"	-	-	-	-	-
Production - working title	-	-	-	-	-
Consultancy	-	-	-	-	-
Agency	-	-	-	-	-
Other projects	-	-	-	-	-
Diploma	-	85,000	85,000	-	-
Take Part	-	32,120	32,120	-	-
Total restricted funds	-	198,416	198,416	-	-
Unrestricted funds					
Core funds / general reserves	178,745	261,085	158,339	101,822	179,669
Transforming Leadership	-	13,672	74,000	(60,328)	0
Transforming Leadership national prograr	-	800	1,336	(536)	-
Associate Artists	-	27,440	88,088	(60,648)	(0)
Production - "Not F**kin' Sorry"	-	18,104	20,102	(1,998)	(0)
Production - "Lifecycle of Locusts"	-	2,662	9,471	(6,809)	(0)
Production - "Imposter 22"	-	-	22,801	(22,801)	-
Production - working title	-	33,906	21,570	12,336	-
Consultancy	-	99,187	61,897	37,290	-
Agency	-	65,175	50,952	14,223	-
Other projects	-	114,073	54,707	59,366	-
Diploma	-	8,700	17,143	(8,443)	-
Take Part	-	41,908	105,382	(63,474)	-
Totall unrestricted funds	178,745	686,713	685,790	-	179,668
Total Funds	178,745	885,129	884,206	-	179,668

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

10 Net movement in funds (continued)

Access All Areas' projects are arranged under our 4 focuses. They include:

CREATE

Production - "Not Fkin' Sorry"**

A touring cabaret show, coproduced with Not Your Circus Dogs and The Hale. This production was developed by a group of learning disabled and autistic students during AAA's Performance Making Diploma, and has gone on to critically acclaimed, sell-out shows around the UK. The highlight this year was a sold-out run on Soho Theatre's main stage.

About the production

The cracks, the scars.

We are sick of being your circus dogs.

Everything you think we can't do,

We can.

And we are not f**king sorry.

Join the Not Your Circus Dog collective in an evening of shameless sexy punk crip cabaret. With luscious lip syncs, sweaty dances and verbatim stories, have your preconceptions rattled as we take you to the edge.

Welcome to our space. You are a guest, and we are not f**king sorry.

Production - "Imposter 22"

Access All Areas' first co-production with the Royal Court Theatre has been co-created with eight Access All Areas associate artists.

7 friends are in the frame for murder and the police are closing in. They must clear their name and in order to do so, they've enlisted the most unlikely of help. As the pressure mounts, friends become suspects and the experience changes them all.

This funny, dark whodunnit will take you on an unexpected journey; with jokes, sex, songs, crimes, plot twists and a comeuppance.

All eight associate artists also perform in the piece. In 2023, they took over the Royal Court's famous downstairs stage, in a landmark moment for learning disabled and autistic led theatre.

Production - "The Lifecycle of Locusts"

A new immersive stage production featuring 360 video projection.

Inspired by the lives of two famous black autistic people – 17th century polymath Benjamin Banneker and modern-day visual artist, Stephen Wiltshire. The production explores what success truly means in neurodivergent lives.

The Lifecycle of Locusts is created and devised by autistic and learning disabled artists from Access All Areas.

It is expected to be staged in 2025.

Production - working title

Work has begun on a script for television, which was originally developed as part of our Performance Making Diploma. This production is externally funded, and is not yet greenlit.

CHANGE

Consultancy

Our company of learning disabled and autistic Associate Artists co-lead a programme of work that promotes accessibility and inclusion at every stage of production in theatre, TV, and film.

This is focused across 3 strands of work:

1) Consultancy packages:

We offer bespoke training and consultancies to production teams, casting teams, commissioners, writers, and anyone who wants to make their work and workplaces more accessible.

2) 1:1 Creative Support

Our toolkit of person-centred creative support techniques is based on years of experience working with disabled and neurodivergent creatives, consulting on shows such as *Holby City* and *Hollyoaks*, and is backed up by thorough academic research.

Our creative support methodologies help to remove access obstacles for neurodivergent talent throughout the filming process.

3) Co-Creation:

We facilitate accessible Writers' Rooms and development processes to ensure learning disabled and autistic talent can work effectively with experienced writers. This often leads to coproductions with major producers, as happened with the Royal Court and *"Imposter 22"*.

Agency

Run in partnership with Simon & How, we support Access All Areas' learning disabled and autistic artists to find, audition for, and secure work with other theatre, TV, and film companies, and support them during these roles, creating sustainable employment opportunities for learning disabled and autistic performers, and increasing the representation of learning disabled and autistic talent on our stages and screens.

Other projects

Other projects this year have included:

Training films for NHS England:

as part of the Oliver McGowan Mandatory Training Programme.

We created 4 new training films for use by NHS England. These will be used to support training in accessible practice for medical and social care staff.

Revelland:

We consulted on a project working with 8 bands across Europe, to explore how to create accessible immersive musical experiences for learning disabled and autistic audiences. Work will continue into 2024.

TRAIN

Performance Making Diploma

This highly acclaimed course, run in collaboration with Sky Studios and the Royal Central School of Speech and Drama, has become known as one of the world's leading creative courses for and by learning disabled and autistic artists.

Our students work with celebrated arts professionals to learn performance skills, create performances in different styles, and prepare for different career options in the arts. All classes are co-led by professional learning disabled and/or autistic artists.

Associate Artists

Access All Areas' Performance Company is made up of seventeen Associate Artists who identify as learning disabled, autistic, or neurodiverse. These artists are the backbone of all the work we make, all the consultancy we run, and all the training and outreach programmes we deliver.

Our Associate Artists upskill through regular masterclasses, and trial their own individual creative ideas through our Performance Company, with Launchpad (Research & Development) periods and co productions enabling ideas to flourish. In recent years we've commissioned and coproduced "The Interrogation", "Not F**kin' Sorry", and "The Misfit Analysis".

Transforming Leadership

A leadership mentoring and culture change programme to develop new learning disabled and autistic cultural leaders, and create space in our culture for these leaders to make change.

Transforming Leadership national programme

This programme will create a new way for venues and disability arts organisations to share knowledge on leadership and employment skills for learning disabled and autistic creatives.

We've teamed up with 7 other disability arts companies, 8 UK venues, and some of the UK's best leadership development organisations, to make real and practical change and shake up the landscape of arts leadership.

Over the next 2 years, we'll also share resources, tips, and stories about this work, including advice on Access to Work, Creative Support, co-leadership, and navigating the benefits system.

ENGAGE

Take Part

Our Take Part programme works with participants across East London and beyond, building creative skills, increasing confidence and making performance.

Our projects are co-designed and co-led by learning disabled professionals, and tailor-made to the access needs of all participants, so everyone who takes part can express their own creative voice.

Projects take place in arts venues, day centres, care homes, community centres and colleges.

Our community of participants ranges from age 16 to 83 and includes people of all genders, ethnicities and backgrounds.

From one-off workshops to long-term programmes, we work hard to ensure everyone feels welcome and valued.

Agency

Through our agency we support learning disabled actors from our performance company to get work on stage and screen. We also support these actors during work with other companies.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

11 Reserve target

For Access All Areas the target reserve level should cover 4 months of all staff salaries, NI and pension costs, and 4 months of rent. The updated reserves target is £190,370.

12 Staff costs	2024 £	2023 £
Salaries and wages	475,554	365,029
Social security costs	47,641	34,243
Less: Employment allowance (for current year)	(5,000)	-
Staff training	0	0
Pensions	31,116	26,071
Other staff costs	0	0
Total	549,310	425,342

The average number of employees during the year was 17 (2023:13) with all employee time involved in providing either support to the governance of the charity or support services to charitable activities. No employee received emoluments of more than £60,000.

The total amount of employee benefits received by key management personnel is £116,012 (2023 £96,720), including pension contributions of £6,901 (2023 £3,720). The charity considers its key management personnel comprise the trustees, the Artistic Director and the Executive Director.

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FOR THE YEAR ENDED 31 MARCH 2024

14	Support Costs	2023/24 £	2022/23 £
	Rents & Rates	21,800	20,500
	Depreciation	4,297	5,067
	Insurance	359	4,243
	Governance costs- fee payable to independent examiner		
	Independent examination fee	1,925	2,375
	Stationery	1,006	896
	Accountancy Fees	15,750	15,315
	PR Officer	3,200	1,800
	Office Equipment & Refurbishment	8,087	1,020
	Travel & Subsistence	25,645	17,671
	Venue/space hire	40,282	23,835
	Storage	1,574	2,398
	Others	35,306	17,921
		159,232	113,041

15 Statement of financial activities for the year ended 31 March 2024

	Unrestricted funds £	Restricted funds £	Total funds £
<u>Income from:</u>			
Donations	772	-	772
Charitable activities	963,427	271,006	1,234,433
Total	964,199	271,006	1,235,205
<u>Expenditure on:</u>			
Raising funds	1,250	-	1,250
Charitable activities	960,764	271,006	1,231,770
Total	962,014	271,006	1,233,020
Net movement in funds	2,185	-	2,185
Fund balances at 1 April 2023	179,668	-	179,668
Fund balances at 31 March 2024	181,853	-	181,853

16 Analysis of net assets between funds

CURRENT YEAR	Unrestricted funds £	Restricted funds £	Total funds £
Tangible fixed assets	8,226	-	8,226
Net current assets	173,626	(0)	173,626
	181,852	(0)	181,852
PRIOR YEAR	Unrestricted funds £	Restricted funds £	Total funds £
Tangible fixed assets	5,992	-	5,992
Net current assets	173,676	-	173,676
	179,668	-	179,668