



Silhouette Youth end of year report 2024.

It has been a brilliant year for Silhouette, and we have continued to go from strength to strength. We have built up a strong outreach programme and our weekly sessions are well attended. We continue to put young people at the heart of everything we do, and the leadership programme has been particularly impressive. The recent results from the survey show that people are happy with the work we do and that we are making a difference in young people's lives. We continue to work with a range of partners and our community work is strong and effective. We will be making improvements to our online systems, especially signing up for courses, and we have a clear direction for next year. Please have a look below to see the work that took place over the last year.

Brief description of our organisation:

Silhouette Youth provides accessible and affordable opportunities for all and we seek to redirect the light to the young people and communities that need it the most. We are based in the heart of our socially deprived community on the top floor of Weston Favell Shopping Centre in Northampton. Our mission is to work with young people and families in areas of high deprivation and to give them a safe space where they can come together to create positive relationships with others and to be accepted for who they are. We do this through the performing Arts and we run 13 sessions a week for young people from 5 to 18, and above! The sessions are focussed on Songwriting, Music, Dance, Drama, Scriptwriting, Shakespeare and Musical Theatre. We currently have over 250 young people that attend our sessions on a weekly basis and we support many of these young people through the grants and funding that we have received.

We also work with over 39 Primary and Secondary schools, and we run performing Arts sessions within their schools. Most of this work is based on large scale projects that combine Music with Dance and Drama to create a production that is either staged or filmed. Last year we worked with 3050 young people, 109 teachers, an audience of over 16960 audience (in person and online). We also pride ourselves on the quality of the productions that our young people create and this year has seen us do 9 productions in the space of 6 months. Many of these were written, directed and created by our young people. We also released our first ever Silhouette album called Unit 29, which can be listened to on Spotify and Itunes. Last year we also created an original musical piece called The Masks we Wear, which was created online during lockdown and all the music was written and performed by our young people.

What are the relevant experiences and skills your team brings.

Our team comprises three parts. The youth leadership group, our Trustees and our Practitioners.

1) The Youth Leadership group is made up of 15 young people that are from our community and truly represent the people that we serve. They come with a clear understanding of disadvantage, lived experience, neurodivergence and LGBTQ+ and know what our community and its young people need to thrive and develop further. They are a force for change and set the direction of the organisation, providing supportive challenge in everything we do.



2) The trustees are all based in our community, or have worked in our community, and have a history of supporting young people and families to fulfil their full potential. We have Education professionals on the board who run schools, work in the University and have a deep knowledge of quality learning and teaching and how to provide for young people. We have a trustee that works for the RSC to support schools and young people from communities that needs accessible and affordable opportunities for all. We have a Trustee that is strongly involved in racial equality and ethnic diversity and is a leader within the community in challenging both of the above.

3) Our CEO, Artistic Director and Practitioners all have a long history of working within the community we serve, and our CEO was a headteacher in areas of deprivation and high need for almost 19 years. Our musical director has worked with young people who are vulnerable and at risk for over 20 years and supports them in using music to help them deal with a range of issues that they are facing. Our voice practitioner has a strong link to the LGBTQ+ community and has a deep understanding of supporting young people who need guidance and help at difficult times. Our joint Artistic director and dance practitioner has worked in schools within the area for over 30 years and herself came from a difficult background and therefore can support our young people to reach their full potential.

What are the main responsibilities and roles of all delivery staff and any volunteers?

The Leadership team – 15 young people at Silhouette. They have created the following	
<p><u>What are my responsibilities as a member of the Leadership team?</u></p> <p>We expect the leadership Team to be a hard working, dedicated and passionate group of young people who attend regularly, give 100% and are committed to making a change.</p> <p>PRODUCTION – we expect every leadership team member to take a role on every production at Silhouette. This can be on stage, backstage, front of house, directing – the list goes on.</p> <p>CONNECTION – we expect every leadership team member to be at every connection event. This is where we connect with other groups, professionals, the community and our friends and partners.</p> <p>EXPECTATION – we expect you to be a role model in everything you do and to represent the core values of Silhouette. We expect you to be present, on time, committed and dedicated and open to learning.</p> <p>LEARNING – every leadership team member has to commit to learning one new skill within the year and we will provide support to make this happen.</p> <p>MAKE A CHANGE – we want the leadership team to make a change to Silhouette, our community and beyond. We need to supportively challenge and look to making real change by providing accessible and affordable opportunities for all.</p>	
CEO	
1.	Leadership: The CEO provides overall leadership and vision for the charity. They set the tone for the organization, define its mission and values, and inspire practitioners to work toward common goals.
2.	Strategy: The CEO plays a crucial role in formulating the charities long-term and short-term strategies. This includes identifying growth opportunities, assessing risks, and

making decisions about the charities direction.

3. **Decision-Making:** CEOs are ultimately responsible for major charity decisions. They work closely with the board of trustees in making these decisions.
4. **Execution:** The CEO sets the strategic direction, they also to ensure that the charity can effectively execute the strategy. This involves aligning the charities resources, including people, technology, and capital, with its goals.
5. **Financial Management:** Accountable for the financial health of the organization. They oversee budgeting, financial reporting, and financial performance.
6. **Stakeholder Relations:** Serve as the public face of the charity, representing it to shareholders, customers, employees, regulators, and the public. Building and maintaining positive relationships with these stakeholders is crucial.
7. **Team Building:** Assembles and leads an executive team to help implement the charities strategy. Responsible for hiring and developing people within the charity.
8. **Risk Management:** Mitigating risks that could impact the charities success, whether those risks are related to the business environment, competition, or internal factors.
9. **Innovation:** Expected to foster a culture of innovation within the organization, encouraging the development of new products, services, and processes.
10. **Corporate Governance:** Works closely with the board of trustees to ensure good corporate governance practices are in place. This includes transparency, accountability, and compliance with relevant laws and regulations.
11. **Performance Measurement:** Establish key performance indicators (KPIs) and metrics to evaluate the charities performance and ensure it's on track to meet its goals.
12. **Crisis Management:** When the organization faces crises or challenges, the CEO is often at the forefront of managing the situation, making tough decisions, and communicating with stakeholders.

Finance Manager

1. **Financial Planning and Strategy:** Responsible for developing and implementing financial strategies and plans that align with the charities goals and objectives. This includes long-term financial planning, budgeting, and forecasting.
2. **Budget Management:** Prepare and manage the charities budget, ensuring that resources are allocated efficiently and that spending aligns with the approved budget.
3. **Financial Reporting:** Generate financial reports, including income statements, balance sheets, cash flow statements, and other financial analyses, to provide senior management and trustees with an accurate picture of the charities financial performance.
4. **Risk Management:** Identify and assess financial risks and develop strategies to mitigate them.
5. **Cash Flow Management:** Ensuring the charity has sufficient cash flow to meet its operational needs is a critical responsibility. Monitor cash flow, manage liquidity, and make recommendations to optimize cash management.
6. **Financial Compliance:** Ensure that the charity complies with all financial regulations and reporting requirements. This includes tax compliance, financial audits, and adherence to accounting standards.

7. **Financial Analysis:** Conduct financial analysis to assess the charities financial health, performance, and efficiency. This analysis can guide decision-making and identify areas for improvement.
8. **Financial Decision-Making:** Play a key role in strategic decision-making by providing financial insights and recommendations to senior management or the board of trustees.
9. **Cost Control:** Work to control costs and improve cost efficiency throughout the charity. This may involve analyzing cost structures and identifying cost-saving opportunities.
10. **Audit and Internal Controls:** Establish and maintain internal controls to safeguard the charities assets and ensure accurate financial reporting. Coordinate external audits, if required.
11. **Financial Software and Systems:** Manage financial software and systems, ensuring that they are up to date and that staff are trained in their use.
12. **Stakeholder Relations:** Interact with external stakeholders, such as banks, investors, auditors, and regulatory agencies, to maintain positive relationships and fulfill reporting requirements.
13. **Strategic Planning:** Contribute to the development of the charities overall strategic plan by providing financial insights and recommendations.

Artistic Director

1. **Artistic Vision:** Developing and articulating a clear artistic vision for the charity. This involves setting artistic goals and determining the direction in which the charity should move creatively.
2. **Program Curation:** Selecting and curating the artistic programs, performances, exhibitions, or productions that the charity will present to the public. This includes choosing artists, works, and projects that align with the artistic vision.
3. **Collaboration:** Collaborating with artists, directors, choreographers, designers, and other creative professionals to bring the artistic vision to life. This may involve hiring and working closely with artistic teams.
4. **Budgeting and Resource Management:** Managing the budget and resources allocated for artistic projects. This includes making decisions about funding allocations for various productions or exhibitions.
5. **Artistic Development:** Supporting the artistic development of emerging artists and fostering a creative environment within the organization.
6. **Audience Engagement:** Engaging with the audience and community to ensure that the artistic programming meets their interests and expectations. This may involve outreach, audience development, and communication efforts.
7. **Artistic Integrity:** Maintaining the artistic integrity of the organization's work by ensuring that the creative vision is upheld throughout the production or exhibition process.
8. **Innovation and Risk-Taking:** Encouraging innovation and taking creative risks to keep the organization's programming fresh and relevant.
9. **Marketing and Promotion:** Collaborating with the marketing and communications teams to promote artistic programs and reach a wider audience.
10. **Long-Term Planning:** Developing long-term strategic plans for the organization's artistic

growth and sustainability.

11. **Crisis Management:** Addressing any artistic challenges or crises that may arise during the production or exhibition process.
12. **Fundraising:** Collaborating with development teams to secure funding and support for artistic projects and the overall organization.

Practitioners

1. **Conceptualization:** Creative practitioners often start by conceptualizing their ideas. They brainstorm, sketch, or outline their creative projects, exploring different concepts and themes.
2. **Creation of Artistic Works:** The core of a creative practitioner's work is the actual creation of artistic or creative works.
3. **Research:** Depending on the project, creative practitioners may conduct research to gather information, gain inspiration, or develop a deeper understanding of the subject matter they are working on.
4. **Materials and Techniques:** They select appropriate materials and techniques for their projects.
5. **Experimentation:** Creative practitioners often experiment with different approaches, styles, and techniques to push the boundaries of their craft and develop new ways of expression.
6. **Production:** They produce and complete their creative works.
7. **Editing and Revision:** Engage in editing and revision to refine their work, improve its quality, and ensure it aligns with their vision.
8. **Collaboration:** Collaborate with others, such as writers working with illustrators, musicians working with producers, or designers working with clients and teams.
9. **Exhibition and Performance:** Showcase their work in exhibitions, galleries, or live performances. This involves preparing and presenting their creations to the public.
10. **Teaching and Mentoring:** Teach and run sessions on a weekly basis as part of the CORE and CONNECT programme.
11. **Client Interactions:** Collaborate with clients to understand their vision and requirements for commissioned projects.
12. **Adaptation and Innovation:** Innovate to stay relevant and push the boundaries of their field.
13. **Continuous Learning:** Committed to lifelong learning, staying up-to-date with developments in their field and honing their skills.
14. **Expression and Communication:** Use their work as a means of expression and communication, conveying ideas, emotions, and messages to their audience.

Administrator

1. Update and maintain all contact information for all users at Silhouette.
2. Make sure all registers are up to date and that we have a clear indication of who is attending.
3. Send out the fortnightly Mailchimp Newsletter updating everyone on news and events.
4. Update and maintain the Silhouette Calendar for all practitioners and parents.

5. Respond to emails sent to the admin account.
6. Take control of social media and comms.
7. Update and maintain the Silhouette Website.
8. Take notes at all meetings and keep a record of the work we are doing.
9. Update finance document for Silhouette session payment.
10. Take any cash payments and bank these.
11. Keep a regular update of money that is going in and money that is being paid out.
12. Meet with the CEO on a regular basis.

Volunteers

1. **Supporting the Mission:** Volunteers contribute to the mission and goals of the charity. They align their efforts with the charities objectives and work towards achieving them.
2. **Providing Services:** Provide a wide range of services depending on the needs of the charity. These can be wide and varied depending on need.
3. **Giving Time and Energy:** Volunteers offer their time, energy, and expertise to assist with tasks, projects, or programs.
4. **Fulfilling Specific Roles:** Some volunteers take on specific roles within the charity. For example, they might serve as board members, event coordinators, volunteer coordinators, or team leaders, depending on their skills and experience.
5. **Raising Awareness:** Volunteers help raise awareness about important issues or causes. They may participate in advocacy efforts, public awareness campaigns, or outreach programs.
6. **Supporting Fundraising:** Assist with fundraising activities, such as organizing events, reaching out to donors, or helping with a variety of opportunities that we provide.
7. **Building Relationships:** Build meaningful relationships with the people they serve and the communities they are involved in.
8. **Learning and Development:** Provide an opportunity for personal and professional growth. Acquire new skills, gain valuable experience, and develop a deeper understanding of social issues and community needs.
9. **Flexibility:** Have flexible roles and schedules that allow them to contribute in a way that suits their availability and interests.
10. **Promoting Social Change:** Play a role in driving positive social change by addressing issues such as poverty, inequality, environmental sustainability, education, healthcare access, and more.
11. **Enhancing Well-Being:** Have a sense of fulfillment and well-being from their volunteer work. The act of giving back and making a difference in the lives of others can be personally rewarding.
12. **Being a Role Model:** Serve as role models within their communities, inspiring others to get involved and make a positive impact.



How do you support your communities.

1. **Youth Empowerment:** Focus on empowering young individuals within the community by providing them with opportunities to learn and grow through engaging with the performing arts. We offer workshops, classes, and mentorship programs that help build self-confidence, communication skills, and teamwork.
2. **Inclusive Programming:** Ensure that our work is inclusive and accessible to all members of the community, regardless of their background, abilities, or financial status. We offer accessible and affordable opportunities and we make sure that finance is never a barrier to engage with the work that we do.
3. **Community Outreach:** Engage in community outreach by working with Weston Favell Shopping Centre, Emmanuel Church, the Life centre, Northampton Library service and Growing Together, Northampton Carers to support young people and families by providing sessions and space.
4. **Collaborate with Local Schools:** We work with 42 schools within three different communities. We support these schools in running creative projects that meet the needs of their young people. We then signpost these young people to Silhouette and support them even further. This helps to provide our young people with a positive experience in a safe space where they feel they can be themselves. This has a huge impact on their wellbeing and mental health.
5. **Cultural Exchange:** We Organize events that promote cultural exchange and understanding. We collaborate with local artists or cultural organizations to create diverse and inclusive productions that celebrate the community's multiculturalism.
6. **Mental Health Support:** Recognize the mental health challenges that many young people face. Offer workshops or support groups that use the performing arts as a therapeutic tool for self-expression and stress relief.
7. **Volunteer Opportunities:** Create opportunities for community members, including parents and adults, to get involved as volunteers or mentors. Their support can be invaluable in running Silhouette and developing strong citizens.
8. **Community-Based Productions:** Produce shows that reflect the stories, issues, and history of your community. This can help the community connect with others and see themselves represented on stage.
9. **Fundraising and Sponsorship:** Collaborate with local businesses and organizations for fundraising events or sponsorships. The funds generated can be used to keep sessions affordable, offer leadership opportunities, improve facilities and further the reach of our work.
10. **Environmental Responsibility:** Implement sustainable practices in your space, such as reducing waste, conserving energy, and promoting eco-friendly initiatives. This demonstrates your commitment to the environment and sets a positive example for the community.
11. **Feedback and Adaptation:** Continuously seek feedback from community members to understand their needs and preferences. Use this information to adapt our programs and productions to better serve the community.
12. **Online Presence:** Maintain an active online presence through social media and a website. This allows us to reach a wider audience and keep the community informed about upcoming events and opportunities.



- 13. Collaborate with Other Organizations:** Partner with other local nonprofits, schools, and arts organizations to amplify your impact. Our Joint projects and initiatives can be more effective in addressing community needs.

How do you enable more people to fulfil their potential by working to address issues at the earliest possible stage?

- We start working with our young people from the age of 5 which is the foundation stage and early years. The reason we do this is we know that early intervention and support is key.
- We take away as many barriers to engagement as possible. We are easily accessible for the community. We do not charge a lot for our sessions and those that cannot pay are given sessions for free. We accept everyone into Silhouette. We provide all resources for free and this includes online provision and access. We provide a wide range of sessions so that young people can select what they would like to be involved in.
- Once we have removed these barriers, we begin to develop self – esteem, aspirations, wellbeing, mental health, confidence and the creation of positive relationships. We use the performing arts as a vehicle to do this work.
- We then introduce our young people and families to positive role models, and we do this by getting professionals, leaders, community speakers and practitioners in to work with them.
- We give them a voice piece through the work they create, and we allow them to have their voices heard. We then give them a platform for the community to hear these views and opinions.
- If at any point a young person or family needs help, then we get them in and we see what we can provide for them. If we cannot support them in house, then we sign post them to the quality professionals that are in our community.
- If they decide they would like to pursue a particular career, then we support them by providing the skills and knowledge they need to succeed, and this is when we call on our partners to provide that help.
- We work with highly skilled practitioners who have a long history of working with young people and families in difficult situations and we have had many successes with young people and families that have been marginalised in the past.

How does your programme fit in to the area (disadvantaged young people).

Silhouette Youth works in two wards within Northampton Town, Brookside ward and the Castle ward. Both are in the lowest 10% in the deprivation indices within the UK. Both wards are in the lowest 10% of income deprivation affecting children and both areas have continued to get significantly worse over the last 5 years. Both are also in the lowest 10% for crime, education and skills, employment deprivation and income deprivation. Young people have limited access to opportunities and experiences due to the range of factors mentioned above. Both areas are also culturally deprived and there is limited to no access to high quality performing arts provision. The young people in the area feel marginalised and they feel like they do not have a voice or a safe space to be themselves. Silhouette has the charitable aims of providing accessible and affordable opportunities for all and we seek to redirect the light to the young people and families that need it the most. That is why we provide 13 sessions a week that are open to our young people. The sessions are based in accessible



areas in both wards that our young people can walk to or access by bus. Both areas are in safe locations that are in the centre of the communities we serve. We employ high level professionals that have a lot of experience of working with young people in areas of deprivation and they provide positive role models and mentoring for our young people. We allow them to engage in positive experiences with other young people and a chance to build friendships and relationships that will support them in making the right decisions. Through the performing arts we give them a voice and chance to own the work that we do. They write their own plays, create their own albums, direct, write scripts and perform to the community. Every year when we survey our young people and parents, they mention that without Silhouette they would not know what to do and that their young people's wellbeing and emotional strength is improved by attending on a weekly basis. This was so important to us that we ran sessions for 12 months, free, online during the pandemic!

How are your leaders involved in the organisation?

Silhouette Youth is run by 15 young leaders who work closely with the trustees to run our charity. They are involved in all decisions, from the sessions that we run to the productions we take part in. They work closely with all our partners from the RSC to the Royal and Derngate and they have an active role on other boards. Three of our young people are also on the Youth Advisory Board of the Royal Shakespeare Company and they liaise with the young people at Silhouette to make sure that we focus on the communities that need it the most. The young leaders have leadership training and work together on projects throughout the year. They review, reflect and improve on the work we do and their voices are at the centre of all decisions that we make. They get training on how to run sessions at Silhouette and also complete training on how to run productions from front of house, to lighting to marketing and design. They look at the feedback that we receive on a regular basis, and they decide if we need to change based on that feedback. The 14 young leaders have a year in the post and they can reapply or support in the next cohort of leaders.

How do you know your work is effective?

Monitoring, evaluating, reviewing, reflecting, and changing is what Silhouette has done since it began in September 2018. We work with our young people on a weekly basis to look at how we are doing and every session has a reflection part to it, which means that feedback is constant. When we finish any large project we always have a recorded review and reflection session and we look at changes that need to be put in place next time to become better at what we do. Every fortnight practitioners meet to assess the work we are doing and if any improvements need to be made. All this regular monitoring is then fed back to the Trustees at every meeting and next steps are plotted. We have an annual survey that is sent out to every young person and every parent, and they give us regular supportive challenge. We also have one to one sessions throughout the year with young people and parents and we have case studies of young people that have been through Silhouette. We ask for constant review and evaluation of all the schools and trusts we work with and this supports us in improving further. Our recent survey (June 2022) showed the following:

98% of parents and young people grade the quality of our sessions as excellent.

96% of parents and young people said that the work that was created was good to excellent.



We regularly get comments like the following:

Young person: *Silhouette has allowed me to have a safe environment where I feel like I fit in and belong, I have lots of friends and I love it. Silhouette has also really helped with my mental health and the teachers are so supportive and caring.*

Parent: *Silhouette has enabled my daughter to be herself and be proud and confident about who she is. She adores coming to classes and feels valued and respected. Silhouette is literally her life, she gives it her all.*

How do you involve people and communities from the start.

- 5 years ago Silhouette started by our community and young people choosing our name, deciding where we should go and deciding what we should do. They have been involved from the beginning and continue to be involved throughout. Our recent community session saw over 200 people coming along to look at the next 5 years of development and what needs to happen to take us forward. All views and opinions have been taken on board to shape the future development of the charity.
- We have a clear process to ensure community involvement and to get their views, opinions and challenges.

1. Identify the Community:

- We have defined the communities that we work in as those that are in areas of high social deprivation. Communities that have lived experience. Communities without a voice. Communities that have limited access and low cultural capital. Communities where crime is high and wellbeing is low.

2. Establish Communication Channels:

- We engage with our community on a face to face basis. Online on Facebook, Twitter (X), Instagram, Tik Tok and through our website. We attend community meetings and engage with schools, teachers and young people.

3. Build Trust and Rapport:

- Before we seek views, we build trust and rapport with the community. Participate in discussions, show genuine interest, and be respectful. We also show that they have a voice and their views will drive the work we do.

4. Clearly Define our Purpose:

- We are transparent about why we want to gather views. We explain the goals and objectives of our research or inquiry. Community members are more likely to participate if they understand the purpose and benefits and they know that their supportive challenge will make a change.

5. Use Surveys and Questionnaires:

- We create surveys and questionnaires that are relevant to our objectives. We keep the questions clear, concise, and focused. We use online survey tools so that everyone has access.

6. Conduct Interviews:

- In some cases, we conduct one-on-one interviews with key community members or stakeholders that can provide valuable insights. This approach is particularly useful for in-depth understanding.

7. Host Focus Groups:	<ul style="list-style-type: none"> We organize focus group discussions where a small group of community members can have a structured conversation about specific topics. This allows for deeper exploration of ideas.
8. Attend Community Meetings or Events:	<ul style="list-style-type: none"> When the community holds regular meetings or events, we attend them to gather views in person. Face-to-face interactions build stronger connections and trust.
9. Analyze the Data:	<ul style="list-style-type: none"> We collect and analyze the data we gather from surveys, interviews, and discussions. We look for common themes, trends, and insights.
10. Provide Feedback and Share Results:	<ul style="list-style-type: none"> After gathering views, it's essential that we provide feedback to the community. We share the results of our research, we explain how their input will be used, and acknowledge their contributions.
11. Implement Changes:	<ul style="list-style-type: none"> We use the community's feedback to make meaningful changes or improvements based on their views. This demonstrates that their input is valued.
12. Maintain Ongoing Engagement:	<ul style="list-style-type: none"> Building a strong relationship with the community is an ongoing process. We continue to engage, listen, and seek their views as needed.
13. Respect Privacy and Consent:	<ul style="list-style-type: none"> We always respect their privacy and obtain consent when collecting data from community members. We ensure that their personal information is handled securely and in compliance with relevant regulations.

Why is community so important?

I have been a Headteacher in both communities that we serve, and I can honestly say they are some of the most deprived communities I have worked in. There is limited access to opportunities, lack of funds, limited resources, and limited positive experiences. Young people begin to enter the criminal justice system at an early age and knife crime is becoming more prevalent. We must make a difference; we have to change lives by giving our young people a different route through their lives and role models that can support them. We must provide positive experiences, relationships and a safe space. We must give parents an accessible and affordable option to help their young people. The only way we can transform this community is by working together to provide these opportunities. We have decided to use the performing arts to do so and the impact has been exceptional. The best way of assessing this impact is by talking to our parents, young people and the organisations in our community and they will tell you about the impact of Silhouette Youth on our community. There is still so much more to do and so many more people to reach and to do this we need funding, support and resources because this community do not have these in abundance.

What have we delivered over the year?



Summer 2022 (June to September 2022)

What did we do?	What was the outcome / impact?
Our young people wrote, directed, and performed in their own work, which was called POV.	The voice of young people was shared with the community. 5 new writers, 8 new directors, 24 actors – all from our community. 150 people from our community came to watch.
Our leadership team supported the Northampton Festival and performed on one of the nights.	Leadership skills development and pathways into future employment. Developing work based skills and abilities. Being involved in a Northampton Festival with over 700 young people and an audience of over 1500.
Organisation of the Nene Education Trust performance of Wind in the Willows at Stanwick Lakes.	150 young people, 25 teachers and an audience of over 1500 people at Stanwick Lakes telling a story about how we should be far more environmentally friendly.
Performed in the community to raise money for the local foodbank that supports our families.	Using the performing arts to raise funds for our community and raise the profile of the great work that the foodbank does for our families.
Supported schools in creating their year 6 leavers performances.	Supported teachers and young people to celebrate their end of Primary and to say thank you to the schools that have supported them
End of year celebration for our young people, families and the community.	128 young people performing to parents and the community. Over 250 people having a positive end to the academic year.
Holiday provision for young people and families that needed it the most.	We provided 16 days of holiday sessions for families of Silhouette and to make sure that young people had a positive experience at a difficult time for families. All sessions were free and lunch was provided.
Leadership team meetings to set the following academic year.	Young people decided sessions, productions and who would be doing what. This gives them a definite voice in the work we do and puts them at the centre of every decision that is made.

Autumn 2022 (September 2022 to January 2023)

What did we do?	What was the outcome / impact?
37 Plays started in Northampton. An incredible opportunity for young people to write their own plays to submit to the RSC. We worked in 10	Over 350 young people wrote their first ever play. 9 of these plays made the final 71 plays and 5 of these are now being performed professionally. More than any other community in the country! Young people engaging in

schools and ran sessions in our studio and online.	writing and having their voices heard.
RSC first encounters production of Twelfth Night performed in our community over 2 days by professionals	800 people saw the production. Local school were invited in for free. The community was invited in. The production happened in the shopping centre. For many this was the first time they had seen a play! Resulted in our Shakespeare group wanting to do The Tempest.
Continue our two-outreach session in local Primary schools working with young people who do not have the money or ability to access positive opportunities.	Working with 60 young people every week highlighted by the school as needing extra help and support with mental health, wellbeing and emotional support.
Training for teachers to support their delivery in schools. Running demonstration lessons to show the impact of the performing arts and how we can reach young people if we do things a bit differently.	Over 100 teachers trained and over 500 young people involved in demo sessions. Using the performing arts to get young people to become more confident and to find different ways of engaging young people who have difficulties.
We had over 200 young people sign up for weekly Silhouette sessions in dance, music, drama, musical theatre, Songwriting, and music.	This is the most that we have ever had sign up and we continue our ethos of providing accessible and affordable opportunities for all. We continue to financially support many of these families.
Organisation of writing days at the University of Northampton where our young people spent time with University students.	Developing pathways for our young people to access further education. Getting our young people in to our local university to engage with their community.
Working with 5 schools as part of the Preston Hedges Academy Trust. They worked on a combined project on the Tempest.	1560 young people engaging in the performing arts and developing their love of text. 150 teachers being involved in the process. Development of access and excellence.
Leadership team were involved in a session with the Royal and Derngate on trying to bridge the gap between secondary school and access to the arts.	Young people coming together to solve common problems and coming up with solutions. This has developed in to the creation of provision for young people from 18 to 25.
Provided opportunities for the young people to go and see theatre locally and to go to London to see My Neighbour Totoro.	In the term 56 young people got to have their first opportunity of seeing theatre where finance was covered and transport was provided. This allowed them to engage with a positive experience without any restrictions.
Next Generation Backstage run by the RSC for young people who would like to develop their skills in the backstage arts.	6 young people worked with industry professionals. Apprenticeships were discussed and they ran a whole production for the public. Developing the skills needed for future employment.

Applications for performing arts colleges and universities.	This is the first year that we have had so many young people looking at applying to universities and colleges. We supported in the applications and the preparation for the auditions. Shows the impact we are having on aspirations.
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Spring 2023 (January 2023 to June 2023)

What did we do?	What was the outcome / impact?
Started working with the 13 schools that make up the Northampton Academy Trust on their Romeo and Juliet project. Resulted in two films being created that were shared with every young person and family withing EVERY school.	Engaged with 13 local schools, 360 young people, 50 teachers and a final audience of over 10 000! Young people engaging with text and then using online performance to make it accessible to anyone that would like to watch!
Started working with three secondary schools to support them in creating Shakespeare ambassadors. We provided training, we took them to Stratford to see a production and they started working on a combined performance of the Tempest.	30 young leaders – 80% of them who had never been into a theatre or been part of a leadership group. Positive relationships created. Young people's voice at the centre of the work. Further aspirations and developing confidence.
Supporting a local Secondary school on their first Musical theatre production which had incredible results.	Many of these young people now attend Silhouette. The local school has created a strong relationship with Silhouette to work with their young people on a regular basis.
The Tempest production at the Royal for the young people from Preston Hedges Trust.	150 young people performing Infront of 500 parents. All coming together for the day and making positive relationships. Incredible project that highlighted some incredibly amazing young people. Working with all of them again next year!
Production work: Drama group – Stephen King - The Body. Dance and singing groups – two showcase events. Musical theatre performances. Drama group – Pixar performances. Second album released.	Where do we even start on the impact of this work. EVERY young person at Silhouette has had the opportunity to perform in front of their community. EVERY young person has worked on a production and been given the opportunity to shine. EVERY production has had a 'pay what you can' strategy on the door. It has been accessible and affordable for all and the survey results show the impact of this work.
Working on the Nene Education Trust production of Midsummer Nights Dream at Stanwick Lakes.	8 schools – 160 young people – an audience of over 1000. Young people from Silhouette running the event. Developing skills and knowledge that can be transferred to future employment.

Performing at the Carnival and the Northampton Festival.	Getting in to the community and being positive role models. Engaging with the cultures in Northampton and supporting our communities.
Speaking and organising the Young People conference at the RSC.	Young peoples voice being heard. Representing our community. Challenging current practice.
Working with Northampton Film festival. Creating work and giving feedback to others.	Young people creating their own work. Creating connections and pathways to future employment.
Working with the RSC to look at the drama curriculum in Secondary school.	Leading change in their community. Making their voices heard. Having a say in their future.

What has been our reach over the year – September 2022 to June 2023

Project	Young people	Educators	Community
Silhouette sessions	260 young people a week with many of them doing more than one session. Equates to 365.	5 practitioners 15 young leaders	Calculating the families of young people as approximately 2 – 520 on a weekly basis as an average.
37 Plays	350 young people.	20 teachers	350
Preston Hedges Tempest project.	1560 young people	150 teachers	520 in the audience.
Training events	15 young leaders	110 teachers	
Productions	260 – many more than once.	15 young leaders	5000 estimate with Carnival and the Festival.
NPAT Romeo and Juliet	360 young people	50 teachers	Online audience of over 10000.
Nene Education Dream 2023	160 young people	16 teachers	1000 attended the production.
Secondary school support.	75	8	360
First Encounters	180	15 young leaders	425
We don't currently know the reach of the albums we have created this year or the original music that has been used so this has not be calculated above.			

Who have we worked with over the year?

Who?	In what capacity?
The Royal Shakespeare Company	We are an associate regional theatre partner and have worked on 37 plays, next gen act, next gen direct, next gen backstage, training events, first encounters, young leaders convention and



	the list goes on.
Weston Favell Shopping Centre	They provide us with space and support us in everything we do.
Emmanuel Church at Weston Favell Shopping Centre.	They provide us with space and support us in everything we do. They also operate the food bank that we support.
Preston Hedges Trust.	We work with all their schools on their creative projects.
Northampton primary academy trust.	We work with all their schools on their creative projects.
Nene Education Trust	We work with all their schools on their creative projects.
Kingsthorpe Secondary, Manor and Northampton Academy	We have worked on the associate schools programme this year.
Hawthorne Primary, Stratton Secondary, Lime Academy, Brook Weston, Oakley Vale and John Hellins.	We have provided sessions in their school and staff training.
Weston Favell primary and Rectory Farm primary.	Weekly sessions for highlighted young people.
Royal and Derngate	Joint projects using the performing Arts.
The Life Centre	We have just opened Silhouette provision in the centre of Northampton.
University of Northampton	Development of writers along with 'writing doesn't have to be lonely'.
Northampton College.	Some of our young people attend the college and we are hoping to do some joint work on Shakespeare.

What has the response been from the young people and the families we serve?

Silhouette Survey results 2023

Who filled in the form?

- 30% young people
- 70% parents

Of the people that filled the form in how many of them / their young people attend the following:

- Dance – 22
- Songwriting – 7
- Shakespeare – 8
- Drama – 29
- Musical Theatre – 40
- Scriptwriting – 2
- Singing – 11

Rating the quality of the session – 5 stars being high.



- 5 stars – 91%
- 4 stars – 9%
- 3 stars – 0%
- Therefore 100% would rate Silhouette as very good to excellent.

Which productions have they seen over the year?

- Twelfth Night – 18
- The Body – 16
- Pixar – 16
- Dance show – 26
- Musical Mayhem – 23
- Summer Showcase – 28
- Derngate – 22
- Carnival - 14

How would you rate the quality of the productions this year? 5 stars being high.

- 5 stars – 89%
- 4 stars – 9%
- 3 stars – 2% (one person)
- Therefore, very good and excellent – 98%

What has Silhouette done for you?

- Given us a safe space – 52 (93%)
- A place to enjoy themselves – 53 (95%)
- A place where they feel welcome – 52 (93%)
- Where they can learn new things – 53 (95%)
- Helped with wellbeing and mental health – 39 (70%)
- Make friends and build positive relationships – 47 (84%)
- Develop confidence – 52 (93%)
- More engaged with performing arts – 51 (91%)
- More successful in their school life – 35 (63%)

In your own words – what has Silhouette done for you / your young person?

In your own words - what has Silhouette done for you / your young person?
A great outlet for her to do what she loves.
It makes us happy!
Given her a place to develop, learn and grow personally and professionally in the arts she loves.
Grow her confidence and enjoy being herself
Brought on my daughters confidence in performing and socialising
Grow her confidence and enjoy being herself
Silhouette has increased my daughters confidence in the performing arts and in her everyday life. She is so much happier to communicate with others and gave a go at new things.



Provided me with a space I can pursue my ambitions and goals for the future
My son has grown so much since coming here the best decision we ever made
Silhouette has given Rebecca a wonderful opportunity to act in a setting that suits her personality. The focus is on the child rather than profit margins which means that we can whole heartedly trust the feedback that we receive from the Leaders. Rebecca thoroughly enjoys her time at Silhouette and has she had made friends outside of her school setting.
Taken a very shy little girl and helped her become confident enough in herself to challenge those around her, ideals and thought processes.
It has allowed me to enjoy the performing arts like when I was in primary productions
Improved confidence, made friendships, developed performance skills
Lat year my 6 year old heard the London cast recording of Matilda and told me she wanted to play Matilda on stage. She practiced at home and learnt the whole thing from YouTube. I looked for a group and the prices were out of our reach. She was gutted. I stumbled across silhouette on Facebook and went to an open day. I now have a 7 year old practicing to perform songs from Matilda, for real. This place has changed her life
Gave him confidence which he struggles with.
A Confident , place to grow, and learn or develop new skills.
Gives entertainment and discipline
Shelter for my child
Given her confidence, developed her leadership skills as well as performing arts skills. She simply calls silhouette her "Happy place"!!
Built my children's confidence
I believe Silhouette makes young people more rounded, confident and resilient. The strongest friendship group my children have are with other silhouette young people.
It's been great seeing her enthusiasm for dance and music
Ensured she has gained huge confidence to be herself and be part of the Silhouette family.
It has helped build confidence and self esteem. Has enabled them to believe in themselves.
Given so much more confidence and a passion for musicals!
Liegh and his team have been amazing. They have helped my granddaughter be more confident and its her happy place.
Made her love musical theatre
Give a space where they can feel themselves
Helped her build her self esteem, confidence, nurtured her ability of what she likes to do and become! Given her a massive boost . Staff and students are so caring and want the best for the students as a parent you can see that.
Given her an outlet for her passion of performing and she has made some really close friends.
Silhouette has been an amazing support to my daughter especially this year as she has had alot of struggles at school but silhouette has supported her in huge ways we are truly grateful.
Silhouette has given our son the opportunity to find something that he really love and enjoy. Not all children can play/want to play sports and it's shown him that there are other things to do that are amazing & fun.
Has given them a place they feel they belong and thrive
Become more confident as an actor and all round performer.
Build on confidence
Improved their confidence and made theatre trips affordable for everyone.
Silhouette has given both my daughter more confidence and a love of performing arts. Silhouette is a safe space where my daughters are welcomed, can be themselves, and they love going!



silhouette has brought out my confidence
Silhouette has provided me with so many opportunities in regards to the arts and creating my social circle. I have never felt so supported with my passions
Silhouette has done literally everything for me . I can't even explain it but I think silhouette was the one thing I needed in my life and ever since I joined it has just changed my life
It has helped me feel more confident with performing and has helped me make more friends. I enjoy myself a lot and it makes me feel really happy being there.
Made me confident in my ability to perform and move forward with a career in performing arts
For me Silhouette has changed my life. It has boosted my confidence, made me push myself, helped me get to know people from different backgrounds and is my second home.
Made me feel more comfortable with life
SYT has given me a second home - I have made so many friends over the years, boosted my confidence and has aided me with my education, English to be specific
Silyt has opened up a safe space for me to forget any stress that has been put upon
Silhouette has made me feel more comfortable with kids my age and has helped me grow and develop my acting skills.
Help me learn new skills in the performing art's
Silhouette has helped me build my professionalism especially upon deciding I would love to take part in the performing arts in my full time working life. Silhouette has also got me through some dark times in life and the community that is built in silhouette is the reason I get up every day feeling positive and fulfilled
silhouette gave me a positive space to walk into every week no matter what was going on at home/school, it was like a breath of fresh air
Silhouette has been a place for me to go and to truly enjoy myself at, a place where I can be myself and spend time with my friends whilst working towards an outstanding production.
Given my daughter the chance to do something she loves...she loves to perform
Given her a real focus. Something she truly enjoys
Silhouette has made my daughter more and more confident. She has become more confident in acting over the years and her singing is just beautiful. My daughter has also co directed some of the plays that have been performed. She is now following her dreams by heading off to University to start a degree in Musical Theatre. This would not be happening if she didn't have this. The support she has been given by the fantastic team has been outstanding. Her mental health has been helped so much by having this wonderful "family" in her life. She has made some really great lifelong (hopefully) friends. Without Silhouette, we would not have been able to send her to anything similar, as there is nothing similar that can offer what she is currently given at this price. With the current financial crisis we would not be able to afford to send her to other performing arts groups as they are much more expensive.
Silhouette gives my young person an outlet for his emotions, through performance. It is warm and welcoming and tools to improve skills that he can carry forward to a possible career in the Arts. It has also given him the chance to see and learn from professional actors.

What can Silhouette do to become even better?

What do you think Silhouette can do to become even better?
It's great as it is, Nothing, it's great, Continue the great work. More of the same. Just keep going. You are doing everything you possibly can – over 50% of responses said this – thank you.
Continue to grow and raise the bar for our children - they love it!

Keep being amazing
Get bigger and keep doing what they're doing on a bigger scale!
Getting a stage of their own
Think more creatively about income streams whilst maintains the ethos of the group.
Keep doing everything they already do. A dedicated theatre space would allow a wider programme and more diversity but otherwise, they are all exceptional.
In drama. We could do some more light hearted productions. Or we could do something that includes everyone for different aspects of Silhouette.
Own theatre would be great!
It needs more funding and space to enable it to grow. Silhouette really does transform lives
Try new things eg new musicals
To do more advertising that more people can attend.
Communication but it looks like this is improving
Recruit more instructors
I think it's pretty awesome already, but better communication about ad-hoc sessions would be appreciated.
Communication with parents of what is coming up when- although this was addressed with todays parent session.
Make itself known, promoting itself wider
I think they need more funding to help them broaden their teaching and to give them a space of their own.
Fair, transparent, audition process. Avoid telling children they are always being judged for roles, from the minute 'they walk through the door' - very high pressure! And avoid telling them if they miss just one session they won't get a part. Missing the odd class is unavoidable on occasion, and usually not the fault of a young person.
Keep communicating and maybe let the students know what they need to work on . Or have personal parents and students evening .
Better communication, but that should be addressed this year.
Ask for help more. Some parents are ready to help even if it's setting/packing up the performance area if it means everyone gets away an hour earlier.
More powerful people need to hear about it
Outreach to more culturally diverse young people.
The only small thing that was an issue with my daughter was not having the words printed out for singing... she couldn't use her phone like the other people. If we could print at home we could have ourselves. It's only a tiny thing.
Make the decision more quickly on what performance will be chosen, so that no time is wasted and rehearsals can be started immediately.
Communication with parents needs to be clearer but I believe this is changing.
provide mental health support
Help with auditions and give us extra support when looking for universities and seeking the arts in educational settings
Maybe just spread the company a bit more
Maybe offer a course for people who prefer to work backstage. For example, lighting or sound.
Maybe become more skill based help people improve in what their slightly lacking
I personally believe to improve silhouette we would ideally have a space/ theatre of our own to perform in.
I feel that opening up more opportunities to the young people of silyt would extremely help. Such as more



opportunities to see productions put on around us.
I think that maybe looking into mental health would be quite useful. Maybe even a session where you get a councillor or someone in to talk to us as a group and teach us some coping mechanisms and/or how to help a friend in need and just a general "how are you doing" type session.
Focus on teaching about the industry
I believe silhouette can explore a lot more in the social media side of the industry and actively advertising what we do as I believe that would take silhouette in the right, next step
Silhouette can work on getting props and costume earlier (although this year is much better than previous years) and be stricter on people who do not put in the work.
I think what they do now is fantastic , the meeting fully explained everything and what's happening going forward
A little bit more notice of performances! We're a separated family so sometimes one of us parents get relatively late notification.
It would be incredible if Silhouette had its own theatre.
I think the presentation covered any matters. I really appreciate the Parents WhatsApp group!

Is there anything you want to add?

Is there anything you want to add?
Keep up the good work.
Nothing – 29 people.
Thank you! Xx
Great team
The staff here here are amazing couldn't wish for better
Thank you for enriching our children's lives in such a positive manner!
Thank you for helping my son grow
Thank you for everything and your hard work you do for young people is amazing.
Thank you thank you and thank you for all you do.
Happy 5 years, wishing you many more
Keep up the good work! As a parent I'm in awe of what you do and the positive influence you have on our children.
Doing an excellent job for the young people
A huge thank you for all that you do for our young people.
Thank you for all you do for our young people
I hope they can continue to do the amazing work they do with these kids.
I would like to say what a fantastic job the whole team do !
Thank you verrrry much .
The core team's dedication is amazing, their passion and enthusiasm is so contagious that all the young people love them.
Thank you for giving our son such amazing opportunities. He really comes alive when he performs.
A massive thank you for all you do!
My daughter is very shy and it has really brought out her confidence. She still has a way to go but her first few terms have really made a difference
Please make parents more aware when they sign their child up for a session that as the performance comes closer, there will be a lot more rehearsals including extra nights and weekends, so their commitment is not



just for one evening a week.
SYT is also an amazing environment for your mental health- no matter what is going on in our lives, once we arrive to rehearsals, all our stresses disappear and we can focus on our art
No thank you
I will forever recommend silhouette to family and friends because it's just like a big family that are there to support each other
Nothing in particular
Keep up the good work
Keep doing what you're doing. Thanks for what you do!
Thank you to the dedicated team for making my daughters time at Silhouette so special. It is quite emotional to see her leave- although I know she will return to support her friends in her Silhouette family whenever she returns home!
Just to offer thanks to all at Silhouette for the extremely high-quality sessions you offer and the encouragement and support you give to the young people who attend. We feel very lucky to be part of the Silhouette family.

Thank you for all your comments and for your honesty and support. I have taken the time to address some of the concerns below and to provide a bit more information for everyone.

Thank you!
<ul style="list-style-type: none"> • Thank you for your lovely comments and for taking the time to fill in the survey. It really does make a difference! • Thank you for attending the parent session and for talking about the fact that some of the changes will make things far better. We have made these changes based on your feedback so thank you! • Thank you for offering to help out more at Silhouette and for the chance to provide your skills and support – we will definitely take you up on this! • Thank you for bringing your young people every week, for helping them with their scripts and being so positive about the productions you have seen. • Thank you for your supportive challenge and for being honest with us. If you ever need to speak to me personally – then please just email me on admin@silyt.com
Attendance at Silhouette
<ul style="list-style-type: none"> • We expect our young people to attend on a weekly basis, but we understand that there are times when this is impossible. • All we ask is that you let us know in advance as it has a huge impact on the sessions, especially when we work on productions. The same effect it would have if a young person didn't turn up for squad training in sport. • The odd day here and there is acceptable but consistent absence makes it very difficult for other young people to work on the production and they have often said it is the thing that irritates them the most. • We know there are other performing arts groups out there that are dip in and out when you can, we are not one of those groups. • We have had young people walk out of productions, sometimes not even letting us know, and this has had a massive impact on other young people in the group.



Selection, auditions, and casting.

- We **do not run auditions at Silhouette** as we feel that asking someone to do an audition does not show off their full potential and puts them in a state of stress and panic.
- We tend to workshop a production over 4 to 5 weeks and in those weeks **every young person plays every part**.
- We watch the young people working and then **we cast the play based on what we have seen**.
- Obviously, people are going to be upset if they don't feel they have got a 'main part'. Obviously, they are going to think it is unfair, **but I can assure you the process is as fair as possible**.
- If you feel this is not the case, then **please come and have a chat** and I can explain further.
- **ALSO – there literally is no such thing as a 'small part' at Silhouette** as we work as an ensemble on most things.
- We also **multiple casts**, sometimes up to 6 casts, so that **EVERYONE gets a chance**. I do not know of any other youth theatre that goes to this extent to give everyone a fair part. If you know of one – please come and share this with me.

What challenges and opportunities do you see ahead?

The challenges will always be financial in the work we do and the service we provide. Because we support young people and families in accessing Silhouette Youth, this means we need to secure funding to do so. We have attracted a whole new group of amazing young people and we need to maintain the high standard while growing further. We need to continue to support and train our practitioners, so they remain up to date with an increasing changing social climate. We also need to continue to create clear pathways for our young people into the next stage of their development, wherever that may be. The challenge will always be to have the safe space to create and accommodation, and the cost of this accommodation, will always be a focus. We want to continue to grow the work we are doing in the centre of town, in another area of high deprivation. This has just started, and we want to make sure that it grows and maintains the standards, the ethos and the moral compass that we follow. Our development of our young leaders will always be a priority as will the creation of work that puts their voice at the forefront. We need to continue to forge strong relationships with our community and other providers that support and compliment the work we do.



SILHOUETTE YOUTH		1181276		
Annual accounts for the period				
01-Dec-2022		To	30-Nov-2023	

Section A Statement of financial activities

Recommended categories by activity	Guidance Note	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year funds
		£	£	£	£	£
		F01	F02	F03	F04	F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies	S01	153,982	-	-	153,982	155,518
Charitable activities	S02	-	-	-	-	-
Other trading activities	S03	-	-	-	-	-
Investments	S04	-	-	-	-	-
Separate material item of income	S05	-	-	-	-	-
Other	S06	-	-	-	-	-
Total	S07	153,982	-	-	153,982	155,518
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08	31,046	-	-	31,046	70,963
Charitable activities	S09	147,757	-	-	147,757	147,855
Separate material item of expense	S10	-	-	-	-	-
Other	S11	-	-	-	-	-
Total	S12	178,803	-	-	178,803	218,818
Net income/(expenditure) before investment gains/(losses)						
Net gains/(losses) on investments	S13	- 24,821	-	-	- 24,821	- 63,300
Net income/(expenditure)	S14	-	-	-	-	-
Extraordinary items	S15	- 24,821	-	-	- 24,821	- 63,300
Transfers between funds	S16	-	-	-	-	-
Other recognised gains/(losses):	S17	-	-	-	-	-
Gains and losses on revaluation of fixed assets for the charity's own use	S18	-	-	-	-	-
Other gains/(losses)	S19	-	-	-	-	-
Net movement in funds	S20	- 24,821	-	-	- 24,821	- 63,300
Reconciliation of funds:						
Total funds brought forward	S21	78,676	-	-	78,676	141,976
Total funds carried forward	S22	53,855	-	-	53,855	78,676

Section B Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets							
Intangible assets	(Note 15)	B01	-	-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05	-	-	-	-	-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07	-	-	-	-	-
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	54,851	-	-	54,851	79,630
Total current assets		B10	54,851	-	-	54,851	79,630
Creditors: amounts falling due within one year	(Note 20)	B11	996	-	-	996	954
Net current assets/(liabilities)		B12	53,855	-	-	53,855	78,676
Total assets less current liabilities		B13	53,855	-	-	53,855	78,676
Creditors: amounts falling due after one year	(Note 20)	B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	53,855	-	-	53,855	78,676
Funds of the Charity							
Endowment funds	(Note 27)	B17	-			-	-
Restricted income funds	(Note 27)	B18		-		-	-
Unrestricted funds		B19	53,855		-	53,855	78,676
Revaluation reserve		B20				-	
Total funds		B21	53,855	-	-	53,855	78,676
Signed by one or two trustees on behalf of all the trustees			Signature		Print Name		Date of approval dd/mm/yyyy
					Mr A Covington		

Independent examination report**Independent Examiner's Report to the Trustees of Silhouette Youth Theatre**

I report to the charity trustees on my examination of the accounts of the charity for the year ended 30 November 2023 which are set out in these financial statements.

Responsibilities and basis of report

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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 charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Sarah Buswell FCA
Harris and Co
Chartered Accountants
2 Pavilion Court
600 Pavilion Drive
Northampton
NN4 7SL

Date:

Note 1 Basis of preparation

This section should be completed by all charities.

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- and with*

✓

 the Statement of Recommended Practice: Accounting and Reporting by 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
- and with*

✓

 the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

We work on a three year funding cycle and this means that funding comes in at certain times over this three years. We were funded just before COVID hit and this means that only when we got back in to the studio did we begin to spend the funding. We have just finished the three year funding cycle and are embarking on the next one. That means that there will be times when funding comes in early and it is only spent the following year.

Disclosure of any uncertainties that make the going concern assumption doubtful;

None

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

Accounts are prepared on a going concern basis as the Charity have received new funding in the year to 30 November 2024.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes*

--

* -Tick as appropriate

No*

✓

Please disclose:

(i) the nature of the change in accounting policy;

<i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i>	
<i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i>	

1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of any changes;</i>	
<i>(ii) the effect of the change on income and expense or assets and liabilities for the current period; and</i>	
<i>(iii) where practicable, the effect of the change in one or more future periods.</i>	

1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of the prior period error;</i>	
<i>(ii) for each prior period presented in the accounts, the amount of the correction for each account line item affected; and</i>	
<i>(iii) the amount of the correction at the beginning of the earliest prior period presented in the accounts.</i>	

Note 2

Accounting policies

2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

Recognition of income	These are included in the Statement of Financial Activities (SoFA) when: <ul style="list-style-type: none"> the charity becomes entitled to the resources; it is more likely than not that the trustees will receive the resources; and the monetary value can be measured with sufficient reliability. 	<div>Yes No N/a</div> <div><input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></div>
Offsetting	There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.	<div>Yes No N/a</div> <div><input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></div>
Grants and donations	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP). <p>In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP).</p>	<div>Yes No N/a</div> <div><input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Legacies	Legacies are included in the SOFA when receipt is probable, that is, when there has been grant of probate, the executors have established that there are sufficient assets in the estate and any conditions attached to the legacy are either within the control of the charity or have been met.	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Government grants	The charity has received government grants in the reporting period	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Tax reclaims on donations and gifts	Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Contractual income and performance related grants	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Donated goods	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so. <p>The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution.</p> <p>Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'.</p> <p>Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable.</p> <p>Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.</p>	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Donated services and facilities	Donated services and facilities are included in the SOFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably. <p>Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.</p>	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Support costs	The charity has incurred expenditure on support costs.	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>

Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.
Income from membership subscriptions	Membership subscriptions received in the nature of a gift are recognised in Donations and Legacies. Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.
Settlement of insurance claims	Insurance claims are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP) and are included as an item of other income in the SoFA.
Investment gains and losses	This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

2.3 EXPENDITURE AND LIABILITIES

Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.
Governance and support costs	Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.
Redundancy cost	The charity made no redundancy payments during the reporting period.
Deferred income	No material item of deferred income has been included in the accounts.
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.

Yes	No	N/a
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

2.4 ASSETS

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least <input type="text"/> They are valued at cost.
Intangible fixed assets	The depreciation rates and methods used are disclosed in note 9.2. The charity has intangible fixed assets, that is, non-monetary assets that do not have physical substance but are identifiable and are controlled by the charity through custody or legal rights. The amortisation rates and methods used are disclosed in note 9.5 They are valued at cost.
Heritage assets	The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture. The depreciation rates and methods used as disclosed in note 9.6.1.4. They are valued at cost.
Investments	Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Stocks and work in progress	Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Stocks held for sale as part of non-charitable trade are measured at the lower or cost or net realisable value.	Yes	No	N/a
Debtors		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Goods or services provided as part of a charitable activity are measured at net realisable value based on the service potential provided by items of stock.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Current asset investments	Work in progress is valued at cost less any foreseeable loss that is likely to occur on the contract.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	The charity has investments which it holds for resale or pending their sale and cash and cash equivalents with a maturity date less than one year. These include cash on deposit and cash equivalents with a maturity date of less than one year held for investment purposes rather than to meet short term cash commitments as they fall due.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
		Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	They are valued at fair value except where they qualify as basic financial instruments.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

**POLICIES ADOPTED
ADDITIONAL TO OR
DIFFERENT FROM
THOSE ABOVE**

Note 3

Analysis of income
Analysis

		Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
Donations and legacies:	Donations and gifts	32,446	-	-	32,446	25,033
	Gift Aid	-	-	-	-	-
	Legacies	-	-	-	-	-
	General grants provided by government/other charities	121,536	-	-	121,536	130,485
	Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	-
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	-
	Total	153,982	-	-	153,982	155,518
Charitable activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
Other trading activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
Income from investments:	Interest income	-	-	-	-	-
	Dividend income	-	-	-	-	-
	Rental and leasing income	-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
Separate material item of income:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Total	-	-	-	-	-
Other:	Conversion of endowment funds into income	-	-	-	-	-
	Gain on disposal of a tangible fixed asset held for charity's own use	-	-	-	-	-
	Gain on disposal of a programme related investment	-	-	-	-	-
	Royalties from the exploitation of intellectual property rights	-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
TOTAL INCOME		153,982	-	-	153,982	155,518

Other information:

All income in the prior year was unrestricted except for: (please provide description and amounts)

Where any endowment fund is converted into income in the reporting period, please give the reason for the conversion.

Within the income items above the following items are material: (please disclose the nature, amount and any prior year amounts)

Section C	Notes to the accounts
-----------	-----------------------

Note 10 **Details of certain items of expenditure**
10.1 Fees for examination of the accounts

Please provide details of the amount paid for any statutory external scrutiny of accounts and other services provided by your independent examiner. If nothing was paid please enter '0' in the appropriate box(es).

Independent examiner's fees

Assurance services other than audit or independent examination

Tax advisory fees

Other fees (for example: financial advice, consultancy, accountancy services) paid to the independent examiner

This year £	Last year £
288	276
-	-
-	-
708	678

Section C	Notes to the accounts	(cont)
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Note 19 Debtors and prepayments

Please complete this note if the charity has any debtors or prepayments.

19.1 Analysis of debtors

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-

Please complete 19.2 where a material debtor is recoverable more than a year after the reporting date.

19.2 Analysis of debtors recoverable in more than 1 year (included in debtors above)

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-
-	-

Section C	Notes to the accounts	(cont)
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Note 20 **Creditors and accruals**

Please complete this note if the charity has any creditors or accruals.

20.1 Analysis of creditors

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Accruals for grants payable	-	-	-	-
Bank loans and overdrafts	-	-	-	-
Trade creditors	-	-	-	-
Payments received on account for contracts or performance-related grants	-	-	-	-
Accruals and deferred income	996	954	-	-
Taxation and social security	-	-	-	-
Other creditors	-	-	-	-
Total	996	954	-	-

20.2 Deferred income

Please complete this note if the charity has deferred income.

Please explain the reasons why income is deferred.

Movement in deferred income account

Balance at the start of the reporting period
 Amounts added in current period
 Amounts released to income from previous periods
 Balance at the end of the reporting period

This year £	Last year £
-	-
-	-
-	-
-	-

Section C	Notes to the accounts	(cont)
-----------	-----------------------	--------

Note 24 **Cash at bank and in hand**

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
-	-
-	-
54,851	79,630
-	-
54,851	79,630

Note 28 Transactions with trustees and related parties

If the charity has any transactions with related parties (other than the trustee expenses explained in guidance notes) details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box or "False" if there are transactions to report.

28.1 Trustee remuneration and benefits

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

TRUE

In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value				
		This year				Last year
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other	TOTAL
		£	£		£	£

Please give details of why remuneration or other employment benefits were paid.

Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.

28.2 Trustees' expenses

If the charity has paid trustees expenses for fulfilling their duties, details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box below. If there are transactions to report, please enter "False".

No trustee expenses have been incurred (True or False)

TRUE

Type of expenses reimbursed	This year	Last year
	£	£
Travel		
Subsistence		
Accommodation		
Other (please specify):		
TOTAL		

Please provide the number of trustees reimbursed for expenses or who had expenses paid by the charity

28.3 Transaction(s) with related parties

Please give details of any transaction undertaken by (or on behalf of) the charity in which a related party has a material interest, including where funds have been held as agent for related parties. If there are no such transactions, please enter 'true' in the box provided.

There have been no related party transactions in the reporting period (True or False)

TRUE

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£

In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.

For any related party, please provide details of any guarantees given or received.



SILHOUETTE YOUTH	1181276		
Annual accounts for the period			
01-Dec-2022	To	30-Nov-2023	

Section A Statement of financial activities

Recommended categories by activity	Guidance Note	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies	S01	153,982	-	-	153,982	155,518
Charitable activities	S02	-	-	-	-	-
Other trading activities	S03	-	-	-	-	-
Investments	S04	-	-	-	-	-
Separate material item of income	S05	-	-	-	-	-
Other	S06	-	-	-	-	-
Total	S07	153,982	-	-	153,982	155,518
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08	31,046	-	-	31,046	70,963
Charitable activities	S09	147,757	-	-	147,757	147,855
Separate material item of expense	S10	-	-	-	-	-
Other	S11	-	-	-	-	-
Total	S12	178,803	-	-	178,803	218,818
Net income/(expenditure) before investment gains/(losses)						
Net gains/(losses) on investments	S13	- 24,821	-	-	- 24,821	- 63,300
Net income/(expenditure)	S14	-	-	-	-	-
Extraordinary items	S15	- 24,821	-	-	- 24,821	- 63,300
Transfers between funds	S16	-	-	-	-	-
Other recognised gains/(losses):	S17	-	-	-	-	-
Gains and losses on revaluation of fixed assets for the charity's own use	S18	-	-	-	-	-
Other gains/(losses)	S19	-	-	-	-	-
Net movement in funds	S20	- 24,821	-	-	- 24,821	- 63,300
Reconciliation of funds:						
Total funds brought forward	S21	78,676	-	-	78,676	141,976
Total funds carried forward	S22	53,855	-	-	53,855	78,676

Section B Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets							
Intangible assets	(Note 15)	B01	-	-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05	-	-	-	-	-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07	-	-	-	-	-
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	54,851	-	-	54,851	79,630
Total current assets		B10	54,851	-	-	54,851	79,630
Creditors: amounts falling due within one year	(Note 20)	B11	996	-	-	996	954
Net current assets/(liabilities)		B12	53,855	-	-	53,855	78,676
Total assets less current liabilities		B13	53,855	-	-	53,855	78,676
Creditors: amounts falling due after one year	(Note 20)	B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	53,855	-	-	53,855	78,676
Funds of the Charity							
Endowment funds	(Note 27)	B17	-			-	-
Restricted income funds	(Note 27)	B18		-		-	-
Unrestricted funds		B19	53,855		-	53,855	78,676
Revaluation reserve		B20				-	
Total funds		B21	53,855	-	-	53,855	78,676
Signed by one or two trustees on behalf of all the trustees			Signature		Print Name		Date of approval dd/mm/yyyy
					Mr A Covington		

Independent examination report**Independent Examiner's Report to the Trustees of Silhouette Youth Theatre**

I report to the charity trustees on my examination of the accounts of the charity for the year ended 30 November 2023 which are set out in these financial statements.

Responsibilities and basis of report

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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 charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Sarah Buswell FCA
Harris and Co
Chartered Accountants
2 Pavilion Court
600 Pavilion Drive
Northampton
NN4 7SL

Date:

Note 1 Basis of preparation

This section should be completed by all charities.

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- and with*

✓

 the Statement of Recommended Practice: Accounting and Reporting by 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
- and with*

✓

 the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

We work on a three year funding cycle and this means that funding comes in at certain times over this three years. We were funded just before COVID hit and this means that only when we got back in to the studio did we begin to spend the funding. We have just finished the three year funding cycle and are embarking on the next one. That means that there will be times when funding comes in early and it is only spent the following year.

Disclosure of any uncertainties that make the going concern assumption doubtful;

None

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

Accounts are prepared on a going concern basis as the Charity have received new funding in the year to 30 November 2024.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes*

--

* -Tick as appropriate

No*

✓

Please disclose:

(i) the nature of the change in accounting policy;

<i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i>	
<i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i>	

1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of any changes;</i>	
<i>(ii) the effect of the change on income and expense or assets and liabilities for the current period; and</i>	
<i>(iii) where practicable, the effect of the change in one or more future periods.</i>	

1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS 102 SORP).

Yes*	<input type="checkbox"/>	* -Tick as appropriate
No*	<input checked="" type="checkbox"/>	

Please disclose:

<i>(i) the nature of the prior period error;</i>	
<i>(ii) for each prior period presented in the accounts, the amount of the correction for each account line item affected; and</i>	
<i>(iii) the amount of the correction at the beginning of the earliest prior period presented in the accounts.</i>	

Note 2

Accounting policies

2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

Recognition of income	These are included in the Statement of Financial Activities (SoFA) when: <ul style="list-style-type: none"> the charity becomes entitled to the resources; it is more likely than not that the trustees will receive the resources; and the monetary value can be measured with sufficient reliability. 	<div>Yes No N/a</div> <div><input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></div>
Offsetting	There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.	<div>Yes No N/a</div> <div><input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></div>
Grants and donations	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP). <p>In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP).</p>	<div>Yes No N/a</div> <div><input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Legacies	Legacies are included in the SOFA when receipt is probable, that is, when there has been grant of probate, the executors have established that there are sufficient assets in the estate and any conditions attached to the legacy are either within the control of the charity or have been met.	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Government grants	The charity has received government grants in the reporting period	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Tax reclaims on donations and gifts	Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Contractual income and performance related grants	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Donated goods	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so. <p>The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution.</p> <p>Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'.</p> <p>Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable.</p> <p>Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.</p>	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Donated services and facilities	Donated services and facilities are included in the SOFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably. <p>Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.</p>	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Support costs	The charity has incurred expenditure on support costs.	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	<div>Yes No N/a</div> <div><input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/></div>

Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.
Income from membership subscriptions	Membership subscriptions received in the nature of a gift are recognised in Donations and Legacies. Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.
Settlement of insurance claims	Insurance claims are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP) and are included as an item of other income in the SoFA.
Investment gains and losses	This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

2.3 EXPENDITURE AND LIABILITIES

Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.
Governance and support costs	Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.
Redundancy cost	The charity made no redundancy payments during the reporting period.
Deferred income	No material item of deferred income has been included in the accounts.
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.

Yes	No	N/a
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

2.4 ASSETS

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least <input type="text"/> They are valued at cost.
Intangible fixed assets	The depreciation rates and methods used are disclosed in note 9.2. The charity has intangible fixed assets, that is, non-monetary assets that do not have physical substance but are identifiable and are controlled by the charity through custody or legal rights. The amortisation rates and methods used are disclosed in note 9.5 They are valued at cost.
Heritage assets	The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture. The depreciation rates and methods used as disclosed in note 9.6.1.4. They are valued at cost.
Investments	Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment.

Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Yes	No	N/a
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Stocks and work in progress	Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Stocks held for sale as part of non-charitable trade are measured at the lower or cost or net realisable value.	Yes	No	N/a
Debtors		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Goods or services provided as part of a charitable activity are measured at net realisable value based on the service potential provided by items of stock.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Current asset investments	Work in progress is valued at cost less any foreseeable loss that is likely to occur on the contract.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	The charity has investments which it holds for resale or pending their sale and cash and cash equivalents with a maturity date less than one year. These include cash on deposit and cash equivalents with a maturity date of less than one year held for investment purposes rather than to meet short term cash commitments as they fall due.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	They are valued at fair value except where they qualify as basic financial instruments.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

**POLICIES ADOPTED
ADDITIONAL TO OR
DIFFERENT FROM
THOSE ABOVE**

Note 3

Analysis of income
Analysis

		Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
Donations and legacies:	Donations and gifts	32,446	-	-	32,446	25,033
	Gift Aid	-	-	-	-	-
	Legacies	-	-	-	-	-
	General grants provided by government/other charities	121,536	-	-	121,536	130,485
	Membership subscriptions and sponsorships which are in substance donations	-	-	-	-	-
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	-
	Total	153,982	-	-	153,982	155,518
Charitable activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
Other trading activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
Income from investments:	Interest income	-	-	-	-	-
	Dividend income	-	-	-	-	-
	Rental and leasing income	-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
Separate material item of income:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Total	-	-	-	-	-
Other:	Conversion of endowment funds into income	-	-	-	-	-
	Gain on disposal of a tangible fixed asset held for charity's own use	-	-	-	-	-
	Gain on disposal of a programme related investment	-	-	-	-	-
	Royalties from the exploitation of intellectual property rights	-	-	-	-	-
	Other	-	-	-	-	-
	Total	-	-	-	-	-
TOTAL INCOME		153,982	-	-	153,982	155,518

Other information:

All income in the prior year was unrestricted except for: (please provide description and amounts)

Where any endowment fund is converted into income in the reporting period, please give the reason for the conversion.

Within the income items above the following items are material: (please disclose the nature, amount and any prior year amounts)

Section C	Notes to the accounts
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Note 10 **Details of certain items of expenditure**
10.1 Fees for examination of the accounts

Please provide details of the amount paid for any statutory external scrutiny of accounts and other services provided by your independent examiner. If nothing was paid please enter '0' in the appropriate box(es).

Independent examiner's fees

Assurance services other than audit or independent examination

Tax advisory fees

Other fees (for example: financial advice, consultancy, accountancy services) paid to the independent examiner

This year £	Last year £
288	276
-	-
-	-
708	678

Section C	Notes to the accounts	(cont)
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Note 19 Debtors and prepayments

Please complete this note if the charity has any debtors or prepayments.

19.1 Analysis of debtors

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-

Please complete 19.2 where a material debtor is recoverable more than a year after the reporting date.

19.2 Analysis of debtors recoverable in more than 1 year (included in debtors above)

Trade debtors

Prepayments and accrued income

Other debtors

Total

This year	Last year
£	£
-	-
-	-
-	-
-	-
-	-

Section C	Notes to the accounts	(cont)
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Note 20 **Creditors and accruals**

Please complete this note if the charity has any creditors or accruals.

20.1 Analysis of creditors

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Accruals for grants payable	-	-	-	-
Bank loans and overdrafts	-	-	-	-
Trade creditors	-	-	-	-
Payments received on account for contracts or performance-related grants	-	-	-	-
Accruals and deferred income	996	954	-	-
Taxation and social security	-	-	-	-
Other creditors	-	-	-	-
Total	996	954	-	-

20.2 Deferred income

Please complete this note if the charity has deferred income.

Please explain the reasons why income is deferred.

Movement in deferred income account

Balance at the start of the reporting period
 Amounts added in current period
 Amounts released to income from previous periods
 Balance at the end of the reporting period

This year £	Last year £
-	-
-	-
-	-
-	-

Section C	Notes to the accounts	(cont)
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Note 24 **Cash at bank and in hand**

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
-	-
-	-
54,851	79,630
-	-
54,851	79,630

Note 28 Transactions with trustees and related parties

If the charity has any transactions with related parties (other than the trustee expenses explained in guidance notes) details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box or "False" if there are transactions to report.

28.1 Trustee remuneration and benefits

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

TRUE

In the period the charity has paid trustees remuneration and benefits. Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee by the charity or any institution or company connected with it.

Name of trustee	Legal authority (eg order, governing document)	Amounts paid or benefit value				
		This year				Last year
		Remuneration	Pension contribution	Redundancy (including loss of office)/ex gratia	Other	TOTAL
		£	£		£	£

Please give details of why remuneration or other employment benefits were paid.

Where an ex gratia payment has been made to a trustee, provide an explanation of the nature of the payment.

28.2 Trustees' expenses

If the charity has paid trustees expenses for fulfilling their duties, details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box below. If there are transactions to report, please enter "False".

No trustee expenses have been incurred (True or False)

TRUE

Type of expenses reimbursed	This year	Last year
	£	£
Travel		
Subsistence		
Accommodation		
Other (please specify):		
TOTAL		

Please provide the number of trustees reimbursed for expenses or who had expenses paid by the charity

28.3 Transaction(s) with related parties

Please give details of any transaction undertaken by (or on behalf of) the charity in which a related party has a material interest, including where funds have been held as agent for related parties. If there are no such transactions, please enter 'true' in the box provided.

There have been no related party transactions in the reporting period (True or False)

TRUE

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	Amount	Balance at period end	Provision for bad debts at period end	Amounts written off during reporting period
			£	£	£	£

In relation to the transactions above, please provide the terms and conditions, including any security and the nature of any payment (consideration) to be provided in settlement.

For any related party, please provide details of any guarantees given or received.